

Current Biography Yearbook

1986

WITH INDEX 1981-1986



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Current Biography Yearbook 1986

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WITHDRAWN

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PREFACE

The aim of the greatly expanded *Current Biography Yearbook 1986*, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its fifth decade of publication, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over. Whenever feasible, obituary notices appear for persons whose biographies have been published in *Current Biography*, and every attempt is made to pick up obituaries that have inadvertently been omitted in previous years.

Current Biography Yearbook 1986 carries on the policy of including new and updated biographical sketches that supersede or update earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by *Current Biography* writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for publication of the *Current Biography Yearbook*. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the primary source of direct information.

Some persons who are not professional authors but who have written books are included under *Nonfiction* in addition to their vocational fields. The annual bestowal of Nobel Prizes has added articles to the volume. The pages immediately following contain *Explanations*; *Key to Reference Abbreviations*; *Key to Pronunciation*; and *Key to Abbreviations*. The indexes at the end of the volume are *Biographical References*; *Periodicals and Newspapers Consulted*; *Classification by Profession*; and *Cumulated Index—1981-1985*. The recently published *Current Biography Cumulated Index 1940-1985* cumulates and supersedes all previous indexes, and the reader will need to consult only that index in order to locate a name within that period of time.

For their assistance in preparing *Current Biography Yearbook 1986*, I should like to thank the associate editors.

Charles Moritz

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as, for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References*, found in the rear of this volume.)

Key to Reference Abbreviations

References to some newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post*, volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted*, found in the rear of this volume.)

January—Ja	July—Jl	Journal—J
February—F	August—Ag	Magazine—Mag
March—Mr	September—S	Monthly—Mo
April—Ap	October—O	Portrait—por
May—My	November—N	Weekly—W
June—Je	December—D	Review—R

Key to Pronunciation

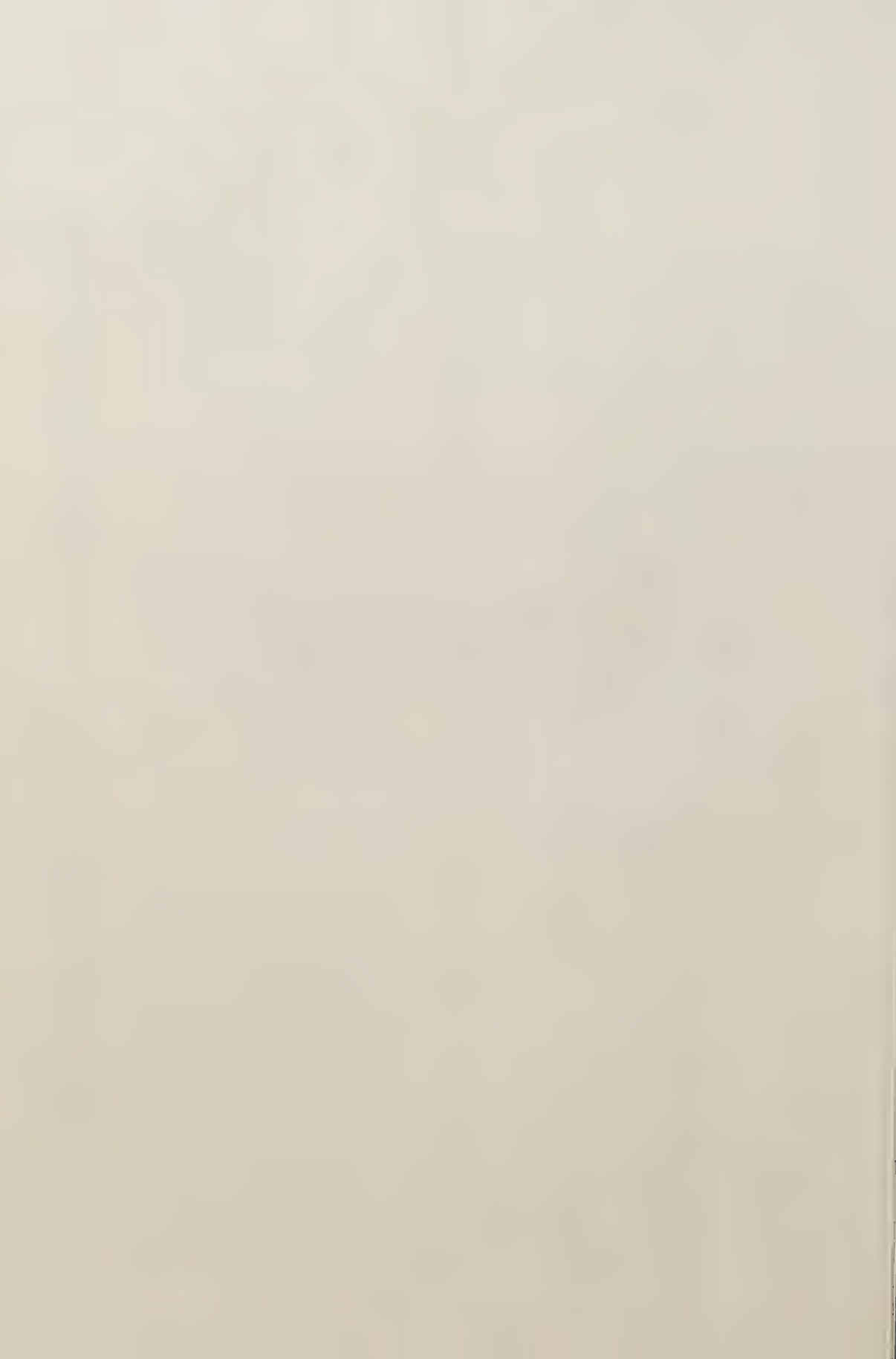
ā	āle	ō	ōld	ü	Pronounced approximately as ē, with rounded lips: French u, as in <i>menu</i> (mē-nū); German ü, as in <i>grün</i>
â	câre	ô	ôrb		
a	add	o	odd		
â	ârm	oi	oil		
		oo	ooze		
ē	ēve	oo	foot		
e	end	ou	out		
				ə	the schwa, an unstressed vowel representing the sound that is spelled a as in <i>sofa</i> e as in <i>fitted</i> i as in <i>edible</i> o as in <i>melon</i> u as in <i>circus</i>
g	go	th	then		
î	ice	th	thin		
i	ill				
k	German <i>ch</i> as in <i>ich</i> (ik)	û	cûbe		
		û	ûrn; French <i>eu</i> , as in <i>jeu</i> zhû), German ô, oe, as in <i>schön</i> (shûn), <i>Goethe</i> (gû te)		
n	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French <i>bon</i> (bôn)	u	tub	zh	azure
				'	= main accent
				''	= secondary accent

Key to Abbreviations

AAAA	Amateur Athletic Association of America	D.S.M.	Distinguished Service Medal
AAU	Amateur Athletic Union	D.S.O.	Distinguished Service Order
AAUP	American Association of University Professors	ECA	Economic Cooperation Administration
ABA	American Bar Association	ECOSOC	Economic and Social Council
ABC	American Broadcasting Company	EDC	Economic Defense Community
ACA	Americans for Constitutional Action	EEC	European Economic Community
ACLU	American Civil Liberties Union	EEOC	Equal Employment Opportunity Commission
ACTWU	Amalgamated Clothing and Textile Workers Union	ERA	Equal Rights Amendment
ADA	Americans for Democratic Action	E.R.A.	Earned Run Average
AEC	Atomic Energy Commission	ESA	Economic Stabilization Administration
AFL	American Football League	FAO	Food and Agriculture Organization
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations	FBI	Federal Bureau of Investigation
ALA	American Library Association	FCC	Federal Communications Commission
AMA	American Medical Association	FEPC	Fair Employment Practice Committee
AP	Associated Press	FHA	Federal Housing Administration
ASCAP	American Society of Composers, Authors and Publishers	FOA	Foreign Operations Administration
ASNE	American Society of Newspaper Editors	FPC	Federal Power Commission
B.A.	Bachelor of Arts	FSA	Federal Security Agency
BBC	British Broadcasting Corporation	FTC	Federal Trade Commission
B.D.	Bachelor of Divinity	GATT	General Agreement on Tariffs and Trade
B.L.S.	Bachelor of Library Science	G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
B.S.	Bachelor of Science	G.C.B.	Knight or Dame, Grand Cross of the Bath
CAA	Civil Aeronautics Administration	GOP	Grand Old Party (Republican)
CAB	Civil Aeronautics Board	HHS	Department of Health and Human Services
C.B.	Companion of the Bath	H.M.	His Majesty; Her Majesty
CBC	Canadian Broadcasting Corporation	HUD	Department of Housing and Urban Development
C.B.E.	Commander of (the Order of) the British Empire	IBM	International Business Machines Corporation
CBS	Columbia Broadcasting System	ICBM	Intercontinental Ballistic Missile
C.E.	Civil Engineer	ICC	Interstate Commerce Commission
CEA	Council of Economic Advisers	ICFTU	International Confederation of Free Trade Unions
CED	Committee for Economic Development	IGY	International Geophysical Year
CENTO	Central Treaty Organization	ILA	International Longshoremen's Association
CIA	Central Intelligence Agency	ILGWU	International Ladies' Garment Workers Union
C.M.G.	Companion of (the Order of) St. Michael and St. George	ILO	International Labor Organization
CNN	Cable News Network	IMF	International Monetary Fund
Com.	Commodore	INS	International News Service
CORE	Congress of Racial Equality	IRA	Irish Republican Army
DAR	Daughters of the American Revolution	J.D.	Doctor of Jurisprudence
D.C.L.	Doctor of Civil Law	K.B.E.	Knight of (the Order of) the British Empire
D.D.	Doctor of Divinity	K.C.	King's Counsel
D.Eng.	Doctor of Engineering		
D.F.C.	Distinguished Flying Cross		
D.J.	Doctor of Jurisprudence		
D.Litt.	Doctor of Literature		
D.Mus.	Doctor of Music		
D.Pol.Sc.	Doctor of Political Science		
D.S.C.	Distinguished Service Cross		
D.Sc.	Doctor of Science		

K.C.B.	Knight Commander of the Bath	Ph.D.	Doctor of Philosophy
KGB	Committee of State Security (Soviet secret police)	PLO	Palestine Liberation Organization
		PWA	Public Works Administration
L.H.D.	Doctor of Humane Letters	Q.C.	Queen's Counsel
Litt.D.	Doctor of Letters		
LL.B.	Bachelor of Laws	RAF	Royal Air Force
LL.D.	Doctor of Laws	RCA	Radio Corporation of America
		REA	Rural Electrification Administration
M.A.	Master of Arts	RFC	Reconstruction Finance Corporation
M.B.A.	Master of Business Administration	RKO	Radio-Keith-Orpheum
MBS	Mutual Broadcasting System	ROTC	Reserve Officers' Training Corps
M.C.E.	Master of Civil Engineering		
M.D.	Doctor of Medicine	SAC	Strategic Air Command
M.E.	Master of Engineering	SALT	Strategic Arms Limitation Talks
METO	Middle East Treaty Organization	S.J.	Society of Jesus (Jesuit)
MGM	Metro-Goldwyn-Mayer	SCAP	Supreme Command for the Allied Powers
M.Lit.	Master of Literature	SEATO	Southeast Asia Treaty Organization
M.P.	Member of Parliament	SEC	Securities and Exchange Commis- sion
MPPDA	Motion Picture Producers and Distributors of America	SHAEF	Supreme Headquarters, Allied Expeditionary Force
MRP	Mouvement Républicain Populaire	SHAPE	Supreme Headquarters, Allied Powers Europe
MSA	Mutual Security Agency	S.J.D.	Doctor of Juridical Science
M.Sc.	Master of Science	SLA	Special Libraries Association
Mgr.	Monsignor, Monseigneur	S.T.B.	Bachelor of Sacred Theology
MTV	Music Television	S.T.D.	Doctor of Sacred Theology
		TV A	Tennessee Valley Authority
NAACP	National Association for the Advancement of Colored People	UAR	United Arab Republic
NAB	National Association of Broadcasters	UAW	United Automobile, Aircraft, and Agricultural Implement Workers of America
NAM	National Association of Manufacturers	UK	United Kingdom
NASA	National Aeronautics and Space Administration	UMWA	United Mine Workers of America
NATO	North Atlantic Treaty Organization	UN	United Nations
NBC	National Broadcasting Company	UNESCO	United Nations Educational, Scien- tific, and Cultural Organization
NCAA	National Collegiate Athletic Association	UNICEF	United Nations Children's Fund
NEA	National Education Association	UNRRA	United Nations Relief and Rehabili- tation Administration
NFL	National Football League	UPI	United Press and International News Service
NLRB	National Labor Relations Board	USFL	United States Football League
NMU	National Maritime Union	USO	United Service Organizations
NOW	National Organization for Women	USSR	Union of Soviet Socialist Republics
NRA	National Recovery Administration	USWA	United Steel Workers of America
NRPB	National Resources Planning Board		
NYA	National Youth Administration	VA	Veterans Administration
		VFW	Veterans of Foreign Wars
OAS	Organization of American States	WFTU	World Federation of Trade Unions
O.B.E.	Officer of (the Order of) the British Empire	WHO	World Health Organization
 OCD	Office of Civilian Defense	WPA	Work Projects Administration
OEEC	Organization for European Economic Cooperation		
OMB	Office of Management and Budget	YMCA	Young Men's Christian Association
OPA	Office of Price Administration	YMHA	Young Men's Hebrew Association
OPEC	Organization of Petroleum Export- ing Countries	YWCA	Young Women's Christian Associa- tion
		YWHA	Young Women's Hebrew Associa- tion
PBS	Public Broadcasting Service		
PEN	Poets, Playwrights, Editors, Essayists and Novelists (International Association)		
Ph.B.	Bachelor of Philosophy		

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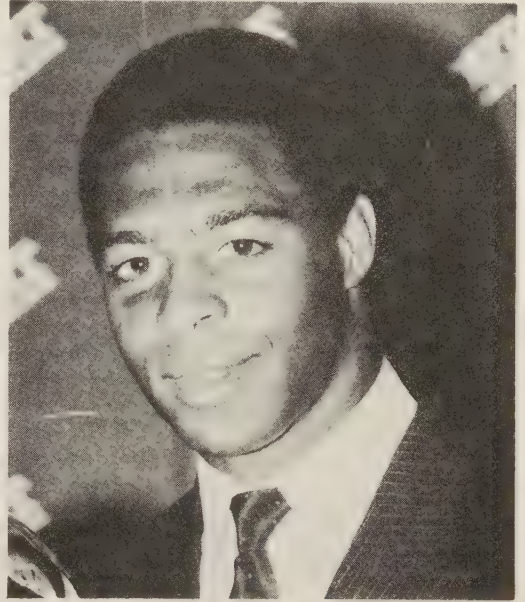
Allen, Marcus

Mar. 26, 1960 - Football player. Address: b. c/o Los Angeles Raiders, 332 Center St., El Segundo, Calif. 90245

The Los Angeles Raiders' running back Marcus Allen "just flows," according to his Los Angeles area rival Eric Dickerson. "Nobody cuts back at full speed the way he does. Plus, he'll knock your jock off blocking, and he throws the ball better than half the quarterbacks in the league." Allen, whose potential as a National Football League player was once questioned by professional scouts, combines with his physical gifts the "intangibles" of extraordinary ambition and self-confidence. Now generally acknowledged to be the game's most versatile running back, Allen, at twenty-six, has won more major awards than any other football player in history, including college football's coveted Heisman Trophy, the National Football League's Rookie of the Year Award, Super Bowl XVIII's Most Valuable Player Award, and the NFL seasonal award for Most Valuable Player. The San Francisco 49ers' All-Pro defensive back Ronnie Lott has testified, "When I prepare for the Raiders I prepare for Marcus Allen. I know that every, every, every play, he can beat you."

Marcus LeMarr Allen was born in San Diego, California on March 26, 1960, the son of Harold "Red" Allen, a general contractor, and Gwen Allen, a registered nurse. He has three brothers (Harold Jr., Damon, and Darius) and a sister (Michelle). His father, though a disciplinarian, was generous in indulging his children for character-building purposes. He built a basketball court in the backyard of the house he had constructed for his family, bought Shetland ponies for his children and their friends to ride, managed one little league team and sponsored another to give them a chance to play, and, in Allen's words, instilled in his children the need for each to be an individual, "to depend on no one," to be "proud, dignified and confident," to carry oneself "as a winner." Allen's mother, insisted on strict study habits and steady attendance at Baptist Sunday school and signed her sons up for the Boy Scouts, the church choir, and piano lessons. She has described her son as being "Red" on the outside" and herself "on the inside." The combination resulted very early in a youngster with a tremendous sense of self but without a hint of cockiness.

As a student at San Diego's Lincoln High School, Allen maintained a "B" average and was a star on the basketball team until his sophomore year, when he quit in disgust because his teammates did not share his work ethic. On the football team he



emerged as a devastating defensive safety. When he was assigned the quarterback position in his junior year, he became a sixty-minute player and, more often than not, a one-man team.

In his senior year Allen led his team to victory in the city championships. He passed for 1,434 yards and nine touchdowns, and he ran from scrimmage 123 times for 1,098 yards and twelve touchdowns. On defense he intercepted eleven passes, returning four for touchdowns. An aggressive tackler, he nailed ninety-four opponents and assisted in an additional 217 tackles. He became the only player in Lincoln's history to have his football jersey retired, and he was named the recipient of the Hertz Number 1 Award, which is given annually to the best high school athlete in California. Allen was presented with the award by his football playing idol, O. J. Simpson, a future friend and mentor for whose sake Allen had often hidden his shoes on Sundays, in the vain hope of staying home from church and watching television broadcasts of Simpson's games.

Upon graduation from high school, Allen became one of the most highly recruited athletes in the country. He quickly settled on the University of Southern California (USC, or, less commonly, SC). As he told Joe Jares in an interview for the *New York Times* (November 29, 1981), "It was always SC. I first started watching them when O. J. played. From that point on, that was the school I wanted to go to." It was not Allen's ability on offense that initially captured the attention of USC

scouts, but his general performance and his defensive prowess. Nick Canepa, who covered Allen's high school games for the *San Diego Tribune*, told Bob Oates in an interview for the *Sporting News* (December 19, 1981), "The first time I saw Marcus, I was convinced he was going to be an All-Pro defensive back. I quit counting one day after he'd made thirty tackles."

Allen's career as a defensive back at USC lasted less than a week, not because he didn't play the position well but because John Robinson, the head coach, recognized his potential as a running back and switched him to that position over the objections of almost his entire staff. "Since the first time he put on our uniform," Robinson told Bob Oates, "it's been obvious that Marcus has three things you need to be a tailback at USC: the personal ambition, the magnetism, and that tailback look in his eye." By the time Allen left USC, even Coach Robinson's severest critics admitted that moving Allen to tailback was the coaching decision of the decade.

During his freshman year Allen was almost as unhappy with his new position as Robinson's critics, because he spent most of the year as a tailback-in-waiting. The starting position belonged to junior Charles White, then well on his way to winning the Heisman Trophy, the award given annually to the outstanding college football player in the nation. Allen nonetheless spent his apprenticeship wisely, working tirelessly at learning the position. While he gained only 171 yards as a substitute and was good-naturedly called "the Virgin," he gained the respect of the coaching staff and his teammates with his personality and work habits.

The following year Allen was converted to fullback, because with Charles White still on his course toward the Heisman at tailback, that appeared to be the only position in which Allen could get adequate playing time. Because the fullback position at USC is traditionally that of a blocker for the tailback and is filled by a man of considerably greater physical proportions than the six-foot-two-inch, two-hundred-two-pound Allen, the transition, like the one to tailback, seemed at first unlikely. In his first day at practice as a fullback Allen broke his nose, and subsequent bruises set him thinking of excuses to skip practice—none of which Robinson accepted. True to form, he finally grew into the assignment. He did so somewhat reluctantly, being afraid, as he told Douglas Looney of *Sports Illustrated* (October 5, 1981), that "if [he] played the position too well, Coach Robinson would make [him] stay there." Despite his qualms, he quickly gained a reputation as a ferocious blocker, especially in running interference for White. On his own, he gained 649 yards and scored eight touchdowns.

In his junior year Allen earned the position he had long dreamed of filling, the starting tailback at USC. That season he gained 1,563 yards in ten games, including three in each of which he eclipsed the 200-yard mark. He finished the season with 14 touchdowns, second only to George Rogers

of South Carolina, who won the Heisman Trophy that year. Allen also began to demonstrate his versatility, receiving well in addition to rushing, and continuing to block when necessary. He led the nation's running backs in total offensive yards gained, with an average of 179.4 yards per game.

In his senior season Allen shattered many of the college football records set by running backs, including Tony Dorsett's single-season rushing record of 1,948 yards, which he bested with 2,342. In doing so, he averaged 212.9 yards per game and 5.81 per carry, and he made twenty-three touchdowns. He was voted the *Sporting News* Player of the Year and, on December 5, 1981, was awarded the Heisman Trophy.

Pro scouts still had their doubts about Allen, partly because the highly touted USC running backs Ricky Bell and Charles White had performed below expectation in the NFL. Also, Allen's 4.6-second time in the 40-yard dash made him seem insufficiently fleet of foot, and, as one journalist put it, even Woody Allen could have run for 2,000 yards behind USC's monolithic front line. Such criteria missed the key to Allen's success, which is in his attitude. "You've got to think positively to achieve the impossible, to be what you expect to be . . .," he once explained. "I have a burning desire to be the best. If I don't make it, that's O.K. because I'm reaching for something so astronomically high. If you reach for the moon and miss, you'll still be among the stars."

The attitudinal intangibles escaped the scouts, and their views of Allen's abilities became the opinion of record. Consequently, nine other players, including two running backs, were chosen ahead of him in the 1982 NFL draft, much to the delight of the team with the tenth pick—the Los Angeles Raiders. The Raiders, a team structured on the kind of versatility Allen epitomized, were amazed that he was still available when their turn to pick arrived. Ron Wolf, a member of the Raiders' draft team, told Don Seeholder in the *Sporting News* (September 13, 1982), "If we had the first pick in the draft, it would have been Marcus Allen."

Although his self-effacing and easygoing demeanor might have seemed an unlikely ingredient for the Raiders, an organization fabled for flamboyance and eccentricity at every level, Allen immediately fit in. Gene Upshaw, a salty thirty-seven-year-old guard, and Allen's teammate, told Seeholder: "The reason you never hear a bad word about him is because we all like him—because he's not like some other backs that come out of USC with big heads. He'll never be that way, either, because he's not that kind of kid." If the Raiders liked Allen before the season started, they loved him afterward. In his first regular-season game, he rushed for 116 yards on twenty-three carries, the most yards gained by a Raider in a single game since 1977. He went on to lead the Raiders into the play-offs during the nine-game, strike-shortened 1982 regular season, carrying the ball 160 times for 697 yards, or 4.4 per carry, and a league-leading

fourteen touchdowns. He was also first among running backs in the NFL's American Football Conference (AFC) in pass receptions (thirty-eight, for 401 yards). Los Angeles was eliminated, 17-14, by the New York Jets in the play-off game, in which Allen scored both Raider touchdowns. He was named the *Sporting News* Rookie of the Year and was the only Raider to earn All-Pro status and an invitation to the Pro Bowl.

In 1983 a conflict emerged between Allen's ambitions and the strategy of the Raider organization. As an almost compulsive record-breaker, Allen wanted more than the sixteen carries per game that owner Al Davis and head coach Tom Flores allowed him. (He had carried the ball some thirty times a game en route to his 2,000-yard season at USC.) The strategy developed by Davis and Flores to win football games called for the Raiders to use a varied offense, with no one player carrying the entire load, in a team concept designed to accomplish three basic goals: to make the offense versatile and therefore more difficult for opposing teams to anticipate, to prolong the careers of the players, and to insure the availability of fresher players at play-off time.

With the Los Angeles Rams' running back Eric Dickerson making twenty-five carries a game on the way to an 1,808-yard season, Allen's irritation about the role assigned him grew, and he began to voice displeasure with his \$200,000 salary, which he considered meager compared to top salaries in the league. (Dickerson, for instance, was making \$550,000 a year.) Uncharacteristically, Allen even aired his grievances to the press. In fifteen games in 1983, Allen carried the ball 334 times for 1,014 yards, a 3.8 yard-per-carry average, a drop of more than half a yard from the previous year's 4.4. His touchdown production fell from fourteen to twelve, and his longest run from scrimmage was nineteen yards. In only one game did he pass the 100-yard mark, and he rushed for sixty-four yards or less in eight games. Even so, he caught sixty-eight passes, highest in the NFL among running backs, for 590 yards, and he went over the 100-yard mark in combined yardage (rushing and pass receptions) in ten games. With that record, he maintained his reputation as probably the best all-around back in the NFL. Despite Allen's frustration, Davis and Flores' balanced attack paid off and the Raiders won the right to post-season play for the second year in a row. In the play-off games, while other running backs were beginning to show the wear and tear of carrying the ball forty times a game for sixteen games, Allen had fresh legs. In three post-season games culminating in the Super Bowl, he leaped over, juked, and ran around or, when necessary, through opposing defenders. He ripped through enemy lines for 466 yards on fifty-eight carries, or a stunning 8.0-yard average, and he caught fourteen passes.

Allen had the kind of game that football enthusiasts dream of in Super Bowl XVIII, where the Raiders crushed the reigning champions, the Washington Redskins, 38-9. He carried the ball

twenty times for 191 yards (an NFL Super Bowl record), scored two touchdowns, and, on a play that both his teammates and his opponents thought would be stopped behind the line of scrimmage for a Raider loss, reversed his field and broke the NFL record for the longest run in a play-off game with a brilliant seventy-four-yard gallop past stunned defenders. President Ronald Reagan, in the traditional White House phone call to the winning team, quipped that Moscow had contacted him, declared Allen a new secret weapon, and insisted "that we dismantle" him. Allen nonetheless remained in one piece to receive the *Sporting News* Super Bowl XVIII Most Valuable Player Award.

The 1984 season was similar to 1983, with one major exception: it did not end in play-off glory. By every measure but his own, Allen had another banner year. He carried the ball 275 times for 1,168 yards and thirteen touchdowns, and he caught sixty-four passes for another 758 yards and five touchdowns. His combined total was 1,926 yards, or 5.6 yards per play. The Raiders finished the regular season with an 11-5 record and were eliminated in the first round of the play-offs by Seattle. Allen felt that his performance that year had been hurt by his own impatience, by his "leaving the blockers and free-lancing."

In 1985 Allen finally had the year he had been waiting for. Injuries played an important role, with Los Angeles seeing its two best quarterbacks, Jim Plunkett and Marc Wilson, sidelined in the first month of the season. This forced the management to modify its team concept, shifting more work to Allen, whose carries per game increased from 17.1 to 23.7. He had carried the ball 380 times for a league-leading 1,759 yards, or 4.6 per carry. In addition, he caught sixty-seven passes for 555 yards, for offensive totals of 2,314 yards and fourteen touchdowns. He tied an NFL record by rushing 100 yards or more in nine consecutive games and, at one point, he went over the 100-yard mark in eleven of twelve weeks. His rushing title was the first ever for a Raider.

Allen's extraordinary individual performance in 1985 could not completely replace the intricate interlocking of individual strengths that make a team successful, and the Raiders lost to the up-and-coming, team-oriented New England Patriots in the AFC title game. Allen himself was voted the NFL's Most Valuable Player by the Professional Football Writers Association, and he received the *Sporting News* Marlboro Player of the Year Award. His new position as a potential one-man offense was acknowledged by the Raider organization, which granted him a new five-year, \$3.5-million contract. Picking up where he had left off in the 1986 season, Allen rushed for 102 yards on opening day, raising his total of nine consecutive 100-yard games to ten and breaking the record he had shared with Walter Payton.

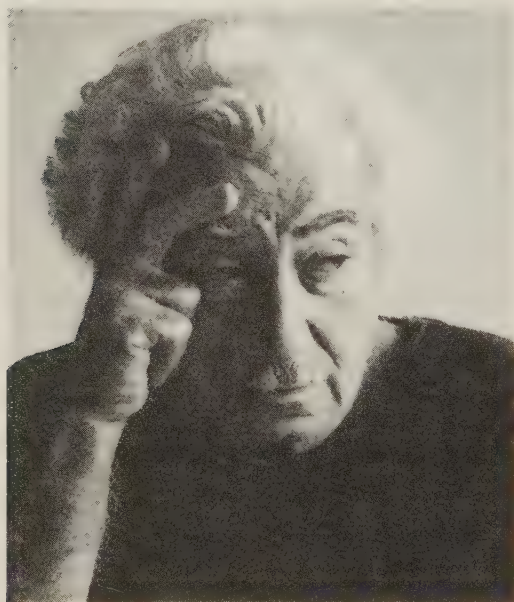
Marcus Allen, who has been compared to O. J. Simpson both in running style and physical appearance, has been called "E.T." by Simpson because of his unusually long neck. Allen facetiously

AMADO

interprets the initials to mean not "Extra Terrestrial" but "Extra Talented." According to Denver Bronco All-Pro defensive back Dennis Smith, "Marcus will not be intimidated. . . . He does the intimidating." Allen studies the martial art tae kwon do in the football off-season and improves his legendary surefootedness by walking and kicking on a balance beam. In his leisure hours, he enjoys cars (he owns two Ferraris), love songs (he plays them on the piano in his condominium in the Brentwood section of Los Angeles), and basketball (there is a hoop in his high-ceilinged liv-

ing room). His lifeline is his family—his mother recalls that he once "had a fit" when they left a Raider game before he could talk to them—and he relies on few people outside it. Mindful of the five-year career expectancy of most NFL running backs, Allen thinks of football as "a great beginning" that "catapults you to other things," such as the broadcasting career that interests him.

References: *Christian Sci Mon* p14 D 8 '81 por; *Inside Sports* 6:24+ D '84 pors; *Sporting News* 192:2+ D 19 '81, 195:21 Ja 31 '83; *Sports Illus* 65:29+ S 1 '86 pors



Amado, Jorge

Aug. 10, 1912—Brazilian writer. Address: Rua Alagoinhas 33, Rio Vermelho, Salvador, Bahia, Brazil

For more than half a century, the prolific Brazilian writer Jorge Amado has instructed and entertained his readers with his ribald and socially conscious novels about the people of his beloved homeland. Widely recognized as Brazil's greatest living novelist, Amado has been translated into more than thirty languages. A self-styled "novelist of prostitutes and good-for-nothings," he has channeled a lifetime of indignation at social inequality and exploitation of the underprivileged into the writing of sometimes hilarious or picaresque but always insightful stories about the joys and sorrows of the human beings who inhabit his Third World milieu. As a transitional figure in Latin American literature, Amado represents a shift from the oversimplified proletarian fiction of the Depression, with its

raw primitivism, to the urbane complexities of the novels and short stories created by the Hispanic writers of today.

Jorge Amado was born on August 10, 1912 on the family cacao plantation, Auricidia, near the seaport of Ilhéus, in Brazil's northeastern state of Bahia, the son of João Amado and Eulália Leal Amado. In 1914 the Amados left the plantation to live in Ilhéus. His parents kept Jorge at home until the age of twelve, entrusting his education to governesses, one of whom, Dona Guilhermina, made a deep and lasting impression on his intellectual development. Amado then attended the Colégio Antônio Vieira, a Jesuit secondary school in the capital city of Salvador da Bahia, where his literary horizons were broadened by Father Cabral, a priest who encouraged him to read Charles Dickens and Jules Verne as well as the major Brazilian writers. But after spending a year in what he felt to be the stifling and rigorous atmosphere of the school, the boy ran away to the home of his grandfather in the back country of Bahia. He later completed his secondary education at the Ginásio Ipiranga, in Salvador, a school for students who had been expelled from other institutions. In 1930 he headed south to study law at the Federal University of Rio de Janeiro, in obedience to the wishes of his father. He obtained his doctorate from the federal university in 1935.

While still attending secondary school, the precocious Amado began writing newspaper articles and literary reviews. He associated with the so-called "academy of rebels," a group of young writers who subscribed to the modernist literary creed of the late 1920s and early 1930s, as a regular contributor to their magazines, *Meridiano* and *A Semana*. He was only eighteen, and living in Rio de Janeiro, when he began work on his first novel, *O país do carnaval* (The Land of Carnival, Schmidt, 1932).

O país do carnaval is about the efforts of one Paulo Rigger, the son of a cacao grower, to find his niche in Bahia after being educated in Europe. When his examination of the lives of his peers yields him no suitable model for lending meaning to his own existence, he decides to leave Bahia once again. In the preface Amado expresses his

identification with his hero's plight: "This book is an outcry, almost a plea for help. It is an entire dissatisfied generation in search of its goal. We now begin our fight against doubt." Although not yet out of his teens, Amado in his first novel prefigured the concern with social injustice that was to dominate his whole life.

In the following decade, Amado wrote a series of novels denouncing the social wrongs that he saw as the inevitable concomitants of capitalism. The first one, *Cacáu* (Cacao, Olympio, 1933), began the cycle that Amado has called "the novels of the cacao plantations," dealing with the exploitation of workers by the cacao colonels of southern Bahia. Its plot builds on the murder of the plantation owner's son by a worker whose sweetheart he has seduced. The novel openly demonstrates its leftist bias when the hit man hired to avenge the murder helps the guilty worker to escape from the plantation and then becomes a political agitator. The novel's obvious implications were frowned upon by government officials, who confiscated it from bookstores and sent Amado to jail for twenty-four hours.

An exposé of urban rather than of rural misery, Amado's third novel, *Suor* (Sweat, Olympio, 1934), takes place in Bahia's capital city, Salvador, and sketches the lives of tenement dwellers in a building located across from the site of a colonial whipping post for black slaves. In *Brazil's New Novel: Four Northeastern Masters* (Univ. of California Press, 1954), the literary critic Fred P. Ellison has praised "the truthfulness and power of the book as a record of man's inhumanity to man." Amado's next novel, *Jubiabá* (Olympia, 1935), also centers on the lives of Salvador's deprived blacks. One of its two heroes, a hundred-year-old leader of an African religious cult, evokes the rich cultural heritage that remains a living tradition among the blacks of Bahia; the other, a homeless urchin who grows up to be a labor leader, suggests the possibility of a better future for Bahian blacks. The importance of African religious rites—or *candomblé*—in the daily lives of Bahia's common folk was to become an often expressed theme in Amado's novels. Not for nothing has Bahia become known as "the Black Rome" because of its fusion of Christian and pagan religious worship.

The first novel by Amado to win an important literary award was his *Mar morto* (Dead Sea, Olympio, 1936), which received the Graça Aranha prize of the Brazilian Academy of Letters for the best novel of 1936. In that book, Amado changes his focus to another sector of Salvador's proletariat—the *saveiros*, or sailors of small boats, who ply their trade along the coast of Bahia and the Parguassu River. *Mar morto* celebrates the courage with which humble Bahians defy their fate; when the protagonist drowns during a heroic rescue at sea, his sweetheart takes up his trade.

The final entry in the list of Amado's early proletarian novels, *Capitães da areia* (The Beach Waifs, Olympio, 1937), follows the fortunes of the members of a gang of homeless young men in the

slums of Salvador, whom the narrator views as "the lords of the city" and "its poets." According to Fred P. Ellison, the book's "angry spirit" gives the impression that it is "propaganda for a political party." Perhaps for that reason, the book was banned in Brazil in the year of its publication.

Shortly after that, in 1938, Jorge Amado was forced into political exile by the dictatorial government of Getúlio Vargas. He headed first for the "Southern Cone" nations, then went to Mexico, and finally to the United States. He returned to Brazil but had to leave again in 1941, after another political imprisonment, and spent the years from 1941 to 1943 in the more liberal atmosphere of Uruguay and Argentina. During his absence military officials held at least one public burning of his books, an auto-da-fé exclusively in his honor. Returning to Brazil, he resettled in Bahia, where he remained until 1945. He wrote little during those nomadic years, except for a book of prose poems and a biography of Luiz Carlos Prestes, a leading Communist.

The overt and somewhat strident didacticism of Amado's early novels has been made the subject of criticism by even Amado himself. He told Jim Brooke during an interview for the *Washington Post Book World* (June 28, 1981): "In the first part of my work there was always a political speech alongside the plot. I didn't have sufficient experience to understand that in a novel you convey through the plot—a speech within a novel is an excrescence." But Fred P. Ellison has noted that those early novels "have a mysterious power to sweep the reader along," and the writer of an article about Amado in *World Authors 1950-1970* (1975) has observed: "For all their squalor and violence, [they] never fail to show the humor, vitality, and tragic poetry that were also to be found in the lives of the poor of Bahia."

The first novel that Amado published after his return to Brazil broke through his self-imposed prison of didacticism. Like *Suor*, *Terras do sem fim* (Martins, 1943), which later appeared in Samuel Putnam's masterly English translation as *The Violent Land* (Knopf, 1945), deals with strife on Bahia's cacao plantations. Many critics, including Amado's fellow novelist Carlos Fuentes, consider *The Violent Land*, with its epic scale, supercharged power struggles, and outsized characters, to be Amado's masterpiece. In his critical study *Brazilian Literature* (1945), Erico Verissimo called it "a panoramic novel full of pathos and drama . . . in my opinion, one of the most daring and important novels ever published in Brazil." The final novels to emerge from Amado's early period are *São Jorge dos Ilhéus* (Saint George of Ilhéus, Martins, 1944), and *Seara vermelha* (Red Harvest, Martins, 1946). The first has to do with the cacao planters, while the second recounts the migration of drought-ridden and starving farmers of the Brazilian backlands to the "promised land" of São Paulo.

Even after undergoing his punitive exile of the 1940s, Amado remained faithful to his leftist political beliefs. In 1945 he moved to São Paulo, which

was then Brazil's national capital, where he took part in the drafting of a new Brazilian constitution, successfully sponsoring an amendment against religious discrimination. He was then elected as a federal deputy on the Communist party ticket, an affiliation that cost him his post in 1948, when Communists were expelled from the Brazilian parliament. Once again Amado went into exile, this time until 1952, living in Paris and Prague and traveling throughout Western Europe and Asia. During his absence from Brazil he wrote no novels.

When Amado's third period of exile ended, he settled in Rio de Janeiro, where he decided to drop his long involvement in national politics and devote himself entirely to his writing. He later explained in an interview with David Vidal for the *New York Times* (October 1, 1977): "I realized that it was much more important, that I was of better use to the people, with the things that I could write instead of with party activity. . . . If I continued [in politics], I would have been finished as a writer." Accordingly, he became editor of a cultural periodical, *Para Todos* (Something for Everybody) from 1956 to 1958, and in 1958 he published the first of his so-called "mature" novels, *Gabriela, Cravo e canela* (*Gabriela, Clove and Cinnamon*, Martins), the novel that cemented his international fame.

The novel achieved tremendous popularity in Brazil, where it was eventually made into both a film and a soap opera. It also captured critical and popular acclaim when it appeared in the United States as *Gabriela, Clove and Cinnamon* (Knopf, 1962) in a spirited translation by James L. Taylor and William L. Grossman. Juan de Onís trumpeted its significance in a front-page article for the *New York Times Book Review* (September 16, 1962): "For Americans, *Gabriela* . . . may serve to bridge the 'gap of understanding' between two culturally and psychologically distinct areas of the New World." The novel assesses the impact of two newcomers—Mundinho Falcão, a young intellectual, and Gabriela, a country girl—on the social and political customs of Ilhéus in the 1920s. Mundinho challenges the town's hidebound power structure and stirs up a lively interest in politics among its hitherto somnolent citizenry, while Gabriela unwittingly upsets its established code of sexual honor and brings about a revolution in the politics of love. The novel also probes the definitions of such concepts as "progress" and "honor" as they apply to a town in the grip of the cacao colonels.

Continuing to lighten his material and purge it of political ideology, Amado next published a novel that is even more satiric and riddled with irony than *Gabriela*, though its narrative technique is more complex. *Os velhos marinheiros* (Martins, 1961) was translated into English by Harriet de Onís, who was to become one of Amado's principal translators, with the formidable title of *Home Is The Sailor: The Whole Truth Concerning the Redoubtful Adventures of Captain Vasco Moscoso de Aragoão, Master Mariner* (Knopf, 1964). In it, a feckless poet tells the tale of the so-called "Master

Mariner" and his imaginary adventures at sea. Because he has always palmed himself off as a retired sea captain, he is unexpectedly called upon in an emergency to take charge of a ship. The narrator points a moral in the conflict between the captain and his literal-minded rivals, who try to expose him as an impostor. At the novel's end he addresses a question to the reader: "Does the truth lie in the everyday events, the daily incidents, in the pettiness and vulgarity most people's lives are compounded of, or does the truth have its abode in the dream it is given us to dream to flee our sad human condition?" Despite the seriousness of its underlying message, the novel impressed American critics with its roguish humor. Writing in the *National Observer* (April 20, 1964), Hunter S. Thompson called it "one of the funniest books since *Huckleberry Finn*."

Following up that tall tale with another one, Amado next published the novella-length *A morte e a morte de Quincas Berro D'água* (Sociedade dos Cem Bibliófilos de Brasil, 1962). Published in an animated English translation by Barbara Shelby under the Knopf imprint in 1965 with the title *The Two Deaths of Quincas Wateryell*, the book is a comic fantasy about a middle-aged rebel who continues to defy the bourgeois strictures of his uptight family even after his death.

Jorge Amado's next work of fiction, *Os pastores da noite* (Martins, 1964), published in English as *Shepherds of the Night* (Knopf, 1967), is a triptych of novellas about love, religion, and politics. The "shepherds of the night" are, of course, the slum dwellers of Bahia. Because of its "simple structure, incisive delineation of character and society, and unabashed carnality," it reminded Daniel Green of the *National Observer* (January 23, 1967) of Henry Fielding, Honoré de Balzac, and Geoffrey Chaucer, while its exuberance and sentimentality recalled for some American readers the John Steinbeck of *Cannery Row*. The book provided further documentation of Amado's continuing commitment to social and political justice and his sustained belief in the virtues of the common people. During his *New York Times* interview with David Vidal, the novelist explained: "I write about Brazilian problems from the side of the people, and I'm antielitist. I use popular language. I'm no James Joyce. And in my works the people always win. . . . My message is one of hope rather than despair."

Perhaps because of the international success of its film adaptation, released in 1976, *Dona Flor e seus dois maridos* (Martins, 1966), which was published in an English translation by Harriet de Onís as *Dona Flor and Her Two Husbands* (Knopf, 1969), is Amado's best-known novel. Raunchy, joyous, sensual, and satirical, it has to do with a young woman whose first husband, a gambler and rakehell, returns from the dead to share her bed when her staid second husband, the local pharmacist, turns out to be a bit of a bore. The majority of American critics were much taken with the novel's bawdy celebration of the power of Eros, both in life

and in death, though some conservative readers were repelled by what they judged to be its soft-core pornography.

Jorge Amado's most autobiographical novel, *Tenda dos milagres* (Martins, 1969), or in its English translation, *Tent of Miracles* (Knopf, 1971), has for its central figure Pedro Archanjo, a mulatto bon vivant and writer who champions miscegenation, racial equality, and familiarity with the rich and exotic culture and folklore of Bahia. In describing Archanjo at work, Amado articulates his own attitude towards his craft: "He concentrated on telling how ordinary people lived in Bahia, the miseries and marvels of that daily life of poverty and faith, in showing how the much oppressed and persecuted folk of Bahia had determined to prevail in spite of everything. . . . Once he reached this point he wrote with an indescribable pleasure that was almost sensual."

Pedro Archanjo is known as "the eyes of Xangô," one of the principal gods of Afro-Bahian faith, and Amado himself is an *oba*, or lay leader of *candomblé*. Although he is reportedly an agnostic, believers chose him to be one of their spiritual leaders because he advocates popular causes. While conceding that Amado's exploration of the labyrinth of local black culture was spellbinding, more than one reviewer found *Tent of Miracles* flawed by its sentimentality, labored plot, and simplistic solutions to complex racial problems.

Like some other populist writers, Amado has long been outraged by the exploitation of prostitutes, and during the 1970s he wrote two novels about women who practice the world's oldest profession. The first one, *Tereza Batista cansada de guerra* (Martins, 1972), recounts the life of Tereza, a battered but invincible survivor of brutal exploitation in the backwoods of the Brazilian Northeast. *Tereza Batista* deals with shocking subject matter, such as rape, child abuse, and the ravages of plague, with a graphic explicitness uncommon in Amado's mature works. American critics gave its English-language version, *Tereza Batista: Home from the Wars* (Knopf, 1975), only a lukewarm reception. Unmoved by its sociopolitical implications, they deplored its tired manipulation of the stock figure of the "whore with the heart of gold," boring repetitions, endless flashbacks, and overall superficiality. Amado's other novel about harlotry, *Tieta do Agreste* (Martins, 1977), or *Tieta* (Knopf, 1979) in its English incarnation, is a much more lighthearted satire about the harsh realities that compel women from the Brazilian backwoods to become prostitutes. *Tieta*, a successful madam of São Paulo, heads home to be lionized by the small town that ejected her years before for her teenage promiscuity. Love of money is a prominent obsession of the novel's characters, and political rights and environmental protection are some of its key issues.

Up until the end of 1984, the largest amount ever paid to Jorge Amado by an American publisher for rights to one of his novels was \$10,000. That record was decisively shattered early in December 1984,

when Bantam Books paid \$250,000 for the rights to his latest novel, *Tocaia Grande* (Big Ambush, Martins, 1984), the most that any American publisher has ever paid for rights to a foreign book in hard-cover. A best seller in Brazil, Argentina, and France, *Tocaia Grande* has been scheduled for publication in early 1987 in a translation by Gregory Rabassa with the title of *Showdown*. According to Amado's publisher, Alfredo Machado, Amado "took this book as a challenge to show that after fifty years of writing, at age seventy-two, he is at the top of his form."

Since 1945, Jorge Amado has been married to the former Zélia Gattai, a native of São Paulo. They have two children, João Jorge and Paloma. His devoted wife, who types his manuscripts for him, has written three books of anecdotes about their lives together. Because Amado is such a widely admired celebrity in Bahia, one important aspect of their shared experiences is obligatory travel: he must leave home to get any work done, since he is so often besieged by worshipful visitors. Amado has received many awards and honors, including the Stalin International Peace Prize (1951) and the Juca Pato Prize for "Intellectual of the Year" (1970) from the Union of Brazilian writers. He is a member of the Brazilian Academy of Letters and the Brazilian Association of Writers.

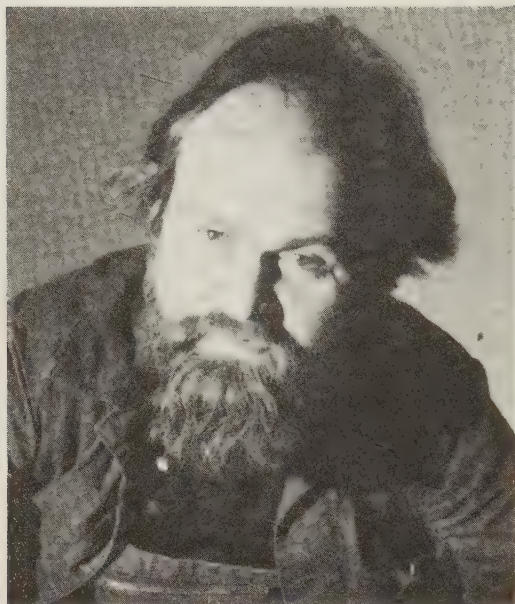
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Authors 1950-1970 por (1975)

Andre, Carl

Sept. 16, 1935- Sculptor. Address: b. P. O. Box 10001, Cooper Station, New York City, N.Y. 10003; c/o Paula Cooper Gallery, 155 Wooster St., New York City, N.Y. 10012

Reversing the usual way of thinking about sculpture, the American artist Carl Andre conceives of it as an arrangement of material that cuts into space; rather than being shaped, the material itself does the shaping. Andre's concern is not to create something for a purely visual effect, but to arrange bricks, pieces of wood, or metal plates in ways that will establish a certain sense of ordering and place, just as a road (in the analogy made by the *Newsweek* art critic Mark Stevens) defines the contours of a hillside. Andre's materials are industrial discards found in abandoned work sites and vacant city lots, which he leaves just as they are, wholly unworked. There is a transitory quality to Andre's arrangements, since they can be disassembled by the artist at will, unless, of course, they have been purchased by collectors or museums.

One of the most influential of the minimalist sculptors who emerged in the 1960s and 1970s, Andre has established an international reputation,



Carl Andre

both for his art and for his strongly held opinions. His ideas are directly expressed, but his sculpture is simple, serenely ordered, and quiet. It is Andre's contention that he likes "art works which sort of ambush you, that in a sense take you by surprise. . . . I don't like art that dominates you, that is coming at you."

Carl Andre's aesthetic may be traced directly to his family and his birthplace, for his paternal grandfather and uncles, of Swedish descent, were employed in shipbuilding and construction, and his father was a marine draftsman and a skilled woodcarver. The youngest of three children and the only son of George Hans and Margaret (Johnson) Andre, the artist was born in the historic shipbuilding town of Quincy, Massachusetts, on September 16, 1935, and some of his earliest memories are of the granite blocks in the city's abandoned quarries and the steel beams and wooden girders in its shipyards. After attending public elementary schools, Andre entered Phillips Academy in Andover, Massachusetts, where he studied art with Patrick and Maud Morgan, and already displayed an interest in sculpture. Among his fellow students were three other future artists: Hollis Frampton, Michael Chapman, and Frank Stella. It was Frampton who introduced him to the work of Constantin Brancusi, who became the catalyst for Andre's art. When, in 1953, Andre left Phillips Academy, he worked briefly in Quincy for the Boston Gear Works and then traveled in France, and in England, where he was especially impressed by a visit to Stonehenge. In 1955-56 he served in the United States Army in North Carolina. Moving to New York City in the following year, he started to work as an editorial assistant in a publishing house and began to do sculptures in Frank Stella's studio—a series of at first small wood carvings that

were inspired by the severe black paintings that Stella was then working on and that clearly show the Brancusi influence, especially in the way in which the component parts are stacked. That stacking, which became the hallmark of Andre's style, developed from the way in which Brancusi treated the pedestals on which his pieces were mounted, incorporating them as integral parts of the sculptures. Directly related to Brancusi's *Last Column*, *Last Ladder* (1959), the largest of those early pieces, is a length of timber found in a city lot, one face of which Andre marked with notches. On Stella's suggestion that the uncarved surfaces of the timber might be considered to be sculpture also, Andre began to reconsider his approach.

From 1960 to 1964 Andre supported himself as a freight train brakeman and conductor with the Pennsylvania Railroad, and the four years that he spent in shunting freights on the Newark-Jersey City run had a further decided effect upon his art. The repeated sight of tracks crossing the New Jersey meadows, clinging to the swampy ground, led him to think of an art that would define a site, a sculpture that would be "more like roads than like buildings." By the mid-1960s he had worked out a theory that sculpture controls space better by extending horizontally than by rising vertically—that in fact it should yield to the force of gravity. As the artist commented many years later, in a *New York Post* interview (March 5, 1983), "Railroads are very horizontal. . . . I think part of the horizontality of my work has to do with that." One of Andre's dictums, indeed, is that "the engaged position is to run along the earth." As early as 1965 he even proposed that sculpture should be as "low as water," a statement that, taken somewhat further, would seem to explain his later *Waterbodies*. Nine wafer-thin strips of steel and lead, they were exhibited in 1973 under the water in the pool in the Museum of Modern Art's sculpture garden.

Out of his railroading experience, then, eventually grew not only Andre's main body of minimalist sculpture but also his experiments with earthworks, or constructions that make the site itself a work of art. One of the earliest of the earthworks artists, between 1966 and 1969 he often went with Robert Smithson and Robert Morris to look over abandoned quarries and disused industrial tracts in New Jersey as possible sites for constructions. In 1968 Andre designed *Long Piece Summer* and *Pile of Rocks* for sites in Aspen, Colorado. Out of his familiarity with the use of identical, standardized, interchangeable railroad parts, grew the other facet of Andre's art, his commitment to the minimalist aesthetic. A first indication of that railroading influence is *Lever* (1966), a thirty-four-and-one-half-foot-long row of 137 separate, untreated tan firebricks. In 1966 he was included, along with Smithson, in a group show entitled "Primary Structures," that was held in New York's Jewish Museum. There, *Lever*, which the artist termed "Brancusi's *Endless Column* [put] on the ground," became a *succès de scandale*.

Some ten years later, another, similarly conceived minimalist piece became the subject of sensational debate in the London popular press. *Equivalents VIII*, originally created in 1966, was reassembled in 1969 for "Art of the Real," a traveling exhibition sponsored by the Museum of Modern Art that eventually arrived at the Tate Gallery. *Equivalents*, a rectangular pile of 120 bricks, stacked two high, six across, and ten lengthwise, was purchased by the Tate in 1972 for a reported \$12,000. News of the purchase was finally released in 1976, to the accompaniment of a barrage of blame and ridicule: all that money for art—or, indeed, for just a pile of bricks? The work was defended by the *New York Times*'s John Russell, as standing for "order, resolution and an absolute simplicity"; the bricks also pleased at least one gallery-goer who was overheard to comment: "I like them. They relax me."

Not confining himself to bricks or wood, Andre has occasionally used wire and styrofoam slabs, and he has often used metals in floor-hugging arrangements that form either squares or triangles. For example, for a retrospective exhibition of his work, held at the Solomon R. Guggenheim Museum in 1970, Andre created 37 *Pieces of Work*, a huge checkerboard of unattached zinc, copper, steel, lead, and aluminum plates. Over that "carpet," which stretched thirty-six feet by thirty-six feet across the gallery floor, visitors were invited to walk. The differences in sound and feel underfoot, the differences in temperature to the touch, the variations in the play of light of the metallic surfaces created a total sensory effect that was not primarily visual. Reviewing the exhibition for the *New York Times* (October 3, 1970), Hilton Kramer commented that when viewed from above, "this large work assumes something of the appearances of a giant geometrical painting into which actual human figures can walk." As another *Times* critic, Peter Schjeldahl observed a few weeks later, its right-angled orientation and metallic texture "jangle[d] in dramatic disharmony" with the smooth white curved walls of Frank Lloyd Wright's museum, and the result was a visual stalemate.

Visitors to the retrospective also had a chance to see several framed examples of Andre's work in collages that directly relate to the poetry he began to write in his Andover days. From the 1960s on he has published several collections of his experiments in that form. Like *Impulse Driver* (1965), the collages are visual arrangements of words that when treated like abstract units and locked into various tight, exact alignments (just as the sculptor does with wood or bricks) repeat, connect, and take on associations. Such "elegant curios," as one critic has termed the collages, are concrete poems, some of which are designed to be spoken contrapuntally by different voices. Andre calls them "operas."

Working with Western red cedar, in 1970, Andre proceeded to do a series of pieces created from blocks of the wood stacked in neat, controlled configurations. Works such as *Timber Piece* (1970), a grouping of twenty-seven units each twelve inches

by twelve inches by thirty six inches, evince his usual scrupulous concern that the raw material be presented solely in, of, and for itself: the natural pungent odor of the cedar is part of the total effect. As John Russell has written of that series of wooden pieces in the *New York Times* (January 18, 1976), they are "stalwart examples of an American gift for plain statement . . . a transplantation of Brancusi's wooden sculptures without any of the overtones of myth, totem and taboo which Brancusi made welcome."

Sternest and most persevering of all the minimalist sculptors, Andre has continued to work in that idiom despite the reaction to it that set in in the 1970s. Critics have, for example, said that Andre's work is "not much fun" (Peter Schjeldahl); and that in fact it is "boring" (Hilton Kramer). In defense of minimalism, however, another noted critic, Barbara Rose, has countered that "boring the public is one way of testing its commitment." In any event, confessing to his inability to follow radical swings in art styles, Andre plans to "just keep plugging along." "That's art today," he once quipped. "Hemlines."

The result of Andre's commission, in 1977, to devise a permanent site sculpture for a street intersection in Hartford, Connecticut was *Stone Field*, which consists of thirty-six enormous glacial boulders set out in eight rows of progressively smaller stones. Here, as only rarely, visual metaphor enters Andre's work, since for him the boulders have a threefold associative value, representing the stony New England landscape, the tombstones of a nearby cemetery, and the enigmatic remains of Stonehenge. Like *Equivalents VIII*, *Stone Field* aroused public ire, with many residents angered about the \$87,000 expended for the work, though the cost was ultimately absorbed by the Hartford Foundation for Public Giving and the National Endowment for the Arts. It remains in place, however, perhaps fulfilling John Russell's prediction, in connection with *Equivalents VIII*: "Once we have come to like it, we ask ourselves how we could ever have gotten on without it."

Unlike *Stone Field*, the timber-beam compositions exhibited in Dag Hammarskjöld Plaza at the United Nations in New York, during the summer of 1979, were not site-specific. At one level of the plaza, viewers could walk around a huge, solid square of raw beams, three feet high; on another, they could pass through a double row of similar beams, alternating horizontally and vertically. The work was unenthusiastically reviewed by Hilton Kramer, in tacit agreement with those other critics who feel that the relationship of Andre's extremely minimal works to their settings is often an uneasy one. According to Kramer, in a museum the conceptual aspect of such works, their essential feature, may properly be paid attention to, but out in the streets, where they must compete for attention with visual and other sensory distractions, such stripped-down art may well be lost.

Other museum-exhibited pieces by Carl Andre include *The Waves*, also dating from 1979, which

was shown at the Musée d'Art Moderne, Paris. The work consisted of four rows of vertical wooden units, which were spread out over a huge expanse of gallery space. For another 1979 show, exhibiting sixteen of his large pieces done from 1959 on, Andre constructed a roadway of 100 rectangular pieces of redwood that curved dramatically over the floor of the University Art Museum in Berkeley, California. A 1984 exhibition of six works, held at the Fine Arts Center Art Gallery at the State University of New York, Stony Brook, included *Ferox* (1982), a triangular arrangement of flat steel squares with weathered surfaces; and *Aisles* (1981), a double row of redwood blocks standing waist-high, bridged by rows of horizontal pieces of redwood. Cited as one of those few works by Andre having personal associations, *Aisles*, according to *Newsday* critic Amei Wallach (December 9, 1984), gives "the quite lyrical impression [of] docks and boardwalks and the sea," presumably a reminiscence of Andre's childhood in Quincy, Massachusetts.

Around 1983 Carl Andre returned to the smaller scale characteristic of his very first works. "For Eva Hesse," a show held in the spring of that year at the Paula Cooper Gallery in New York, featured small, colored plastic pieces, set out in triangles, squares and diamonds along the gallery floor and in the corners. While assembling those pieces he realized that they reminded him of the delicate sculpture of his friend, the late Eva Hesse, and he conceived of the show as a memorial to her. The scale may be smaller and the material different from that which he customarily uses, but he still chooses industrial leftovers for his medium, in this case the little triangles used to protect the edges of gypsum board from the steel bands with which they are bound together. Moreover, he still arranges his compositions on the ground.

In direct contrast to the self-effacing quality of Andre's art is his frequent aggressiveness in challenging the art establishment. From 1967 to 1972 he was an active member of the Art Workers Coalition in New York, a group that sought to raise the consciousness of artists about such concerns as the Vietnam War and the lack of opportunities for women, and to gain recognition of their rights in relation to museums. Andre has said that he favors the term "art worker" because it avoids elitist connotations and by being inclusive, implies the vital relationship between the maker of a piece of art and the viewer who in a sense completes it. "The perceptive viewer . . . who's got some kind of stimulus from the work is also doing art work," is how he has expressed it.

That ties in with Andre's action in 1971, when he accepted all 600 works of sculpture submitted for a show at the San Francisco Art Institute for which he was one of the judges. "I'm against the notion of quality more than anything else," he said later. "It's a way of narrowing down the perimeters of art and escalating certain prices." Later in 1971, Andre decided to price his own pieces, on view at the Dwan Gallery in New York, according to a sliding scale

based on the purchaser's income: 1 percent of a prospective buyer's gross income multiplied by the number of linear feet (from one to thirteen in this case) of sculpture. He explained: "These are very personal pieces, the kind I have been making and giving away to my friends for years. The materials aren't found, but they're certainly scavenged—bits of wire or metal that have been thrown away, or worn by use and time. They are humanized. I couldn't bring myself to fit them into the normal economic structure of the art world."

In 1976, the year of the controversy at the Tate, Andre challenged the Whitney Museum, which had selected one of his pieces, *Twelfth Cooper Corner*, for its Bicentennial year survey of American sculpture, the issue being an artist's right to decide the manner in which his or her work is displayed in a museum or art gallery. In this instance, the Whitney had positioned Andre's assemblage of thin copper plates in what seemed to him to be an unfavorable spot, and he withdrew it from exhibition. The Whitney countered by substituting another work by Andre, *29th Copper Cardinal*, consisting of a single row of copper tiles, which it had recently purchased, but that too was improperly installed and the artist offered to buy it back. When the museum refused to sell, Andre refabricated the work and, in his words, "liberated" *Cardinal* by installing it, with *Corner*, in rented space in SoHo.

In a *Newsday* interview (December 9, 1984) Andre reflected: "In Europe I'm taken seriously as an artist. In this country I am not." That year, for example, he was an artist-in-residence in Berlin. Although he has had regular exhibitions here and abroad, there has been no major American retrospective of his work since 1970, and his work is represented in more European and Canadian collections than in American ones. Works by Andre may be seen in the United States in, among others, the Museum of Modern Art, the Art Institute of Chicago, the Walker Art Center in Minneapolis, the Albright-Knox Gallery in Buffalo; and in Canada, the Art Gallery of Ontario in Toronto and the National Gallery of Canada, Ottawa. Abroad, his work has been collected by such institutions as the Tate Gallery, the Stedelijk Museum in Amsterdam, the Kunstmuseum in Basel, the Hessisches Landesmuseum in Darmstadt, and the Wallraf-Richartz Museum, Cologne. Andre held his first solo show at the Tibor de Nagy Gallery in New York in 1965; his first European exhibition was a one-man show at the Konrad Fischer Gallery in Düsseldorf in 1967, where he often exhibited in the years following. In group shows since 1974, Andre's sculpture has been on view in Belgium, Australia, New Zealand, France, and at the 1977 São Paulo Biennial in Brazil. In 1976 he was included in the Museum of Modern Art's "Drawing Now" show, which toured Germany, Israel, and Norway.

Divorced from his first wife, Rosemarie Castro, Andre remarried in January 1985. His second wife, Ana Mendieta, also a sculptor, died several months later. A burly figure with a broad, genial face

framed by long hair and a luxuriant beard, Andre has been noted for his invariable and distinctive costume, which consists of spotlessly clean overalls and a black fedora. His chest-length beard, now graying, remains; his shoulder-length hair is beginning to thin. Andre maintains an apartment in Greenwich Village and a home in Italy.

References: *London Sunday Times Magazine* p30+ Je 22 '86 pors; *Contemporary Artists* (1983); *World Artists 1950-1980* (1984); *Who's Who in America, 1984-85*; *Who's Who in American Art* (1984)



Antes, Horst
(än'tes)

Oct. 28, 1936- German artist. Address: Hohenbergstrasse 11, 7500 Karlsruhe 41, West Germany

When in 1982 the German artist Horst Antes contemplated the possibility of no longer painting the human figure, he was proposing a radical departure from the theme that had occupied him for over two decades. Discouraged by the outbreak of war in the Falkland Islands and by the threat of nuclear annihilation, he seemed ready to abandon his special form of meditation on the ability of human beings to withstand the trauma and alienation of the late twentieth century and survive. He very soon resumed that meditation, however, so that he remains a wholly figural painter and sculptor. Although Antes is therefore something of an anomaly in today's art world, he has so intrigued viewers that he is recognized, in Europe at least, as a modern master.

Working in a style that encompasses many influences yet remains idiosyncratic and in a manner that draws upon an extensive repertoire of borrowed visual motifs, Antes eludes classification. Although his art is undisputedly contemporary because of its elements of abstract expressionism, neoexpressionism, and surrealism, it resonates with overtones of age-old myth. It has been read by some critics as "literary"; it has also been seen as purely pictorial. "Puzzling," "disturbing," and "enigmatic" are some of the adjectives used to describe his work, and since the titles are merely identifying labels, they provide no clue to its content or its purpose. In the words of the critic John Canaday, the art of Horst Antes is a "thoughtful, carefully constructed, self-analytical expression of emotions deeply felt but offered, if we want to share them, with hieratic reserve."

Horst Antes, the son of Valentin and Erika Antes, was born on October 28, 1936 in Heppenheim an der Bergstrasse in the state of Hesse, West Germany. It has been said that when Antes was a youngster his brother showed him a painting of St. Francis on a packet of cigarettes, and he thereupon decided to become an artist. After attending the local schools he enrolled, at twenty-one, in the Karlsruhe Academy of Fine Arts, where from 1957 to 1959 he studied with HAP Grieshaber, an abstract painter and woodcarver who is considered one of the foremost teachers of postwar German artists. Antes' earliest paintings, expressionist in feeling and color, show Grieshaber's influence and also that of the new figuration style then popular with the German avant-garde.

Recognition of Antes' talent came early. In 1959 he received two prizes, one from the city of Hannover, the other the Pankofer prize for young German artists, and in 1960 he held his first one-man showing, at the Galerie der Spiegel in Cologne. The following year he was awarded the Prix des Artistes at the second Biennale des Jeunes Artistes in Paris. A Villa Romana prize in 1962 and a Villa Massimo fellowship in 1963 afforded Antes the opportunity to work in Italy, first in Florence and then in Rome. Back in Germany, where he was encouraged by Grieshaber to follow his own independent path, Antes began to combine painting with teaching. Joining the faculty of the Karlsruhe Academy in 1965, he taught painting there until 1971 and concurrently, in 1967-68, was guest professor of art at the Berlin Academy of Fine Arts.

As early as 1961, in Antes' *Blue Figure*, for example, there appeared a tentative and sketchy forerunner of the figural motif that soon became the hallmark of Antes' paintings, sculptures, and prints. As the motif developed, its form became defined: a trunkless humanoid with a large head, almost invariably in a profile strongly reminiscent of ones painted by Picasso, attached to feet and arms. Generally male, less often female, it is monumental in effect. It is often represented alone but in some instances is paired or forms part of a group. It may be independent of any representational background or constitute the center of a symbol-

laden scene. Sometimes only a head is depicted, but always the eye is the dominant feature, fully frontal on the profiled face, with the primacy of head and eye making obvious reference to the powers of human perception. Often, as if to emphasize the visual sense, two eyes are shown, one just above the other (the indebtedness to Picasso is again clear); or there are paintings like *Green Head with Seventeen Eyes* (1970).

In addition to revealing the influence of Picasso, Antes' work betrays relationships with the truncated bodies that appear in Max Beckmann's paintings, and to Fernand Léger his figures owe their ponderous tubular legs and arms with spatulate digits of equal length and breadth, sometimes six to a limb, as if to underscore their grasping or supporting function. There even appears to be an affinity with the protosurrealist Odilon Redon, as in Redon's *Gnome* (1880), a drawing of a disembodied head floating through the skies. Antes is the first to concede that he is a "link," not only to his immediate predecessors but to ancient art and the art of non-Western cultures.

Every critical appraisal of Horst Antes contains suggestions about the meaning or identification of what has variously been called an "all-purpose manikin" by John Russell, a gnome by some observers, or by German writers a *Kopffüssler* (cephalopod). Antes accepts all those speculations with equanimity, contending that he has created both a conversation partner and a mirror opposite, a being that he can endow with his own thoughts, moods, and vulnerabilities. Because of the mirror role played by the anthropomorphic personage, it is always similar, yet always subtly varied. As a result of the endless, obsessive changes rung upon that central motif, Antes' considerable output defies easy summarizing. "No single work can stand for all the rest," as Wolf Hermann, the major private collector of Antes' art, has said.

The inanimate objects that in the past fifteen years have become associated with the Antes Man/Woman also relate directly to the artist's own interests. Far from being merely decorative, they have many layers of meaning depending upon their contexts, though the figure's affectional response to those meanings is ambiguous. Certain objects or forms appear again and again: a stigmata-like shape on hands or feet, spoons, balls, spermatozoa-like shapes, and overturned chairs. Above all, there is a cluster of pictorial symbols borrowed from Hopi Indian culture, which for many years has profoundly interested the artist, so much so that since the time he first saw a collection of kachina dolls, in a Paris antique store, he has built up the foremost private collection of them in Europe. In the early 1980s an exhibition of that collection traveled through Germany and Switzerland, complemented by an extensively documented catalogue produced under Antes' editorial direction, that traced the history, provenance, and artistic influence of the kachina doll. During his periodic trips to the United States, Antes includes visits to the Hopi to refresh his visual

and intellectual inspiration. Among the Hopi-related elements in his art are ladders, plumed serpents, and the ziggurat shape that symbolizes a rain cloud. Antes also makes deliberate use of the colors employed by the Hopi to designate cardinal directional points.

As the Antes figure evolved, not in a straight line but with digressions and repetitions along the way, the hairless head took on the aspect of a formidable helmet, and the face very often appeared masked, with its eyes reduced to slits or even closed. Its affinity to Assyrian art, to helmeted Etruscan warriors, to masked pre-Columbian deities, and to the stone effigies of Easter Island has been much discussed. The succulent, bright colors of Antes' earlier painting, usually executed in aquatec, an acrylic paint, have become more restrained and monochromatic, except for green, which has always preoccupied him. In 1984, after some years of trying to paint frontal faces, he was finally able to do so, rendering two heads side by side, with noses like tree shapes and mouths like boats, and using only one color, an umber-shaded white.

From time to time it has seemed that Horst Antes has purposely tried to obscure his homunculus, as if he were trying to protect a vulnerable, thinking being. Besides cloaking it in a mask, he has camouflaged it in stripes, as in his striding, gesticulating figure of 1968, which is painted over in brilliant swathes of white, yellow, blue, and red. The subject of his *Figure in a Box*, also done in 1968, the year of the bitter European student unrest, crouches, hiding its head between hands and drawn-up knees, with one eye warily peering out. In *Portrait with Small Blue Figure* (1973), the larger figure holds a tiny replica of itself. In a mixed-media work of 1976 on paper, *Bent Sitting Figure with Florentine Cap*, "Everyman" sits, holding his enormous head as if the weight of his knowledge and experience were overwhelming the potentialities of the imperfect, truncated body. By "Florentine Cap" the artist alludes to a colored triangular shape that falls over or behind the faces in many of his representations. He may be referring to the draped head covering characteristic of representations of the great medieval Tuscan writers, Dante, Boccaccio, and Petrarch.

In 1970 Antes announced that he would eventually do a painting of 200 faces, an intention that he realized in 1982 with his *232 Figures*. The profiled heads, a few with breasts or with arms that tentatively reach out to the adjacent figure, crowd the roughly six-foot-square canvas like ears of maize swaying in a field. The effect is claustrophobic and the obsessive presence of the cavernous, pupilless eyes is haunting. Such a work approaches surrealism, but as Riva Castleman, curator of prints at the Museum of Modern Art in New York City, has observed, no matter how fantastic Horst Antes' overall compositions may be, he is, unlike the surrealists, always concerned with the reality of the puzzles of human existence.

In the early 1960s Antes embarked on what would eventually become a prodigious body of

etchings and, to a lesser extent, lithographs. His first etchings, done in Florence, show the influence of the COBRA group, the European equivalent of abstract expressionism, with overtones of figurative art, but as he went on, the figurative element—his usual *Kopffüssler*—dominated. In 1964 alone Antes etched more than 100 plates, some combining aquatint with drypoint, others using an idiosyncratic cut-out abstract form that printed in white relief. A typical example of his work in that productive year is *Interior with Male Figure*, an etching and drypoint now in the Museum of Modern Art, in which the helmet-head appears in a curtained, wallpapered setting, surrounded by white, cloudlike embossed forms. A book, *Sicellino 1977* (published in 1978), consists of twenty-seven color and nineteen black-and-white etchings, selected from a body of work done in Italy and printed from copper, brass, and zinc plates on handmade rag paper.

The transition from two-dimensional media to sculpture, beginning in about 1963 with his work in bronze, would seem to have been a natural one for Antes, since his homunculi have always asserted themselves in relation to the space surrounding them in his paintings and prints with a weighty presence that suggests solid three-dimensional form. Often his color, too, suggests stone or metal surfaces. When in 1967 Antes was commissioned to execute sculptural decorations for the Karlsruhe Bundesgartenschau (Federal Garden Exhibition), he populated the outdoor setting with the creatures and objects of his canvas and paper world, rendered in Cor-Ten steel. In 1976 he did another series of large outdoor sculptures, a group of eight heads in steel for the grounds of Karlsruhe University. "The Year of the Hopi," Antes' show in 1981 of smaller-scale sculptures and paintings at the Lefebvre Gallery in New York City, commemorated 300 years of Hopi freedom from Spanish rule. The ten sculptures were groupings or tableaux incorporating the familiar Indian repertoire, fashioned of cast steel appropriately colored a weathered earth-brown and open to the air and to the play of light.

After reaching his decision, in 1982, to give up painted representations of the human figure, Antes spent a year contemplating his next move. From that hiatus come the five Cor-Ten steel heads, each over twelve feet high, that he created for the broadcasting center of the *Zweite Deutsche Fernsehen* in Mainz. Having brought those off successfully, he turned in 1983 from the monumental to the diminutive in his series of "Votives," consisting of tiny figures (this time featuring whole bodies with the familiar large heads) and objects cut out of gold foil and arranged in various combinations and confrontations in small Plexiglas cases. Described as "sculptural environments," they echo in miniature the typical repertoire of Antes' paintings. As an observer moves about the cases, the sheet-thin images catch and reflect the light at certain angles, and they almost disappear at others. Surrounded by means of survival, those tiny beings resist and survive adversity, in Antes' attempt to reconcile the

positive and negative aspects of human experience. Twenty-five of the "Votives" were first shown at the Städtisches Kunstinstitut in Frankfurt, and when in 1984 thirty-eight were displayed at the Solomon R. Guggenheim Museum in New York, they were acclaimed for their innovative concept and dramatic effect.

Nevertheless, Horst Antes remains relatively unknown in the United States, where he has a small but faithful following. His works are owned by the Museum of Modern Art and the Guggenheim and by the museums of St. Louis University and the University of Iowa in Iowa City. In 1961, 1964, 1970, and 1977 he was represented in the Carnegie International in Pittsburgh; in 1966 he was included in the "Four European Artists and the Figure" show at the Art Institute of Chicago. In 1967 he was given his first one-man exhibition in the United States at the Lefebvre Gallery, where there has been a show of his work for almost every other year since then.

Much exhibited throughout Europe, Horst Antes has had solo shows at, among many other institutions, the Musée National d'Art Moderne, Paris; the Städtische Galerie, Munich; the Goethe Institutes in Marseilles, Rome, and Athens; and Gimpel Fils, London. A traveling retrospective, "Bilder und Skulpturen 1965-1971," was organized by the Baden-Baden Kunsthalle in 1971. In 1980 and 1984 the Nishimura Gallery in Tokyo held shows of his art. Among the European group exhibitions including examples of Antes' work have been the Documenta in Kassel (1964, 1968, and 1977); the 1966 Venice Biennale, where he won the UNESCO prize; "European Painters of Today," mounted in 1968 by the Musée des Arts Décoratifs, Paris; the 1969 São Paulo Biennial; and London's Tate Gallery show, "From Picasso to Lichtenstein," 1974. His representation in public collections in western Europe is impressive, including the Neue Nationalgalerie in West Berlin, the Städtische Kunstsammlungen in Bonn, and the Wallraf-Richartz Museum in Cologne; the Centre Georges Pompidou in Paris; the Kunstmuseum, Basel; and the Museum Boymans-van Beuningen, Rotterdam. The largest private collection of Antes' oeuvre is owned by Wolf and Ursula Hermann of Bremen, West Germany.

In 1961 Horst Antes married Dorothee Grossmann; they are the parents of two children, Aaron and Salomea. According to some art critics, the small winged bird-angel with human head in so many Antes paintings and his representation of a nursing female figure are celebratory references to the births of his son and daughter. Antes owns a farmhouse in Tuscany and divides his time between there and Karlsruhe.

Contrary to the impression given by his photographs, Horst Antes is not a tall man. Solidly built, he is impish, friendly, and playful in manner, so that one is not surprised to learn that he is an avid collector of children's books. A man of passionate convictions, he can be pensive, reserved, and, on occasion, irascible.

AQUINO

In assessing his own work, Horst Antes acknowledges that in recent years his way of painting has changed. As he puts it, in a statement translated and reprinted in the catalogue of his 1984 Lefebvre Gallery exhibition, his ideas are no longer realized in "a flowing process. On the contrary, paintings and topics for paintings come in fits and starts. A series of works comes into being and is followed by a slack period." Now that the full face confronts us in his work, one wonders what the next metamorphosis of Horst Antes may be, bearing in mind his

assurance: "There always will be a Renaissance. There always will be that return to the human figure, to the value of man as prime measure." In 1984 he was reappointed as a professor at the Karlsruhe Academy.

References: Art; *Das Kunstmagazin* p92+ J1 '82 pors; *Arts Magazine* 43:26+ Mr '69; Castleman, Riva. *Contemporary Prints* (1973); *Contemporary Artists 2d ed* (1983); *International Who's Who*, 1985-86



Aquino, Corazon (Cojuangco)

(ä-kē nō)

Jan. 25, 1933- President of the Republic of the Philippines. Address: Office of the President, Manila, Philippines

In what one diplomat, quoted in the *Washington Post* (December 16, 1985), likened to a "contest between Genghis Khan and Joan of Arc," a diminutive housewife named Corazon Aquino led a "people power" revolution that ended the twenty-year reign of the Philippine dictator Ferdinand E. Marcos. A convent-reared, traditional wife and mother, she had her life transformed by the political sufferings of her husband, Benigno Aquino, who was first jailed and later assassinated, apparently for his opposition to Marcos. After her husband's murder in August 1983, Mrs. Aquino became the symbolic head of the growing anti-Marcos movement. A reluctant candidate for president, she was at first given little chance to win, but she quickly moved from being a mere symbol to a

rallying point for her countrymen. Although Marcos tried to deprive her of election victory, a military rebellion aided by massive street demonstrations forced the aging dictator to flee. Declared president of the Philippines on February 25, 1986, Mrs. Aquino has moved cautiously but deftly since then to confront her nation's enormous problems.

Although she herself was never groomed for office, Corazon Aquino comes from the class of wealthy "oligarchs" of mixed Chinese, Spanish, and Malay descent who have long ruled the Philippines. The sixth of the eight children of José Cojuangco, she was born Maria Corazon Cojuangco on January 25, 1933, in Tarlac Province, some fifty miles north of Manila. The Cojuangcos' commercial and banking interests and a 15,000-acre sugar plantation made them the wealthiest family in the province. They also were politically well-connected: Corazon Aquino's grandfather was a senator, and her father and brother served terms in the national house of representatives.

After attending elite girls' schools in Manila, Corazon Cojuangco was sent at thirteen to the United States to finish her education at Roman Catholic convent schools in Philadelphia and New York City. Teachers and schoolmates remember her as a quiet, studious girl with a strong religious faith. She graduated from Mount St. Vincent College, in the Riverdale section of the Bronx, in 1953 with a major in French and a minor in mathematics. During a summer vacation, Corazon Cojuangco met Benigno Aquino Jr., a promising young journalist from a wealthy family in her home province. "Ninoy," as he was nicknamed, tried with little success to woo her by mail when she returned to college, but after her graduation, when she returned to Manila to study law at Far Eastern University, he began to make a better impression. Their families approved of the match, and Corazon Cojuangco left law school to marry Benigno Aquino Jr. on October 11, 1954.

During the next two decades, Mrs. Aquino played the role of a dutiful wife while her husband's political career skyrocketed. As he became successively the youngest mayor, the youngest governor, and finally the youngest senator ever elected in the Philippines, she stayed quietly in the background, bearing and rearing five children and serving as hostess, at gatherings in their home, for

her husband's political friends. Describing Corazon Aquino as the "classic Oriental wife," a friend commented on their marriage, as quoted in *People* (March 17, 1986): "He was the warrior. She polished his sword and took care of his horse."

Mrs. Aquino's political education did not begin in earnest until 1972, when Ferdinand Marcos declared martial law to enable him to prolong his presidency beyond the two terms allotted to him by the constitution and moved ruthlessly to eliminate his opponents. The first man jailed under martial law was Benigno Aquino, the candidate considered most likely to succeed him. Charged with murder, subversion, and illegal possession of firearms, Aquino spent the next seven and a half years in prison.

Her husband's imprisonment marked a very difficult period in Mrs. Aquino's life. This shy, intensely private woman became his sole link to the outside world, memorizing his messages and speeches and conveying them to reporters at press conferences, to keep his memory alive. Subjected to strip searches by prison guards, and in constant fear for her husband's life, Mrs. Aquino "got lessons from the jailhouse in politics," in the words of *Newsweek* (March 10, 1986). Not the least of those lessons was her discovery that the powerful quickly forget the vanquished, as former friends shunned her and her husband. Because of that experience, "important people mean nothing to her now," her advisor Teodoro Locsin has said, as quoted in the *New York Times* (February 26, 1986). "That is part of her strength."

Under pressure from the administration of President Jimmy Carter, Marcos finally released Benigno Aquino in 1980 to permit him to go to the United States for triple bypass heart surgery. Accepting academic posts at Harvard and the Massachusetts Institute of Technology, Aquino settled his family in Newton, a well-to-do suburb of Boston. His wife happily abandoned her political duties to resume the life of a housewife, shopping in department stores, cooking for her family, and watching TV game shows.

But eventually, Benigno Aquino felt the need to return home and help the opposition to prepare for the May 1984 parliamentary elections. Despite the obvious risks involved, Mrs. Aquino quietly accepted her husband's decision. A few days before he returned to the Philippines, he remarked proudly to a friend, as quoted in *People* (March 17, 1986): "Isn't she a remarkable lady? If it were some woman, they would be crying and begging me not to go home. But she hasn't said a word."

On August 21, 1983 Benigno Aquino was gunned down at Manila International Airport as he left his plane. The Marcos government claimed that his assassin was one Rolando Galman, who was also shot dead at the scene, but eyewitnesses alleged that soldiers did the killing. The Philippine opposition accused the armed forces chief of staff, General Fabian Ver, and his immediate superior, President Ferdinand Marcos, of being the real instigators of Aquino's murder. After years of bottling up their

frustration with the increasing corruption and brutality of the Marcos regime, the Philippines erupted in an outpouring of rage. Into that tumult, Benigno Aquino's widow returned to preside over her husband's funeral. Surprising not only her family and friends but herself as well, she demonstrated incredible calm and courage in the aftermath of the assassination. After leading over a million people in a ten-hour funeral procession, she stood at her late husband's coffin and vowed to continue his work.

In the months that followed, Corazon Aquino, always wearing yellow as a symbol of her husband's tragic homecoming, led the opposition in calling for Marcos' resignation. At first, opposition leaders valued "Cory", as her followers nicknamed her, only as a symbolic leader who had an almost hypnotic effect on crowds. But the soft-spoken, petite widow soon showed that she had a mind of her own by defying her advisors' plan to boycott the May 1984 elections. Although Marcos retained his majority, the opposition won about one-third of the seats in that contest, and its political leaders began to view Mrs. Aquino with new respect.

After Benigno Aquino's assassination, the Philippine economy had gone into a serious decline and the Communist insurgency in the provinces was spreading. Fearful of a Communist takeover that might endanger United States military installations—the Subic Bay naval station and Clark air base—the administration of President Ronald Reagan pressured Marcos for sweeping reforms. To prove to his American allies that he still had the popular support necessary to govern, in November 1985 Marcos unexpectedly called for a presidential election, to be held in the following February.

Mrs. Aquino immediately came under pressure to run against Marcos, a prospect that she had previously greeted with disbelief. "Gosh, what do I know about being President?", she was quoted as saying. But the divided opposition had come to realize that she was the only person capable of winning unified support. Reluctant to run for the presidency, she wavered even after receiving petitions with over 1.2 million signatures asking her to do so. Then, on December 2, 1985 the courts overturned the convictions of General Fabian Ver and others allegedly involved in her husband's murder. After secluding herself for a day of fasting and prayer, Mrs. Aquino announced that she was ready to run. "Otherwise, I will blame myself for not having tried," she said, as quoted in *Newsday* (February 26, 1986).

With her acceptance of the candidacy, Mrs. Aquino still faced the problem of unifying the opposition. Salvador Laurel, a former Marcos associate who now led Unido, the largest opposition political organization in the country, also wanted to run, and unless he and Mrs. Aquino could combine forces, they would split the opposition vote and ensure Marcos' reelection. After several failed attempts to form a joint ticket with Laurel as her vice-president, Mrs. Aquino overrode her advisors and agreed to run as the Unido candidate rather

than on her own Laban, or "people power" ticket, a compromise that salvaged the opposition campaign.

Hampered by inexperience and lack of funds, the Aquino-Laurel campaign got off to a slow start as Marcos and his running mate, Arturo Tolentino, made patronizing jokes about women running for office. In her early campaign appearances, Mrs. Aquino seemed to lack confidence, and in an interview in the *New York Times* (December 16, 1985) she appeared ill-informed about vital issues. "What I am offering is hope for change," she said in the interview, but few observers believed that hope alone would be enough to defeat the wily Marcos and his powerful political organization, the KBL, or New Society Movement.

Then, on the campaign trail, the unexpected—some said the miraculous—began to happen. Abandoning the set speeches her advisors had provided, Mrs. Aquino began to tell her own story, as one Marcos victim speaking to many, ending with the simple statement, "Too much, enough, let's change." Presenting her lack of political experience as a virtue, she advanced her candidacy as a moral alternative to the corruption and repression of the Marcos regime.

In a country that is almost 85 percent Roman Catholic, Mrs. Aquino's deeply moral message proved intensely appealing. As a "Madonna-like symbol of suffering," in the words of the *Toronto Globe and Mail*, she galvanized a people disgusted with what they saw as the immorality of Marcos' regime. Thousands of volunteers turned out to work for her, distributing yellow "Cory" posters, buttons, stickers, and T-shirts. One voter, quoted in *Newsday* (February 26, 1986), summed up her appeal, saying "She will be a morally good President. That is much more than we can say about President Marcos."

As Marcos' own campaign failed to summon enthusiasm, Mrs. Aquino's presidential bid looked more and more threatening, and observers speculated that he would resort to fraud and violence to prevent her from winning the election. As the Philippine people went to the polls in record numbers on February 7, 1986, reports of stolen ballot boxes, bribes, and intimidation of voters began to pour in. In the days that followed, the vote count mysteriously slowed and conflicting tallies appeared. The government agency Comelec reported that Marcos was winning, while the independent National Citizens' Movement for Free Elections (NAMFREL) gave a slight lead to Mrs. Aquino. Both candidates claimed victory and refused to concede.

The election stalemate was dramatically broken on February 22, 1986, when two of Marcos' allies, the defense minister, Juan Ponce Enrile and the armed forces deputy chief of staff, Lieutenant General Fidel Ramos, announced their defection to Mrs. Aquino and barricaded themselves inside the defense ministry building. Two days later, as forces loyal to Marcos advanced on a garrison held by supporters of Enrile and Ramos, thousands of Aquino loyalists surrounded their tanks and re-

fused to move, reciting rosaries and giving flowers to the bewildered soldiers. Unwilling to fire on the protesters, they retreated. On February 25, 1986, Marcos and Mrs. Aquino held rival inaugurations, but after United States government officials advised him to quit, the dictator flew to Clark air base. Corazon Aquino's "people power" had engineered an almost bloodless end to twenty years of dictatorship.

But the massive street celebrations of Marcos' defeat had barely subsided before critics began to question the new president's ability to govern. Not only did she seem inexperienced and naive, but she also inherited enormous problems from the Marcos regime: a firmly entrenched loyalist machine, a vigorous Communist insurgency, and a failing economy. Now, as president, Francis X. Clines wrote in the *New York Times Magazine* (April 27, 1986), "She is an amateur at government who can no longer afford to make a virtue of that condition as she hurries to try to cope with a breathtaking raft of changes."

Working out of a small, makeshift office, Mrs. Aquino moved quickly in her first week to appoint a new seventeen-member cabinet composed of moderate businessmen and professionals. The left decried her choices as "elitist" and objected to the inclusion of former Marcos associates, such as Enrile as defense minister and Ramos as chief of staff. But other observers rated her choices as competent and politically shrewd.

Fulfilling a campaign pledge, President Aquino immediately restored the right of habeas corpus and soon thereafter released more than 500 political prisoners. Her decision to free four Communist leaders sparked her first confrontation with Enrile and Ramos, who objected that their freedom would aid the insurgents. Determined to show that she was not ruled by the military, Mrs. Aquino overrode their protests and went ahead with her gesture of reconciliation.

To establish a firm basis for her political authority, Mrs. Aquino had next to dismantle the firmly entrenched institutions of the Marcos regime. She easily brought about the resignations of his supreme court justices and retired some twenty aged and allegedly corrupt generals. But the Marcos constitution of 1973, as well as the national assembly, which was still dominated by Marcos supporters, and the former dictator's entrenched provincial appointees, continued to pose problems for the new president.

After careful consideration, Mrs. Aquino chose a risky strategy. Instead of trying to rule through Marcos' institutions, she declared a transitional government on March 25, 1986, giving herself the right to rule by decree until a new constitution could be written. "If political power is to be returned to its proper limits and our society cleansed of the crimes and repression of recent years, we must cut out the cancer in our political system," she said, as quoted in the *Christian Science Monitor* (March 26, 1986), in response to critics who branded her action as dictatorial. Promising to restore de-

mocracy within a year, she enacted a temporary "freedom constitution" with a bill of rights and provisions for judicial review. In late May 1986, Mrs. Aquino appointed a constitutional commission representing virtually every faction in Philippine society except the far left, and asked the commission to produce the new document within three months.

On another campaign pledge, to call a ceasefire with the Communist insurgents, Mrs. Aquino met with some obstacles. After her election, she repeatedly expressed her desire for political dialogue with the Communists, even as the army and the insurgents continued to clash. In late March 1986 the Communists indicated a willingness to talk but rejected demands that they surrender their arms until Mrs. Aquino enacted genuine land reform and forced the United States to remove its bases. In May, Mrs. Aquino met with rebels, who had surrendered in response to her call for reconciliation, and by early June she reported some progress in her efforts to get the rebel leaders to the negotiating table.

A critical factor in determining Mrs. Aquino's ability to deal with the rebels as well as her general effectiveness as president, is her success in coping with the "economic wasteland" that she inherited. During the last years of the Marcos regime, corruption and "crony capitalism" crippled the once strong Philippine economy. By early 1986, the gross national product had dropped over a two-year period by some 15 percent, the standard of living had fallen to the 1973 level, and unemployment was affecting about half the population, at least during part of the year.

In her economic program, Mrs. Aquino stressed free enterprise and social justice. She has promised to break up the sugar and coconut monopolies established by Marcos' cronies, reduce taxes on fuel, utilities, seed, and fertilizer, and introduce land reform. She has also indicated that she would negotiate with the International Monetary Fund to lighten the country's crippling foreign debt, which as of early 1986 amounted to over \$27 billion.

Although Mrs. Aquino and her finance minister, Jaime Ongpin a Harvard-educated businessman, were slow in launching her economic program, the new president soon gained the backing of the business community. On the day after her election, the stock market rose sharply, and international investors became once again interested in the Philippines. In the words of Singapore's finance minister, Suppiah Dhanabalan, quoted in *Time* (March 10, 1986), "One very positive feature of her presidency is that confidence, an important ingredient of economic growth, will be re-established."

Initially cautious in its support for Mrs. Aquino's administration because of uncertainty about her intentions toward the American military bases, the United States government became more cordial as she has made it clear that her government would abide by an agreement allowing the bases to remain until 1991. The Reagan administration has promised a "mini-Marshall plan" to help rebuild

the Philippine economy. Secretary of State George P. Shultz, addressing the Foreign Policy Association in June 1986, praised Mrs. Aquino and urged foreign investment in her country, saying that at last, there were "many reasons to be bullish" about the Philippines.

Some questions have been raised about President Aquino's capacity for leadership. Her coalition threatened for a time to break into warring factions over patronage, and at least two allies, Defense Minister Juan Ponce Enrile and vice-President Salvador Laurel, were said to harbor presidential ambitions of their own. Mrs. Aquino's tendency to rely on advisors and her long deliberations over difficult issues have been seen by some observers as indecisiveness. Yet she has demonstrated an impressive ability to master complex issues. When on July 6, 1986 Marcos supporters occupied the Manila Hotel in an effort to take over the government, with Arturo M. Tolentino as "acting president," the coup attempt was easily ended by government forces. Mrs. Aquino, who had been away from Manila at the time, declared afterward: "While moderation will remain the yardstick of our responses, let it be understood that any incident like this will not be allowed to happen again." In the words of the *Christian Science Monitor*, "President Corazon Aquino has shown so far that she can ride the whirlwind while directing the storm."

In August 1986 Mrs. Aquino went abroad for the first time since she took office, visiting Indonesia and Singapore to "cement ASEAN brotherhood"—a reference to the six-member Association of South East Asian Nations. During her absence the armed forces were placed on a precautionary alert to guard against further coup attempts. In September Mrs. Aquino negotiated truce agreements with Moslem separatists on the southern island of Jolo and with tribal rebels in the northern Cordillera mountains and resumed stalled peace talks with Communist insurgents.

Mrs. Aquino embarked on a nine-day trip to the United States on September 15, 1986 that included visits to New York City, Boston, San Francisco, and Washington, D.C. In a friendly meeting with President Ronald Reagan, she received his assurances of American support, and she affirmed that her government would support an agreement—in force until 1991—permitting the United States to retain two military bases in the Philippines. Before a joint session of Congress, she delivered what House speaker Thomas P. ("Tip") O'Neill Jr. called the "finest speech" he had heard in his congressional career, and Congress subsequently approved \$200 million in additional aid to the Philippines. During her visit Mrs. Aquino also addressed the UN General Assembly, negotiated with officials of the International Monetary Fund to obtain easier terms for repayment of the national debt, and received honorary degrees from Fordham and Boston universities.

Back in the Philippines, Mrs. Aquino faced continued challenges, from Communist insurgents, as

well as from such rightist critics as Defense Minister Enrile, who was rumored to be plotting a coup. When in mid-October a presidential panel approved a new American-style draft constitution, to be ratified by a national referendum in early 1987, Mrs. Aquino was confronted by an additional challenge from Enrile and others who questioned the legality of her present six-year presidential term and felt that she should submit to a new election, claiming that she had abandoned her mandate to govern when she abolished the previous constitution. But when she embarked on November 10, 1986 on a four-day visit to Japan, she received assurances from military leaders that the situation was "stable and secure," and even some left-wing groups pledged their support for her.

Although only five feet two inches tall and delicate in appearance, President Corazon Aquino is endowed with a strong constitution. She wears simple clothes and wire rim glasses, and she uses little jewelry or make-up. Her American-accented English is excellent, and she also speaks French, Spanish, Japanese, and Tagalog—the native Philippine language. She considers the opulent Malacañang Palace that had been used by Marcos as too extravagant for the leader of a poor nation, but to assuage fears for her personal safety, she has

moved from her modest home in a Manila suburb to a house closer to the palace grounds, where she has set up her office in a guest house. Mrs. Aquino's accession to the presidency has inspired a renaissance of the arts in the Philippines.

Mrs. Aquino seeks relief from the pressures of leadership in the company of her family, preferring to avoid dinner engagements to spend more time with her four daughters, Elena Aquino Cruz, Victoria, Aurora, and Christina, her son, Benigno Aquino 3d, and her infant grandson. Since entering political life, she has found little time for her favorite pastimes, cooking, knitting, and cultivating bonsai trees. Her youngest daughter has quipped, as quoted in *People* (March 17, 1986), "Since she started the campaign, her bonsais have grown into real trees." Mrs. Aquino's autobiography is scheduled to be published by Random House.

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Arrau, Claudio

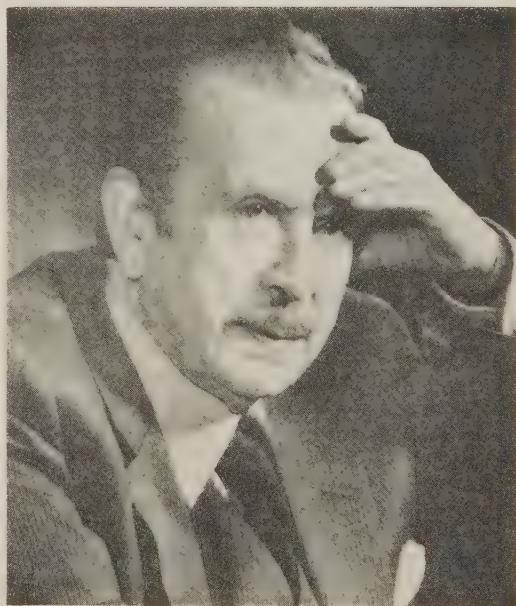
(är-rou')

Feb. 6, 1903—Pianist. Address: b. c/o ICM Artists, Ltd., 40 W. 57th St., New York City, N.Y. 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1942.

For most of the twentieth century Claudio Arrau has been recognized as the pianist's pianist, using fingers that "seem always to have brains in them," in critic Neville Cardus' phrase, to call up from the keyboard the music and sensibilities of composers ranging from Bach to Chopin, Mozart to Schumann, and Beethoven to Debussy. Whether playing classical, romantic or impressionistic music, Arrau presents the piece "in the round," in its natural setting of stylistic nuances. With his painstakingly thought-out, almost psychoanalytic approach to the piano repertoire, Arrau "occasionally searches too deeply into a composition, even a composition by Beethoven, who after all was first a maker of music and not a philosopher using the wrong medium . . .," Cardus observed in a review for the *Guardian* (September 6, 1965). "But . . . as a pianist pure and simple—leaving aside for endless argument his long-viewed aesthetic—he is the model for all players."

Arrau has been performing publicly for seventy-eight years, since giving his first recital at the age



of five. For decades he gave more than 100 concerts a year, and he still takes umbrage at the thought of playing fewer than seventy. His undiminished (some would say increasing) powers and enthusiasm are appreciated as a kind of natural phenomenon of the music world. Arrau himself has explained that "music is far wider and richer than any of us knows. One struggles always to find that

very last meaning, to get to the core. . . . Maybe there is a certain motif or theme you don't get. Suddenly you get an illumination and you know what something means in the frame of the whole work. For that reason it never gets stale to me."

The youngest of three children, Claudio Arrau was born on February 6, 1903, in Chillán, a small village in Chile, to Carlos and Lucrecia (León) Arrau. Carlos Arrau, an oculist, died in a riding accident before Claudio was a year old. After her husband's death, Lucrecia Arrau tutored piano students to support herself, Claudio, his older brother, Carlos, and older sister, Lucrecia. Claudio listened to his mother's lessons, and as his prodigious gifts rapidly revealed themselves, she undertook his musical education as well. By the age of two, he could distinguish Beethoven's music from that of any other composer. By the age of four, when most children are looking at picture books, young Claudio was reading music for pleasure. "In my mind, some notes were insects," he told Roger Kahn years later in an interview for *Life* (August 25, 1972). "Others, linked by black lines, were avalanches. Still other notes were mountaineers tied together. The pause marking was an enormous eye staring out from under a fierce eyebrow."

When he was just five years old, Claudio Arrau gave his first recital in Chillán, playing works by Schumann and Mozart. The following year, he played in a concert in the Chilean capital, Santiago, and the year after that, he performed in Buenos Aires, Argentina. Recognizing the boy's precocious talent, the Chilean congress awarded him, in 1910, an extraordinary ten-year scholarship to study music in Berlin. Of his childhood in Chile, Arrau has recalled, as quoted in Joseph Horowitz's book *Conversations With Arrau* (1982), "All I wanted was music. I was even fed at the piano. Otherwise, it seems, I wouldn't eat. I used to play with my mouth open, and my mother used to put food in it."

Claudio Arrau's first teacher in Berlin insisted on repetitive keyboard exercises; his second was erratic. Consequently, within a year of his arrival in the city, the prodigy had become soured on the piano and depressed about his life. He credits the rebirth of his passion for the instrument to Beethoven. When he was about ten years old, Arrau was taken to play for Martin Krause, the renowned pianist and pedagogue who had studied with Franz Liszt, who had, in turn, been taught by Carl Czerny, who had been a pupil of Beethoven's. Arrau considered Krause to be the living repository of Beethoven's sensibilities and liked to think of himself, in terms of his musical heritage, as Beethoven's "great-great-grandson."

In accepting the young Arrau as a student, Krause reportedly said, as quoted in the *Christian Science Monitor* (July 28, 1983), "He will be my masterwork." Krause took his responsibilities seriously, undertaking Arrau's total education. From 1913 to 1918, Krause not only passed on in daily keyboard lessons a musical legacy acquired firsthand, but also served as wardrobe consultant, nutritional counselor, museum escort, literary

instructor, social adviser, travel guide, and artistic agent, arranging every aspect of his pupil's social and professional life. Krause became the substitute for the father Arrau had lost in infancy, and the youth blossomed under his mentor's single-minded tutelage. "I sometimes look back and am very grateful about my years as a prodigy," Arrau told Joseph Horowitz in an interview for the *New York Times* (February 5, 1978). "Because I didn't go to school, I never had to do things because they were done by others. That produces a certain attitude—never taking things for granted that people consider one has to accept. It went into my development as an interpreter."

During this period, Arrau made his Berlin debut, with a recital in 1914, and won several prestigious awards, including the Gustav Hollaender Award, the Ibach Prize, and he was twice the recipient of the coveted Liszt Prize. He played for royal audiences and gave recitals throughout Germany, where he performed under the batons of such legendary conductors as Arthur Nikisch, Willem Mengelberg, and Wilhelm Furtwängler, and he was welcomed in Scandinavia, Austria, and Rumania. He also attended many concerts and recitals by such great pianists as Teresa Carreño, Eugène d'Albert, and Ferruccio Busoni. For six years Arrau breathed the rarefied air of Krause's intellectual knowledge and life experience. When Krause died of pneumonia in 1918, the young pianist—suddenly deprived of his personal and artistic lifeline—was devastated. Although he was only fifteen, he refused to accept another teacher and, eventually, he became very depressed. "In 1919 my career was gone for a second time and now I thought of, perhaps longed for, my own death," he told Roger Kahn, in the *Life* magazine interview.

Without Krause, Arrau lost confidence in his career and in his ability to support himself and his mother and sister, who had accompanied him to Berlin. After his scholarship expired in 1921, he traveled to the United States to make his North American debut in a cross-country tour. During the winter of 1923–24, Arrau appeared as a guest soloist with the Chicago Symphony Orchestra, under Frederick A. Stock, the Boston Symphony Orchestra, then conducted by Pierre Monteux, and other top-ranked orchestras, but the tour, which originally included some thirty dates, was so poorly managed that many of his scheduled appearances had to be canceled at a considerable financial loss. He returned to Berlin penniless and more despondent than ever.

Once again, Arrau was revived by an adept professional with a rich heritage. This time, his rescuer was Dr. Hubert Abrahamsohn, a psychoanalyst and a former student of Carl Jung's who was to be Arrau's friend and therapist for nearly half a century. Since Abrahamsohn's death, in 1973, Arrau has remained a committed advocate of Jungian therapy. "In my ideal music school," he told Roger Kahn six decades after beginning therapy, "not only harmony but psychoanalysis would be a mandatory part of the curriculum." Slowly, Arrau

pulled himself out of his slough of despair and came to terms with Krause's death. In addition, through analysis, he confronted and overcame what he saw as his chief failing. As he explained to Kahn, "With Abrahamsohn, layer after layer of covering was stripped away. My mother's ambitions for me were intense. She expected divinity from her son. So did Martin Krause, who was really my second father. Slowly, I was brought to realize a terrible weakness in myself. Vanity. I was playing for my own glory. But I am not divine nor even a creative artist. I am a re-creative artist. My highest purpose is to bear to you not my spirit, but the spirit of the composer. Can you imagine how difficult that was to accept?"

As he recovered his emotional strength, Arrau set about rebuilding his career. Throughout his twenties, he gave piano lessons to support himself, while he pursued an in-depth study of Bach's keyboard music. In 1927 he won the esteemed Grand Prix International des Pianistes at a competition in Geneva, Switzerland. Two years later, he was once again ready for a concert tour—first, of the Soviet Union, in 1929 and 1930, then, of Mexico, in 1933. His Mexican tour included a fifteen-recital, thirteen-week concert series in Mexico City. In 1935, after two years of intensive preparation, Arrau performed Bach's complete keyboard works in a series of twelve recitals in Berlin. Undertaken primarily as a publicity stunt to attract attention and increase his bookings, the sensational feat gave Arrau a deep understanding of each individual piece as well as the relationship of each piece to the whole body of work.

Encouraged by the acclaim accorded his performance of the Bach keyboard cycle, Arrau undertook to perform the piano cycles of other composers. In 1936 he played all of Mozart's keyboard compositions in five recitals in Berlin, and in 1938 he performed the thirty-two piano sonatas and five piano concertos of Beethoven in a series of recitals in Mexico City, an achievement he has since repeated several times under several conductors. Over the years, he has also played the Schumann piano cycle and the solo keyboard works of Brahms, Chopin, Debussy, Ravel, and Weber.

Arrau's mastery of the piano literature was facilitated by his exceptional abilities as a sight reader, his prodigious powers of memory, and his thumb-to-forefinger span of eleven notes. His repertoire was as broad as it was deep, encompassing the obscure works of established composers as well as the unfamiliar works of lesser-known composers. "I have always thought that the wider range an interpreter has, the deeper he will understand everything he plays," Arrau once explained, as quoted in *Ovation* (January 1983). "I always say that the better one plays Debussy the more it will work back to help your interpretation of Chopin. If you play Beethoven well you will play Brahms well." Among the first of the major pianists to add pieces by Schoenberg and Stravinsky to his performing repertoire, Arrau has recently studied the works of

Boulez, Stockhausen, and Berio and intends some day to play them in public.

By 1940 Arrau had succeeded in reestablishing his reputation in Germany, but the onset of World War II shortly after that forced him to flee the country, first to South America, then to the United States. There, although he was virtually unknown, he managed to line up a number of profitable concert bookings, at which he played to increasingly large and enthusiastic audiences. In one such engagement at Carnegie Hall in New York City, he presented a "series of performances that could hardly be excelled for imaginative detail, wealth of exquisite color effects, and technical virtuosity," according to Noel Strauss, who reviewed the concert for the *New York Times* (February 20, 1941). That particular program included Bach's *Italian Concerto*, Beethoven's *Sonata in E-flat*, op. 31, no. 3, and Schumann's *Carnaval*.

Arrau quickly earned the admiration of Noel Strauss and most other music critics because of what Olin Downes described as his ability to draw "every sensitive listener into his own orbit of thought and beauty." Among the minority not so drawn was Virgil Thompson, who, after hearing Arrau perform at Carnegie Hall in the fall of 1941, concluded that "the harder realities of musical thought seem mostly to escape him. A brilliant performer and an excellent musician, as far as he goes, he goes very little farther emotionally than that alternation of yearning with show-off that constitutes, par excellence, the parlor style."

Within three years of his arrival in the United States, Arrau had given nearly 200 North American performances. His sheer stamina—as gauged by the complexity and breadth of each performance as well as by the staggering number of appearances—became legend. By the 1950s, Arrau was in such demand that his yearly engagements worldwide totaled as many as 130. His rapid acceptance by American audiences was rivaled by his enduring celebrity in Europe, South America, and Mexico. In his homeland of Chile, his status was that of a national hero. Streets were named for him, and the government awarded him a special gold medal in recognition of the honor he had brought to the country.

Yet for all his spectacular feats, Arrau was more than a self-aggrandizing musical showman. On the contrary, his interpretations have always been noteworthy for their scrupulous textual objectivity. "In fact," wrote Joseph Horowitz, in comparing Arrau with another acclaimed objectivist, Artur Schnabel, "Arrau practices textual fidelity with a rigor surpassing Schnabel's model. As much as Schnabel, he adheres to every authorial indication of phrasing and dynamics. More than Schnabel, he stresses the importance of rendering every note accurately and significantly. In awkward or densely scored passages, his fingerings are clean rather than expedient, and he refuses to slight subsidiary notes. Where there are disparities between editions, he consults manuscripts and other scholarly aids in an effort to negate personal whim. Where

there are ambiguities in notation, he attempts to infer a systematic understanding."

In the 1950s and early 1960s, Arrau focused predominantly on Beethoven. During the 1953-54 New York concert season, in approximate conjunction with his fiftieth birthday, he tackled Beethoven's complete sonata cycle for the second time, rousing his audiences to a "fervid pitch of enthusiasm by the plasticity, imagination, and penetrating intelligence of his interpretations," according to Noel Strauss, who reviewed his performances for the *New York Times* (October 18, 1953). Five years later, he played most of the thirty-two sonatas in recitals in Berlin, Hamburg, Zurich, and London to virtually universal acclaim. "The freshness of his sound is the expression of an inner vitality to which routine is unknown, and his sense for the plastic form of every detail is combined with a secure instinct for the architecture of every single movement," the music critic of *Der Telegraf* (March 14, 1959) commented. His counterpart on the staff of the *London Times* (June 23, 1959) was equally taken by the "lucidity" of Arrau's performance and by its "quiet elevation of the printed note into spheres of thought and feeling that belong with the experience of eternity."

In the autumn of 1962, just a few months before his sixtieth birthday, Arrau attempted to repeat—for the last time, he declared—the thirty-two-sonata Beethoven marathon in eight New York recitals, but he was struck down part way through the concert series by influenza and failed to complete the full cycle. Over the next several years, however, he continued to give all-Beethoven concerts, including one five-sonata program in Washington, D.C., in December 1963 in tribute to the late President John F. Kennedy and another at New York's Philharmonic Hall in February 1965. Alan Rich, the *New York Herald Tribune's* music critic, found the latter to be too much of a good thing. "There is something almost immoral in having a pianist come to the end of Opus 109, pausing a few seconds for applause, and plunging immediately into the dark chasms that begin Opus 111 . . .," Rich wrote in his review of February 17, 1965. "Mr. Arrau's generosity was, in some ways, a disservice."

From 1962 to 1966, Arrau was also engaged in recording the Beethoven sonata cycle for the Philips label. This thirteen-disc labor of love was rewarded by generous applause from reviewers, the critic Richard Osborne going so far as to call the undertaking "a supreme musical journey, a journey involving a quality of discipline and selfless involvement at times Dostoyevskian in its intensity." During this period, Arrau also recorded two Beethoven concerto cycles on the EMI and Philips labels.

In the 1960s, Arrau shifted his recording and performance focus to Schumann, then gradually embraced Liszt, Chopin, and Brahms. Within ten years, his readings of the main works of Schumann, Liszt, Chopin, and Brahms had been recorded, and he was looking forward to making a series of recordings of Mozart's piano concertos. In

the sixty-odd years since he recorded, in 1922, a player-piano roll of a Schubert Impromptu, Arrau has made more than 200 recordings for British, German, and American labels. For the past twenty years, his primary association has been with Philips. Despite his recording commitments, his age, and occasional exhaustion-induced cancellations, Arrau has managed to maintain over the years a superhuman concert schedule, with, for example, more than 100 concert dates in 1976 alone. In addition, he has instructed, or, in his word, "advised," a small roster of students.

By the time he turned seventy-five, in 1978, Arrau's worldwide standing was such that in musical circles his birthday triggered a yearlong "Golden Jubilee" celebration of ninety-two performances in fourteen countries, beginning at Avery Fisher Hall in New York City with a concert of works by Beethoven, Liszt, and Brahms—a strenuous program that "took the cake for pianistic and musical excellence," as Donal Henahan put it in the *New York Times* (February 6, 1978). Rather than flagging with age, Arrau's powers remained undiminished. Moreover, as he told Joseph Horowitz, "Impetuosity grows with the years. . . . I think that an artist in his development doesn't necessarily have an up and down. In most cases, an artist's development only goes up."

Five years and several hundred performances later, when Arrau turned eighty, an even greater fanfare marked the event, including a return to Orchestra Hall, the site of his Chicago debut fifty-nine years earlier, to play a program of Beethoven, Chopin, Liszt, and Debussy, and a sold-out recital before a demonstrative throng at Avery Fisher Hall. On the morning of that last-named event, Bernard Holland pointed out in the *New York Times* (February 20, 1983), "Few of the living can see Mr. Arrau's career as a whole—it stretches far too far into the past. But clearly this long musical life . . . serves as connective tissue between the emotional generosity of the romantic era and the respectful restraint of mid-twentieth century interpretive philosophy." Noting the slowing of Arrau's tempos over the years, Holland emphasized that "this slowness shows not a loss of power but a redefinition of what power means. . . . Age, in other words, need not rob us of delight and passion; it may simply provide a new way to clarify and explain them." The following year, at the age of eighty-one, Arrau returned to Chile for the first time since the overthrow of President Salvador Allende in a military coup in 1973. He was welcomed as a homecoming hero, and it was estimated that his six concerts in Santiago were heard in person or in broadcast by 80 percent of the nation.

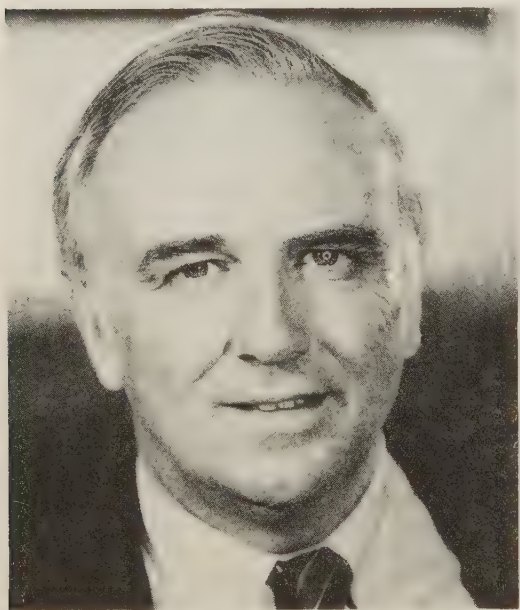
Although Arrau has always maintained that he must play frequently or, as he once put it, he "might simply get too scared to go on stage again," he has recently curtailed his concert schedule, to a degree, at the request of his wife, Ruth Schneider Arrau, the German mezzo-soprano whom he wed on July 8, 1937, and Friede Rothe, who has been his personal manager since 1941. In between tours, he

spends his time at his home in Douglaston, New York (he became a United States citizen in 1979), or at his summer retreat, near Weston, Vermont, where he and his wife are occasionally joined by their children Carmen, Mario, and Christopher, and their grandchildren.

In an article for the *Christian Science Monitor* (July 28, 1983), Daniel B. Wood described the slight, five-foot-five-inch Claudio Arrau, when seated at an open Steinway piano, as resembling "a kindergartner at the wheel of a Mack truck." Some observers have noted that Arrau is childlike in other respects as well. He neither smokes nor drinks, and he cannot boil an egg, drive a car, or operate the simplest machines—not even a phonograph. On the road, Arrau enjoys exploring cities he visits, wandering through museums, and going to the theater. At home, his favorite activities are gardening and playing with his dogs and cats. He also reads omnivorously and collects T'ang porcelains and African and pre-Columbian art.

A longtime supporter of the human rights group Amnesty International, Arrau, "more or less rescued" the organization, according to the *Washington Post's* Michael Kernan, with a 1977 benefit concert that raised \$190,000. Among the pianist's more recent honors are the International UNESCO Music Prize for 1983, Chile's National Arts Prize, and the Order of the Aztec Eagle, bestowed upon him by the government of Mexico. He has also been named a Commander of the French Legion of Honor. For many years, Arrau has provided scholarships for promising Latin American pianists, principally through the Claudio Arrau Fund for Young Musicians, which was established in 1967.

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Aspin, Les(lie, Jr.)

July 21, 1938– United States Representative from Wisconsin. Address: b. 442 Cannon Office Bldg., Washington, D.C. 20515

The eight-term Wisconsin Democrat Les Aspin has come a long way from his early days in the United States House of Representatives. A former Department of Defense systems analyst and economics professor, Aspin was first elected to Congress as an anti-Vietnam war liberal, and he quickly gained

attention as a muckraking gadfly, the scourge of federal malfeasants and prodigals, especially in the "profligate" Pentagon. Even at his most withering, however, he was never antimilitary, only pro-efficient defense, and over the years he proved himself to be the congressman probably most capable of scrutinizing and standing up to the Pentagon for its own and the country's good. His colleagues recognized that fact when they leapfrogged the seniority system early in 1985 to elect him chairman of the Armed Services Committee, which has the prior power of deciding which military bills, and in what form, shall be brought to the floor of the House for a vote.

When Aspin took over the Armed Services chair, Morton Kondracke described him in the *Wall Street Journal* (January 17, 1985) as "one of the most thoughtful, prescient, and non-ideological defense experts in Congress," and later House conservatives voted to give him the Henry M. Jackson Friend of Freedom Award, named for the late senator from Washington, a social liberal who advocated large defense budgets. The award citation read in part: "He [Aspin] is as capable of shouldering responsibility for maintaining America's defenses as he is in criticizing errors or excess. Les Aspin is a liberal, but in the best sense, never doctrinaire. He has supported draft registration, real increases in defense spending, and weapons systems that will maintain American deterrence."

Leslie Aspin Jr. was born on July 21, 1938 in Milwaukee, Wisconsin to Leslie Aspin Sr., a York-shireman who had immigrated to Wisconsin by way of Canada, and Marie (Orth) Aspin. Les Jr. graduated *summa cum laude* in history from Yale University in 1960. As a Rhodes scholar, he took an M.A. degree in economics at Oxford University in 1962, and he received a Ph.D. degree in economics

at the Massachusetts Institute of Technology in 1965.

Meanwhile, Aspin had begun his apprenticeship in politics and government. In 1960 he was an aide on the staff of Wisconsin Senator William Proxmire, who later became known for his "Golden Fleece" awards for ridiculous examples of government prodigality. Three years later, Aspin was a staff assistant to Walter W. Heller, then head of President John F. Kennedy's Council of Economic Advisors. The most important phase of his political internship came between 1966 and 1968, when, as a member of the Reserve Officers Training Corps, he fulfilled his army service obligation as a Pentagon economist. Under the then Secretary of Defense Robert S. McNamara, he learned to analyze budgets and policies and to estimate cost overruns, and he made several trips to study first hand the inflationary economy of South Vietnam. He left the mammoth Pentagon aware that it makes "an incredible number of mistakes" and wanting to change that situation.

Aspin returned to Wisconsin in 1968 to manage President Lyndon B. Johnson's state reelection campaign there. When the Democratic president decided not to run again, Aspin mounted his own campaign for the Democratic nomination for Wisconsin state treasurer. After his defeat in the September 1968 primary, he moved to Wisconsin's 1st Congressional District, a traditionally Republican enclave of mixed industry and dairy farming in the southeast corner of the state, where the incumbent United States Republican representative, Henry C. Shadeberg, had barely won the previous two elections. Preparing to challenge Shadeberg, he served as the district Democratic party chairman while teaching economics at Marquette University. He appeared to lose the 1970 Democratic congressional primary by twenty votes in the disputed first tally, but he emerged from the recount as the winner by an equal number of votes. Campaigning on a liberal platform stressing ecology, unemployment, and opposition to the Vietnam war, he went on to win the general election with 61 percent of the vote, inflicting on Shadeberg the worst defeat suffered by a House incumbent in years.

In his freshman term in the Ninetieth Congress Aspin used his insider's knowledge of government bureaucracy to begin collecting evidence of fraud, mismanagement, and waste and publicizing his findings in mimeographed and photocopied press handouts. The muckraking releases, making good copy, were welcomed by reporters, who turned them into national news stories. The subject of his first major exposé was the Alaskan oil pipeline, on which he brought legislative action to a virtual halt. After he took the oil companies involved to task for neglecting environmental and consumer concerns, a draft of the Interior Department's proposed revisions of pipeline regulations mysteriously turned up in his office in a brown paper bag. He immediately publicized the document, which he offered as proof that the Interior Department had been acting in the interest of the oil companies more than that of the nation.

Aspin's favorite target was the Pentagon. What he lacked in power as the most junior member of the House Armed Services Committee was more than balanced by his flair for generating news stories about such items as a \$600 million cost overrun in a Navy shipbuilding contract with Litton Industries, corruption and blackmarketeering in the U.S.O., abuses of flight-pay privileges, and the use of beagles in poison-gas experiments. He chastised the Department of Defense brass for its subsidized dining rooms and other expensive prerogatives, and he relentlessly criticized the extravagant military pension system for its encouragement of early retirement. Among his more whimsical releases was the revelation that General Alexander M. Haig Jr., then the commander-in-chief of the United States European Command, had flown his dog Duncan around Europe at the taxpayer's expense. Unlike the other culprits, Haig had the belated decency to pay up, and he later expressed his "utmost respect, not only for his [Aspin's] intellectual prowess . . . but for his strength of character."

Feeding from one to three stories a week to the press during his first four years in office, Aspin seldom missed his mark. Although he occasionally received anonymous tips, the bulk of his information came from public sources, including the Government Accounting Office, the Library of Congress, Pentagon contract reports, and transcripts of congressional hearings. In what he called his "guerrilla war" with the Pentagon, he had several advantages. In confirming leads, his small, dedicated staff moved too quickly for the cumbersome, diffuse government bureaucracy to rally defenses or coverups. In addition, Aspin received little flak from his home constituency, which had no important military installations. "If they [the people at the Pentagon] had any sense, they'd put one in there," he once remarked jokingly to a reporter.

Playing David to the Pentagon's Goliath, Aspin gained an unusual amount of clout for a junior congressman, embarrassing the chairman of the Armed Forces Committee, the late F. Edward Hebert of Louisiana. In 1973 the British magazine *Survival* published an article in which Aspin made the point that congressmen, often lacking the expertise to vote knowledgeably on weapons systems, were too easily influenced by the Defense Department and its military contractors. Following the publication of the article, Aspin was able to rally an unlikely coalition of Republican fiscal conservatives and Democratic liberals behind his amendment to cut \$1 billion from the military authorization bill presented by the Armed Services Committee, resulting in a rare and overwhelming defeat of Hebert and his committee on the House floor, 242-163. Furious at that act of betrayal by the lowliest member of his own committee, Hebert all but stopped speaking to Aspin in private while hurling insults at him in public.

The conflict between Aspin and Hebert epitomized the changing composition of the House. As the number of post-Vietnam and post-Watergate congressmen grew, they increasingly challenged

the mossbacks who through seniority dominated the key committee posts, and the Armed Services chairmanship was a conspicuous symbol of the power of the superannuated old guard. Aspin was a key strategist in the House coup of January 1975 that removed Hebert from his chair by a vote of 152 to 133 and replaced him with Melvin Price of Illinois, a less autocratic septuagenarian.

Aspin won easy reelections in 1972, 1974, and 1976, with 65 percent, 70 percent, and 65 percent of the vote, respectively. The 1978 campaign was clouded by the theft of \$27,000 in campaign contributions by Aspin's campaign chairman (who confessed to the deed). His Republican opponent that year, William Petrie, attracting the rural vote, came within 13,000 ballots of defeating Aspin, who had the lowest winning percentage of his career, with 55 percent. In 1980, when he again lost the rural vote, Aspin's majority over Kathryn H. Canary was 56 percent. Increasing his margin in the cities of Racine and Kenosha, he had a winning percentage of 61 over Pete Jansson in 1982. Again facing Jansson in 1984, he won with 56 percent of the vote.

Meanwhile, Aspin was shedding his Young Turk image in the Congress. While continuing his crusade against Pentagon inefficiency and prodigality, he worked more closely with the congressional establishment, which rewarded him in the early 1980s with the chairmanship of the armed services subcommittee on military personnel and compensation and membership on the Budget Committee and the armed services subcommittee on investigations. It was becoming ever clearer that in his stance vis-à-vis the Pentagon he represented the loyal opposition, concerned with strengthening the institution, and not the liberal doves, bent on weakening it. While he came to the aid of the doves by rescuing the nuclear-freeze resolution from defeat in the House in the winter of 1982-83, he regarded the moratorium on nuclear-arms development as simplistic, and he supported an annual growth of 5 percent in military spending as well as draft registration and, most importantly, the MX missile.

The MX is a multiwarhead intercontinental ballistic missile housed in fixed silos on the Wyoming-Nebraska border—a weapon so vulnerable, according to its critics, that it might tempt the Soviet Union to strike first. The MX program was facing extinction in the House in 1983 when Aspin broke ranks with his liberal colleagues to support it. Although he had some doubts about the missile system, he saw the opportunity to trade his legislative influence for a more flexible position on arms control from the Reagan administration. Working closely with the president's Commission on Strategic Forces, Aspin helped to craft a compromise that linked deployment of the MX with development of a smaller, mobile weapons system and vigorous pursuit of a strategic arms-control agreement with the Soviets. As leader of the "Gang of Six," a group of pro-defense Democrats, Aspin swung several key votes in the MX's favor during 1983 and 1984.

Many of Aspin's liberal colleagues were furious over his support of the MX, and some regarded his argument for the system as a "bargaining chip" in arms-control negotiations as more cynical than pragmatic. In general, however, he enjoyed credibility on the issue, especially since his moderate and liberal credentials were otherwise strong. In the aftermath of the 1984 presidential election, many Democrats felt the need not only to question Ronald Reagan's military policy more vigorously but also to change their party's antidefense image. Taking advantage of their combative mood, Aspin decided to make a bid for the chairmanship of the Armed Services Committee. Staging a 750-call telephone blitz in a two-day period, he persuaded his colleagues to depose Melvin Price as Armed Services chairman. The House voted 121 to 118 to remove Price, and it passed over five more senior Democrats to elect Aspin in his place.

As chairman, Aspin retained the Armed Services Committee's well-regarded staff, left conservatives in important subcommittee chairs, invited Pentagon hardliners to testify, went out of his way to quell internecine friction in the committee, and was eloquent in explaining issues on the floor. In campaigning for the chairmanship, however, Aspin had led many of his liberal colleagues to believe that he was "rethinking" his position on the MX, and they felt "betrayed" when in late March 1985 he once again backed a compromise measure continuing limited funding for the missile. He refused to vote against the MX just as the Geneva arms talks were about to reconvene, he explained, because "to take something off the bargaining table would, in effect, help the Soviets," and "that would be crazy."

In the months following his assumption of the Armed Services chairmanship, Aspin continued his drive to streamline defense spending by, among other acts, persuading senior Pentagon officials to accept a \$4 billion reduction in military retirement pay and supporting a bill setting up measures to prevent abuses in military procurement contracts. He also backed a controversial bill authorizing production of chemical weapons for the first time in sixteen years.

In a speech before the Coalition for a Democratic Majority in April 1985 Aspin urged his party to stop being the "Doctor No of the defense debate" and to put forward its own positive suggestions when unhappy with the weapons proposed by the Republicans. Addressing the Center for Strategic and International Studies at Georgetown University on May 30, 1985, he laid out the elements of a positive program for action by House Democrats when considering the fiscal year 1986 defense authorization bill, due on the floor the following month. He proposed two principles: "Number one: We want to give the scientists a chance to check the feasibility of the Strategic Defense Initiative [SDI, popularly known as Star Wars], and the negotiators a chance to advance arms control in Geneva. Number two: Should they fail, we want to be able to keep the present system of peace based on deter-

rence and stability. In other words, [if] we cannot create the world the President wants in which nuclear weapons are obsolete . . . we should not destroy what we have now." After advocating "prudent growth" in the Star Wars program, he addressed the issues of the MX and the Midgetman, a missile that is smaller, with a single warhead, and mobile and therefore less vulnerable than the MX. "If SDI does not work, Midgetman is critical because it is our only land-based system that we can make survivable. If SDI does work, Midgetman fits the new strategy. It will not have enough payload to be a weapon system capable of overwhelming defenses."

As leader of the small congressional group calling themselves Defense Democrats, Aspin formulated a defense policy that included a slowdown on MX construction, a reduction of research funds for Star Wars, the accelerated development of Midgetman missiles, increased spending on conventional weapons, a moratorium on testing of antisatellite weapons, increased spending on the protection of American satellites, and adherence to the 1972 and 1979 arms agreements with the Soviets.

Bills passed by the House of Representatives and the Senate in May 1985 and reconciled in a House-Senate conference in July authorized—pending appropriations voting by both chambers—military spending of \$302.5 billion for the fiscal year beginning October 1, 1985. That sum, one-third of the entire budget, would include the freeing of \$625 million for an MX program limited to fifty of the multiwarhead missiles unless the Pentagon devised a better basing mode and won congressional approval of more. The Senate approved the conference report almost immediately, but a vote was postponed in the House because of the protests of many liberal Democrats who considered the report too generous to the Department of Defense. Partly to pacify those Democrats, Aspin in August 1985 sent letters to President Reagan and Secretary of Defense Caspar W. Weinberger demanding clarification of remarks made by Weinberger to the effect that fifty MX missiles would not be enough and that he would ask Congress to reconsider his original request for 100. The additional missiles would be placed in "superhardened" silos to meet the requirement for a better basing mode, Weinberger said. Aspin responded: "In my view, superhardening is not another basing mode. If the cap is not going to be permanent, then I think it is pretty clear we have no deal."

At the same time Aspin objected to statements in which Larry Speakes, the deputy White House press secretary, warned that the president would use the veto to keep domestic spending down to levels approved by the Senate. "I would like to know why the House should vote for the defense conference report, which is more than the House wanted to spend on defense but consistent with the budget resolution, if the administration is going to veto domestic spending that is higher than it wants but consistent with the budget resolution?"

The lesson of America's debacle in Vietnam, in Aspin's view, is not isolationism but prudence. "Before you go in, you had better make sure the costs are worth it," is the way he put the lesson to Morton Kondracke. "In retrospect, Vietnam was an easy case in those terms. The tougher case is Central America." He has long supported financial aid to the Salvadoran government but has only recently come out in favor of aid to the Nicaraguan Contras, or anti-Sandinistas, whose legitimacy inside Nicaragua is compromised by their Central Intelligence Agency sponsorship. While he regards the Soviet Union as a military threat, he favors détente as a means of involving the Soviets in international ties that will moderate their behavior. "There is very little dogmatism about Mr. Aspin on any subject," Kondracke observed. "He is skeptical and nuanced about almost everything."

During 1986, members of the House Democratic caucus, dissatisfied with Aspin's relative conservatism and his surrendering too much to the Republican Senate in working out differences in the joint military authorization bill, mounted a challenge to his chairmanship of the Armed Services Committee. That challenge peaked when Aspin reversed himself and voted to extend \$100 million in military and material aid to the Nicaraguan Contras. A vote for or against his continuing in the chairmanship awaited the convening of the 100th Congress, in January 1987.

Les Aspin keeps his imposing six-foot-one figure in athletic shape by playing squash and tennis and by sailing. Divorced from Maureen Shea and having no children, Aspin shares his Georgetown townhouse with Junket, a large sheepdog, who accompanies him to work on Capitol Hill every day. The congressman, a raconteur with an irreverent wit, often entertains colleagues, friends, and reporters at his home. He is an Episcopalian and a member of Phi Beta Kappa and the American Legion.

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In the seventy-four years since the fabled steamship *Titanic* went down in the North Atlantic after striking an iceberg, any number of adventurers, salvage experts, and treasure hunters have launched expeditions in search of the wreckage. But where they had consistently failed, on Septem-



Robert D. Ballard

ber 1, 1985, a team of French and American scientists, headed by Dr. Robert D. Ballard of the Woods Hole Oceanographic Institution, succeeded. Although Ballard had long dreamed of locating the *Titanic*, its discovery was more a gratifying episode than a turning point in his distinguished scientific career. Part explorer, part geologist, part oceanographer, and perhaps most important, part engineer, he is the designer of the underwater survey sleds that, over the past decade, have greatly increased the scope of deep submergence exploration. Ballard himself has taken part in more than 100 dives to the ocean floor and has spent more time there, observing and mapping, than any other marine researcher. His oceanographic finds include the hydrothermal vents in the Mid-Ocean Ridge and their unique animal communities.

Robert Duane Ballard was born on June 30, 1942 in Wichita, Kansas, one of the three children of Chester Patrick and Harriet Nell (May) Ballard. Shortly thereafter, the family moved to southern California, where Chester Ballard worked as a flight engineer at the federal government's aircraft testing ground in the Mojave Desert. The sights and sounds of jet planes screaming into the sky are among Robert Ballard's earliest memories. It was not until the 1950s, after the elder Ballard had been appointed the United States Navy's representative to the Scripps Institution of Oceanography that young Robert fell in love with the ocean. He spent most of his free time on the beach, fishing and bodysurfing, but he also enjoyed reading about the adventures of his boyhood idols, Osa and Martin Johnson, the explorers and authors whose photographic expeditions to the South Pacific and Africa in the 1930s and 1940s spawned a series of popular books.

Following his high school graduation, Ballard attended the University of California at Santa Barbara. On receiving his B.S. degree in chemistry and geology in 1965, he applied to the Scripps Institution of Oceanography for graduate study. Denied admission there because he lacked a knowledge of physics, he enrolled instead at the Institute of Geophysics at the University of Hawaii. Supporting himself by tending two trained porpoises at Sea Life Park, he studied oceanography at the institute for a year, then returned to the mainland to continue his training at the University of Southern California. From 1965 to 1967 he also served a two-year tour of duty in the United States Army's intelligence unit. Commissioned as a lieutenant, j.g., in the United States Navy in 1967, he was assigned to the Office of Naval Research in Boston as its liaison officer with the Woods Hole Oceanographic Institution, a private, nonprofit marine research establishment on Cape Cod, Massachusetts. When his naval appointment ended in 1969, Ballard decided to stay on at Woods Hole as a research associate in ocean engineering. He was promoted to assistant scientist in 1974, associate scientist in 1976, and senior scientist in 1983.

Shortly after he arrived at Woods Hole, Ballard happened to hear Patrick M. Hurley, a geology professor at the Massachusetts Institute of Technology, give a lecture on plate tectonics, the study of the movement of the earth's crustal plates. The concepts of plate tectonics, including the notion that the continents are still moving apart, seemed "outlandish" and "bizarre" to Ballard at the time, but he was sufficiently intrigued by the theory to make it the subject of his doctoral studies in marine geology and geophysics at the University of Rhode Island. On submission of his dissertation, in which he sought to explain the present shape of New England and its offshore areas in terms of the shifting movements of the American, African, and European plates hundreds of millions of years ago, Ballard received his Ph.D. degree in 1974.

In January 1972, while completing work on his doctorate, Ballard attended an international conference of earth scientists at Princeton University. The chief topic of discussion was the exploration of the Mid-Atlantic Ridge, the Atlantic portion of the underwater mountain chain, known as the Mid-Ocean Ridge, that girdles the globe. Long interested in submarine engineering as well as in marine geology, Ballard proposed using manned, deep-sea submersibles in the proposed expedition—a suggestion that was met with more than a little derision, particularly from the geophysicists. Ballard, however, was undeterred by the skeptics. Back in the laboratory at Woods Hole, which receives one-quarter of its funding from the Navy, he participated in the development of the Navy's new submersible, the *Alvin*, a deep-sea, three-man submarine equipped with a remote-controlled mechanical arm for collecting specimens from the ocean floor. The *Alvin* was to play a major role in Project FAMOUS, an acronym for French-American Mid-Ocean Undersea Study. Launched

in the summer of 1974, Project FAMOUS, which was part of a global geodynamics study, had as its objective the examination of a section of the Mid-Atlantic Ridge southwest of the Azores.

Over a two-month period in the summer of 1974, the four ships and three research submersibles, including the *Alvin*, that comprised the Project FAMOUS task force crisscrossed the area, mapping the ocean floor, taking thousands of photographs of the suboceanic terrain, and collecting geological samples for later analysis. The *Alvin* made seventeen dives to the ocean bottom, averaging close to five hours on the sea floor on each descent. The dive sites were pinpointed by the scientists after a careful examination of the reconnaissance photographs taken by the acoustically navigated survey sled *Angus*, which Ballard had designed. Ballard himself was on board the *Alvin* for most of its dives and was thus able to see at firsthand the great central rift created by the pulling apart of the continental plates that form the eastern and western sides of the Atlantic seabed. The boundary is marked by incessant "micro-earthquakes," a network of cracks and fissures, and abundant lava flows. In addition to its value as a geological expedition, the intensive study of the rift by the Project FAMOUS team yielded a wealth of information that had immediate practical applications in such areas as earthquake prediction and the discovery of offshore petroleum and mineral deposits.

In the winter of 1975-76, many of the scientists involved in Project FAMOUS followed up their pioneering exploration of the Mid-Atlantic Ridge with an expedition to the Cayman Trough, a 24,000-foot-deep gash in the sea floor just south of Cuba that is believed to be the line of demarcation between the North American and Caribbean plates. As chief scientist of the joint French-American mission, Ballard directed a team of skilled divers and marine geologists in a series of dives in the *Alvin* and in the Navy's bathyscaphe *Trieste*, which could descend to far greater depths than the *Alvin*. A sophisticated new technique of recording echo soundings across a wide swath of the ocean bottom not only furnished the raw data for the first accurate map of the area, but also acted as the submersibles' "eyes."

Ballard, who is, by his own admission, as much a "romanticist" as a scientist, took part in all of the dives into the Cayman Trough. He described his reactions during one dive aboard the *Alvin* in an article for *National Geographic* (August 1976) magazine: "I stare out of my view port at the black, manganese-coated outcrop just two meters away. It is hard to realize that in front of us lie rock layers from deep within earth's crust that never before have been seen or sampled in place in the sea. Just then a large pink octopus flies by my port, upstaging the geologic importance of the moment. . . . The excitement of my first dive to *Alvin*'s 12,000-foot limit . . . , the chance encounter with a strange and rare marine form, all cause me to forget momentarily why we are here. Instead, I imagine what it would be like to live in this alien world

of eternal darkness." For both the romantic and the scientist in Ballard, the Cayman Trough expedition surpassed all expectations. Among other things, the scientists found evidence of recent volcanic activity on the sea floor, just as they had predicted. Perhaps more important, they used the *Alvin*'s mechanical arm to collect rock samples from the upper mantle of the earth's crust, the deepest layer of rock ever to be sampled in place in the seabed.

A year later, Ballard signed on with the Galapagos Hydrothermal Expedition, which was sponsored by the National Science Foundation as part of the International Decade of Ocean Exploration. Headed by John B. Corliss of Oregon State University, the Galapagos research team set out to investigate the mysterious variations in the sea-floor water temperature detected by an earlier scientific expedition to the Galapagos Rift, west of Ecuador. Ballard and Corliss suspected that the variations were caused by hydrothermal vents, deep-sea spouts of mineral-rich water issuing from volcanic cracks in the earth's crust.

To test their theory at the site, Ballard and his colleagues aboard the research vessel *Knorr* lowered into the water the camera-sled *Angus*, to which they had attached a highly sensitive thermistor. Whenever the thermistor registered a sharp rise in temperature, the *Angus*' cameras automatically photographed the area. To the scientists' astonishment, the developed photographs showed large communities of crabs, tube worms, and giant clams clustered around the hydrothermal vents. As Ballard and Corliss observed in an article for the *National Geographic* (October 1977), every other known ecosystem on earth derives its energy from the process of photosynthesis in green plants; these remarkable creatures, apparently thriving in the perpetual darkness of the ocean depths, rely on chemosynthesis for their energy. "[We made] history for marine biology," the two scientists wrote. "The unknown creatures and dense communities of life we have discovered living at these vents, like lush oases in a sunless desert, are a phenomenon totally new to science."

In 1979 Ballard and his experienced team of scientists and divers returned to the Galapagos Rift, accompanied by several biologists and a *National Geographic* film crew. The resulting *National Geographic* television special, *Dive to the Edge of Creation*, which was first broadcast by PBS in January 1980, examined the process of chemosynthesis, as it could be observed in the marine population living near the Galapagos Rift's hydrothermal vents, and suggested that it might be a rough model for the emergence of life on earth. That theory gained credence during another 1979 expedition, to the Mid-Ocean Ridge off the coast of Baja California. There, Ballard discovered twenty-foot tall natural "chimneys," pouring out hot, dark, chemical-laden smoke and, gathered around each chimney, a variety of unusual life forms, including tiny white crabs and ten-inch-long fish, which, with the assistance of sulfide-eating bacteria, fed on the effluents.

His own passionate interest in submarine diving notwithstanding, Ballard has always been mindful of the fact that manned undersea exploration is both expensive and relatively unproductive. For example, the *Alvin*, arguably the most useful of the handful of deep-sea manned submersibles, can make, at most, 110 dives a year. The remainder of the time is spent in travel to and from dive sites, in maintenance and repairs, and in resupplying its extensive surface support system. Convinced that cost-efficient, unmanned submersibles with state-of-the-art robotic equipment could contribute substantially to deep-sea exploration, Ballard began working on a design for such a research submersible in the early 1980s. With financial support from the Office of Naval Research, he developed over the next few years the *Argo-Jason* system. Able to descend to depths of 20,000 feet, the *Argo* is essentially a sixteen-foot-long cage equipped with strobe lights, side-scanning sonar devices, and computer-enhanced underwater cameras. When its sensors detect an especially interesting area, the *Jason*, a smaller, self-propelled robot tethered to the *Argo*, can be deployed to collect samples with its mechanical arms. As he explained in an article for *Oceans* (March 1983), Ballard hoped that the *Argo-Jason* system would "ultimately eliminate the need for a human presence on the seafloor."

To test the capabilities of the new system, Ballard proposed undertaking a search for the wreckage of the *Titanic*. His interest in the sunken luxury liner, which had been stimulated many years before by his friendship with William Harris Tatum 4th, then the head of the Titanic Historical Society, eventually became, by his own account, an "obsession," as he pored over various records and contemporary accounts of the disaster. Having persuaded the United States Navy, which had bankrolled the research and development of the *Argo-Jason* system, that the search for the *Titanic* would be an adequate sea trial for the vehicles, Ballard recruited a team of American and French marine scientists and organized an expedition to the area of the *Titanic*'s last-known location. On June 28, 1985, French sonar experts aboard the *Suroit*, a survey vessel operated by the Paris-based Institute for Research and Exploitation of the Sea, began sweeping the fifteen-mile-square search area in a back-and-forth pattern that Ballard later compared to "mowing the lawn."

By the time the *Knorr*, with the *Argo* and the *Angus* onboard, arrived on the scene in late August, the *Suroit* had already covered 80 percent of the target area and had picked up several promising sonar echoes. Ballard immediately deployed the *Argo* to investigate. Less than a week later, on September 1, as Ballard told an interviewer for Canadian television, "We went smack-dab over a gorgeous boiler. It was just bang, there we were on top of it." Over the next few days, the *Argo* and the *Angus* made numerous passes over and around the *Titanic*'s hulk, which was resting, nearly upright and mostly intact, more than two miles below sea level. Between them, the two camera sleds took

hundreds of feet of videotape and thousands of still photographs. Although the ship was covered with a light dusting of sediment—"as if it had been snowing for a couple of hours," according to Ballard—the images of the *Titanic* and of the debris, including luggage, wine bottles, silver trays, and china dinner plates, scattered around it were surprisingly sharp. "We could see a tremendous amount of detail, down to the rivets," Ballard said later, as quoted in *Newsweek* (September 16, 1985).

To ward off scavengers and treasure hunters, Ballard attempted to keep the *Titanic*'s exact location a secret, but just as the *Knorr* was preparing to leave the area a private plane circled overhead, marking the position. Almost immediately, several salvage experts announced plans to raise the ship. Strongly opposed to any commercial exploitation of the liner, Ballard proposed instead that the site be declared an international memorial. "The *Titanic* lies now in 13,000 feet of water on a gently sloping, Alpine-looking countryside overlooking a small canyon below . . .," he told reporters at a news conference in Woods Hole on September 9, 1985. "There is no light at this great depth and little life can be found. It is a quiet and peaceful place—and a fitting place for the remains of this greatest of sea tragedies to rest. Forever may it remain that way."

Ballard returned to the wreckage site in July 1986 as the leader of an expedition, sponsored by the United States Navy, designed to test the capabilities of *Jason Jr.*, a self-propelled underwater robot camera. With *Jason Jr.* serving as a "swimming eyeball," he and two colleagues on board the submersible *Alvin* explored the *Titanic* from stem to stern. As Dr. Ballard told reporters at a news conference at the National Geographic Society in Washington, D.C. on July 30, 1986, the bow section was still "majestic," but the severed and mangled stern "looked violent and destructive." To his surprise, he found "absolutely no evidence" of the 300-foot-long gash the iceberg had reportedly torn along the ship's starboard side. Dr. Ballard has suggested that the impact of the collision caused the steel plates in the ship's hull to buckle, opening seams that allowed water to flood in.

The discovery of the *Titanic* demonstrated beyond question the capabilities of the *Argo* and, in Ballard's view, ushered in "a new era of underseas exploration." The most technologically advanced craft of its kind, the *Argo* has a wide range of scientific and military uses, from locating lost submarines to investigating the possibility of basing missiles on the ocean floor. Capitalizing on the successes of the underwater survey systems he had designed for the Navy, Ballard founded, in 1983, Deep Ocean Search and Survey, Inc. of Woods Hole to develop similar crafts and sell them to governments and to private industry. As of September 1985, the firm had reportedly sold two research submersibles similar in design to the *Angus*.

Eager to report the results of his research to the general public "whose tax dollars paid for the expeditions," Ballard has given countless talks to

various civic and educational groups across the country, and he frequently appears on television. He is also the author of dozens of magazine articles and of the book *Exploring Our Living Planet* (National Geographic, 1983), a lavishly illustrated explanation of plate tectonics. His growing reputation as a "science popularizer" has prompted harsh criticism from some of his scientific colleagues. "I know some scientists think of Carl Sagan and Jacques Cousteau as publicity hounds because of their TV shows and all that . . .," he told Bayard Webster in an interview for the *New York Times* (December 28, 1982). "But look at the good they've done by making science exciting and making people aware of it!" "Besides," he added, "I feel it's responsible to go to . . . the public and tell them what I'm doing."

Dr. Robert D. Ballard stands a lean six feet two inches tall and has sandy hair and the tanned, weathered complexion of a lifelong outdoorsman. A compulsive worker, he has been described by his associates at the Woods Hole Oceanographic Institution as an "impatient" and "driven" man, but one with "vision." The scientist and his wife, the former

Marjorie Constance Jacobsen, a medical receptionist whom he married on July 1, 1966, live in Hatchville, Massachusetts with their two sons, Todd Alan and Douglas Matthew. Dr. Ballard has received a number of awards and honors, including the Compass Distinguished Achievement Award from the Marine Technology Society, in 1977, the Cutty Sark Science Award from *Science Digest*, in 1982, the Newcomb Cleveland Prize from the American Association for the Advancement of Science, for the best scientific paper published in a journal of science in 1981, and the Washburn Award from the Boston Museum of Science, in 1986. In July 1985, he was one of four scientists to be awarded a Secretary of the Navy Research Chair in Oceanography, which carries with it an \$800,000 grant.

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Bausch, Pina

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When the Wuppertal Dance Theatre made its North American debut in 1984 with a program culled exclusively from the works of Pina Bausch, its artistic director and chief choreographer, one disgruntled critic complained, as quoted in the German periodical *Ballett International* (November 1984), "She makes one yearn for the gentility of the Marquis de Sade, the optimism of Kafka, [and] the unbridled happiness of Strindberg." Miss Bausch has been jolting the dance establishment ever since she took over, in 1973, what was then the Wuppertal Opera Ballet and turned it into a showcase for pessimistic, often savage musings on the human condition. Trained in classical ballet, she drew on the formal underpinnings of traditional dance techniques and patterns and on her own unerring sense of theatre to create imagistic psychodramas that owe as much to the theatrical experiments of Antonin Artaud, Jerzy Grotowski, and Peter Brook as to the works of her mentors, the dance-drama pioneers Kurt Jooss and Antony Tudor.

"I'm not interested in how people move," Pina Bausch once said, "but in what moves them." Over the years, critics have tried to read various messages in Miss Bausch's works, but the choreographer herself has repeatedly rejected schematic interpretations of her plotless, enigmatic pieces. "It all depends on the way you watch," she explained



to Anna Kisselgoff in an interview in 1984. "And you can always watch some other way. I'm watching myself, and I'm just as lost as all the others."

Pina Bausch was born on July 27, 1940 in Solingen, Germany, an industrial town, world-famous for its manufacture of cutlery, where her parents owned and operated a small restaurant. As a toddler, she spent most of the day at the restaurant, playing on the floor in the midst of the tables of diners, many of whom were artists or performers.

In search of a creative outlet for her daughter's energy, Mrs. Bausch enrolled the girl in a neighborhood dancing school in the late 1940s. An exceptionally gifted pupil who could "move like she's made of rubber," according to one of her instructors, Pina Bausch progressed so rapidly that her ballet teacher urged her to continue her training at a professional dance academy.

In 1955 Miss Bausch entered the Folkwangschule for music, dance, and speech in nearby Essen. Among her teachers there was the school's founder, Kurt Jooss, the German Expressionist dancer and choreographer whose idiosyncratic style, combining the techniques of classical ballet with those of modern dance, was to have a profound influence on her work. On her graduation from the Folkwangschule in 1959, she was given a stipend by the German Academic Exchange Service to study at the Juilliard School in New York City. She spent the next two years at Juilliard, where her instructors included Louis Horst, who taught dance composition, the choreographers Antony Tudor and José Limón, and the ethnic dancer La Meri. She also studied privately with Margaret Craske, a specialist in Cecchetti technique. While at Juilliard, Miss Bausch performed occasionally with the Paul Sanasardo-Donya Feuer Dance Company and the New American Ballet, and during the 1960-61 season, she was a member of the Metropolitan Opera's ballet company, then under the direction of Antony Tudor.

Returning to Germany in 1962, Pina Bausch joined Kurt Jooss's Folkwangballet of Essen as a soloist. Over the next several years, she appeared in a variety of works both at home and on the troupe's frequent international tours. As a performer, she stood out "just by her very nature," Horst Koepler recalled in *Dance* (February 1979) magazine. With her "stark, earthbound personality," the "stare of her eyes," and the "massive weight of each of her movements," she reminded Koepler of "the women Käthe Kollwitz has drawn: women carrying the burden of generations, who have been exploited through no fault of their own other than having had the misfortune of being born female in a male-dominated world."

With Jooss's encouragement, Pina Bausch began choreographing short pieces for the performing group of the Folkwangschule and for the Folkwangballet in 1968. "I did it because I wanted to have something to dance," she told Allen Robertson in an interview for *Ballet News* (June 1984). "I never thought of it as doing choreography. I thought I was a little frustrated and wanted to have something for myself to dance." Tightly constructed in formal patterns, her journeyman works were notable mainly for her emotionally charged dance vocabulary. "There was something behind these movements," Horst Koepler reported in the February 1979 issue of *Dance* "and if one couldn't say exactly what it was, it seemed to have to do with muted despair and mourning for a beautiful world in which man was inevitably going to seed." One of those pieces, *Im Winde der Zeit* (*In the Wind of*

Time), earned her first prize at a choreographic competition in Cologne in 1969. Later in the same year, she was appointed artistic director of the Folkwangballet.

Taken by Pina Bausch's unusual choreographic creations, Arno Wüstenhöfer, the general director of the Wuppertal opera company, asked her, in 1972, to devise the dances for Hans-Peter Lehmann's new production of *Tannhäuser*. Her unconventional staging of the bacchanal proved to be so successful that Wüstenhöfer offered her a permanent position as director of the Wuppertal Opera Ballet. At first reluctant to accept the directorship of a classical ballet company with a conventional repertoire, she signed a contract only after the management had agreed to hire many of the dancers with whom she had been working in Essen.

Taking over her new post in 1973, Pina Bausch set out to revitalize the classically oriented ballet company by, among other innovations, broadening the troupe's repertoire to include a variety of contemporary works. One early program, for example, consisted of Jooss's celebrated antiwar ballet *The Green Table*, *Rodeo*, Agnes de Mille's exuberant piece of Americana, and her own *Fritz*, a homage to Jooss about childhood fears that she set to Mahler's Symphony No. 1 ("The Titan"). Over the next two years, she added to the company's eclectic stock of ballets more of her own creations, including *Ich bring dich um die Ecke* (*I'll Do You In*), in which the dancers sang popular hits from the 1920s, *Adagio/Fünf Lieder von Gustav Mahler*, a brooding piece about the isolation and loneliness of modern man, and her completely choreographed versions of Gluck's operas *Iphigenia in Tauris* and *Orpheus and Eurydice*.

In translating *Iphigenia in Tauris* and *Orpheus and Eurydice* into dance, Pina Bausch decided against retelling the stories in movement and chose instead to comment on the emotional implications of what she saw as the operas' central themes, particularly man's preoccupation with death. According to Horst Koepler, who reviewed *Iphigenia* for the British periodical *Dance and Dancers* (November 1974), her imaginative approach made Gluck's opera "come to life again as a distinctly contemporary theatre experience, which one is apt to compare to the best achievements of our foremost play directors." As if to underline the company's new course, in about 1974 Miss Bausch changed her group's name to the Wuppertal Dance Theatre.

Both *Iphigenia in Tauris* and *Orpheus and Eurydice* played to packed houses in Wuppertal, but it was the controversial *Frühlingsopfer* (*Spring Sacrifice*) that first brought Pina Bausch widespread critical attention. The umbrella title for three short ballets choreographed to music by Stravinsky, *Spring Sacrifice* comprised *Wind From the West*, an enigmatic essay, reminiscent in its intensity of Tudor's *Dark Elegies*, about a woman torn between her husband and her mythical ideal lover; *The Second Spring*, a witty look at the amorous reminiscences of an elderly couple on the eve

of their wedding anniversary; and *The Rite of Spring*, a primeval ritual of terror and despair.

According to a program note for *The Rite of Spring*, which received its North American premiere as an individual piece at the Olympic Arts Festival in Los Angeles in June 1984, Miss Bausch did not attempt to come to terms with the harsh rhythms of Stravinsky's throbbing score by means of a new libretto, as several of her contemporaries had done. Instead, she returned to the composer's original concept of a pagan fertility celebration, in which a sacrificial maiden dances herself to death. But unlike Nijinsky, who created the original—now lost—choreography, Pina Bausch told her chilling tale from the viewpoint of the terrified young women who were the potential victims, thus lending it a measure of pity missing in other versions.

On viewing Pina Bausch's *Rite* for the first time, several dance critics, among them Deborah Jowitt, Nadine Meisner, and the late G. B. L. Wilson, pronounced it among the best versions of the work currently in the repertoires of the major international companies. The stark tableaux of anxious men and women huddled in groups awaiting the Elder's selection of the Sacrifice; the sweeping mass movements, with the dancers charging around the dirt-covered stage "like injured beasts," to quote *Dance* magazine's Amanda Smith; the frantic, foot-pounding choreography that culminated in an orgiastic frenzy—all contributed to the work's overwhelming dramatic power. It was, as Horst Koegler observed in *Dance and Dancers* (October 1976), "a fierce renunciation of all recent attempts to tame and domesticate this most obstinate and forbidding of all of Stravinsky's scores."

Pina Bausch's next effort for the Wuppertal Dance Theatre was a double bill of the Kurt Weill-Berthold Brecht theatre piece *Die Sieben Todsünden* (*The Seven Deadly Sins*) and *Fürchtet Euch nicht!* (*Don't Be Afraid!*), to a collage of Brecht-Weill songs. In a radical departure from the tone and intention of Brecht's sardonic allegory of social exploitation, the choreographer turned *The Seven Deadly Sins* into an indictment of carnal aggression against women. She elaborated on that theme in the erotic companion piece *Don't Be Afraid!* (the piece takes its title from the words crooned by a smooth-tongued lecher while he rapes every woman within reach), in which a young girl's romantic dreams are shattered by the harsh reality of a patriarchal society.

With *Blaubart*—*Beim Anhören einer Tonbandaufnahme von Bela Bartók's Oper 'Herzog Blaubart's Burg'* (*On Listening to a Tape Recording of Bela Bartók's Opera 'Duke Bluebeard's Castle'*), a contribution to the 1977 Wuppertal season, Pina Bausch went beyond a simplistic attack on male domination to examine the impasse in male-female relationships in grim detail. In that unflinching study of marital strife, the tormenting husband, symbolized by the murderer Bluebeard, is as trapped as his tormented wife. Both are products of their social conditioning: he can no more re-

frain from verbally and physically abusing her than she can escape his blows. As Miss Bausch explained to Anna Kisselgoff in an interview for the *New York Times* (October 4, 1985), she was not concerned with the violence in sexual relationships, but with its source. "It has to do with how much a person wants to be loved—what leads him to violence," she said. "I'm so afraid of violence that I am able to face it. Here it was to understand Bluebeard. I want to sympathize with him, too." Performed with fearless abandon by the Wuppertal dancers, who pummel each other and hurl themselves at full speed against the walls of the set, *Bluebeard* is undeniably violent, but as some critics have noted, there is a "tentative yet tangible tenderness" in it, too, as the characters desperately attempt to communicate.

Pina Bausch further explored the difficulties inherent in making even the simplest of human contacts in *Komm, tanz mit mir* (*Come, Dance With Me*), in 1977, and *Kontakthof* (*Contact Yard*), in 1978. Based on nursery rhymes and children's songs and set in a surreal playground dominated by an enormous slide, *Come Dance With Me* shows the futility of searching for personal happiness—a task as hopeless as trying to scramble up the slide. In *Contact Yard*, the dancers—the women in tight-fitting, strapless dresses and spike heels, the men in cheap, shapeless gray suits—nervously assemble in a tacky dance hall, each dreaming of finding the perfect lover. To the strains of sentimental music, some of them do eventually pair off, but in no time their affectionate caresses become blows, and the long-awaited romantic encounter degenerates into a sado-masochistic mating ritual.

As Pina Bausch explained in an interview for *Drama Review* (March 1980), the "point of departure," to use her term, for *Kontakthof* was a question-and-answer session with her dancers about the various aspects of tenderness. From among their responses, collected over a period of several weeks, she selected the stories, images, gestures, and sentence fragments that made up the framework of *Kontakthof*. Miss Bausch has varied this method to develop each of her more recent ballets. Because they are built up from isolated episodes, her pieces are necessarily without narrative and essentially formless. Like the multilayered creations of Meredith Monk and Robert Wilson, they are, rather, "dreamlike stream-of-consciousness collages of dance, drama, and music," as Amanda Smith observed in *Dance* magazine (September 1984).

A freewheeling discussion of sexuality led to the development, in 1979, of *Legend of Chastity*, a frank exploration (or exploitation, as some critics would have it) of sexual needs and frustrations constructed around a dramatic reading of Ovid's *Ars amatoria* at a chic cocktail party. Another 1979 creation, *Arien* (*Arias*), grew out of Pina Bausch's attempt to cheer some depressed women in her corps of dancers. To "help them to get happy again," as she put it, she devised a striking opening sequence in which the women, sitting silently in

chairs facing the audience, are dressed in fanciful clothes and garishly made-up by the men. A number of reviewers saw *Arias* as yet another of her denunciations of male domination, but the choreographer herself, as quoted in the *New York Times* (September 29, 1985), described the work as being "about relationships, childhood, fear of death, and how much we all want to be loved."

Arias, which had its New York premiere at the Brooklyn Academy of Music's Next Wave Festival in October 1985, owed much of its popular success to its Fellini-like decor. Performed on a stage flooded ankle-deep with preheated water, *Arias* featured, among other things, a life-size, realistic-looking hippopotamus (played by two dancers), who shyly pursued a young woman. Although some critics, including Clive Barnes and Tobi Tobias, objected to Miss Bausch's "aquacade," which in Barnes's view had "about as much right to be regarded as art as does mud-wrestling," others, most notably Anna Kisselgoff, praised the piece as a "theatrical tour de force." Writing in the *New York Times* (October 3, 1985), Miss Kisselgoff took issue with those who complained that the water-filled stage was merely "a gimmick." Water "has symbolism of different kinds," she argued. "But here it is used not so much as an aquatic universe as a physical property to affect the dancers' movements and how we perceive them."

Anna Kisselgoff is one of Pina Bausch's handful of champions among the influential establishment dance critics. Most of the mainstream reviewers, from *New York* magazine's Tobi Tobias to Fernau Hall, the resident critic of the *London Daily Telegraph*, would agree with Arlene Croce of the *New Yorker* (July 16, 1984) that "dance is something [the Wuppertal Dance Theatre] hardly ever shows us." Miss Kisselgoff, on the other hand, sees in Pina Bausch's "natural, pedestrian movements" the "fall and recovery" principle perfected by Doris Humphrey and José Limón, in her focus on "repetition and cumulative phrases" the experiments of the New York avant-gardists of the 1960s, and in her comprehension of body language the movement theories of Jooss and his mentor, Rudolf von Laban.

"I don't even ask myself if what I'm doing is theatre or dance . . .," Pina Bausch told Stephen Holden in a conversation for the *New York Times* (September 29, 1985). "When I first began choreographing, I never thought of it as choreography but as expressing feelings. Though every piece is different, they are all trying to get at certain things that are difficult to put into words. In the work, everything belongs to everything else—the music, the set, the movement and whatever is said. I don't know where one thing stops and another begins, and I don't need to analyze it. It would limit the work if I were too analytical."

The ambitious and complex 1980, an examination of children's games, fears, and fantasies and their effects on adult life, marked a turning point in Pina Bausch's career, for it was the first piece she created without the assistance of her longtime

companion and collaborator, Rolf Borzik, the designer whose phantasmagoric decor had set the tone as well as the scene for her works. Conceived as a memorial to Borzik, who died in 1980, it reprised her recurrent themes and images with an uncharacteristically bittersweet touch. Various descriptions of the choreographer's "version of *La Comédie Humaine*" or "*Animal House* with *weltschmerz*," 1980 was one of the hits of the Wuppertal Dance Theatre's first North American tour, in 1984.

Equally popular with American audiences was *Cafe Müller*, a partly autobiographical chamber piece about loneliness and alienation. Set in a deserted restaurant much like the one Pina Bausch's parents once operated, *Cafe Müller* owed at least a measure of its dramatic power to the riveting performance of the choreographer herself as the spectral somnambulist, hovering "like an ectoplasmic presence," as Jacqueline Markey put it, on the fringes of the action. It is the only role Miss Bausch still performs.

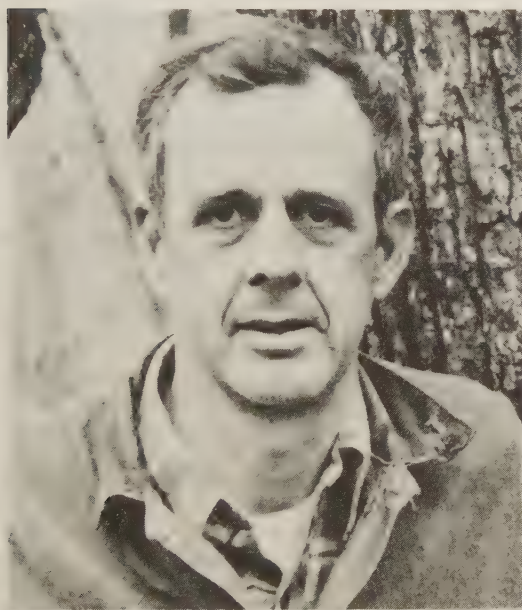
In a recent interview with David Sterritt of the *Christian Science Monitor* (November 6, 1985), Pina Bausch maintained that over the past five years she had broadened the scope of her work by moving away from her preoccupation with "certain people and why they react as they do" and focusing instead on "the world and how we are afraid of violence and disaster." Her shift in emphasis can be seen in such pieces as *Walzer* (*Waltzes*), a kind of perverse *A Chorus Line* in which the dancers are forced to reveal their secret frustrations and fears; *Tanzabend: Nelken* (*Dance Evening: Carnations*), in which the performers play increasingly vicious children's games in a field of pink carnations under the watchful eye of a contingent of armed guards and attack dogs; and *Auf dem Gebirge hat man ein Geschrei gehört* (*On the Mountain a Cry Was Heard*), a bleak study of sexual and social strife that takes its title from a quotation from St. Matthew about the murder of male infants ordered by King Herod. Each work has its share of disturbing visual images, but none is more disturbing than the haunting final tableau in *Dance Evening: Carnations*, as described by Phillipa Wehle in *Women and Performance* (Winter 1984): "All twenty-two dancers, arms raised overhead in classical ballet positions, stare out at us—dying swans trapped for eternity in an artificial paradise."

In addition to the two dozen-odd works she has devised for the Wuppertal Dance Theatre, Pina Bausch created and directed a free-style paraphrase of *Macbeth* that she called, after a stage direction in the original text, *Er nimmt sie bei der Hand und führt sie in das Schloss; die anderen folgen* (*He Takes Her by the Hand and Leads Her to the Castle; the Others Follow*) at the Bochum Playhouse. The choreographer also played the featured role of a blind grand duchess in Federico Fellini's 1984 motion picture *And the Ship Sails On*.

Pina Bausch is a small, slight woman with a narrow, sharp-featured face, melancholy blue eyes, and long, straight brown hair, usually pulled back

tightly into a bun. She has been described as having a "Buddha-like calm" that seemed to Allen Robertson to be a "combination of extreme vulnerability and shyness around—even disinterest toward—strangers." Intensely private, she rarely gives interviews, and little is known about her personal life. Miss Bausch lives in an industrial section of Wuppertal with a Chilean professor of literature and their young son, Rolf Salomon. The choreographer is a recipient of a 1984 New York Dance and Performance Award.

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Berry, Wendell (Erdman)

Aug. 5, 1934– Writer; farmer; ecologist; former university professor. Address: b. c/o North Point Press, 850 Talbot Ave., Berkeley, Calif. 94706; h. River Rd., Port Royal, Ky. 40058

"Unconsciously perhaps from the beginning," the agrarian writer Wendell Berry said several years ago, "and more and more consciously during the last sixteen or seventeen years, my work has been motivated by a desire to make myself responsibly at home in this world and in my native and chosen place. As I have come to understand it, this is a long-term desire, proposing not the work of a lifetime but of generations."

In 1964 Berry, then a university teacher as well as a writer, made a considered, decisive turn in his life, leaving "the literary world" of New York City to go back with his young family to his rural roots in Port Royal, Kentucky. While teaching at the University of Kentucky, he began assiduously—and organically—tilling the soil on his family farm and doing the writing that has particularized his "place" and made him a guru of the environmental movement and the nation's conscience on behalf of the small farmer and the ecosystem. That writing consists of elegantly simple, accessible nature poetry, generally free-form, with none of the deliberate obscurity of what he calls "the poems of the modern sensibility"; of novels that wistfully bring alive the pre-mechanized past; and essays that instruct in responsible use of the land, that polemicize against "the disease of our material economy" and the technological rape of the soil by public and private corporate predators, that warn of the danger in disrupting the natural cycle of life, and that try to make universal ecological sense of the natural interrelationships artificially severed by our culture. In the latter attempt, Berry looks for "forms" to assist him, and he has said that the "most comprehensive so far" is the argument in his book *The Unsettling of America* (1977)—"an effort to work directly at the problem of connections, starting with the belief that the Creation is unified and orderly." For Berry, there is at bottom "only one value: the life and health of the world."

Wendell Erdman Berry was born on August 5, 1934 in Port Royal, Henry County, Kentucky. "The town of Port Royal in Henry County stands on one of the last heights of [the Bluegrass] upland, the valleys of two creeks, Gullion's Branch and Cane Run, opening on either side of it into the valley of the Kentucky River," Berry writes in "A Native Hill," one of the essays in his book *The Long-Legged House* (Harcourt, Brace & World, 1969). "My [present farmhouse] backs against the hill's foot where it descends from the town to the river. The river . . . lies within a hundred yards of my door. Within about four miles of Port Royal, on the upland and in the bottoms upriver, all my grandparents and great-grandparents lived. . . . The place and [its] history have been inseparable, and there is a sense in which my own life is inseparable from the history and the place."

Berry was born "with an aptitude for a way of life that was doomed," a rural mode as yet untouched by mechanization. Learning from his paternal grandfather how "to harness and hitch and work a team" of mules, he "took the same pride in it as other boys [his] age took in their knowledge of automobiles." His kind of knowledge came to him "barely in the nick of time," as he points out in *The Long-Legged House*: "If I had been born five years later I would have begun in a different world, and would no doubt have become a different man. . . . I am something of an anachronism—less a child of my times than the people of my age who grew up in the cities. . . . In my acceptance of twentieth-century realities there has had to be a certain delib-

erateness, whereas most of my contemporaries [were] simply . . . born to [those realities]."

When Berry was growing up, his family still owned the building in Port Royal where his maternal great-grandfather, James Matthews, an immigrant from Cashel, County Tipperary, Ireland, made shoes and ran an undertaking business. In a partitioned-off space in the back of the building was the shop of Curran Matthews, Berry's eccentric bachelor great-uncle, whom Berry remembers as "an inspired tinkerer with broken gadgetry and furniture . . . and a teller of wonderful bedtime stories."

It was Curran Matthews who built "the long-legged house," or "the camp," the cabin on a remote riverbank in what were then the wilds of Port Royal to which Berry often retreated in childhood. "I was melancholic and rebellious, and those moods would often send me off to the river," he reminisces in *The Long-Legged House*. "Clumsy in body and mind [and having] no very good understanding of what [he] was rebelling against," he found in the retreat "the dignity of solitude" and a "peace" that suggested to him "the possibility of a greater, more substantial peace—a decent, open, generous relation between a man's life and the world"—that he has "never achieved" but that "has come more and more consciously to be the hope and ruling idea" of his life.

During his retreats at the cabin on the river, Berry read Henry David Thoreau's *Walden*, and he became interested in poetry for the first time. The retreats became "indispensable" to him when he was in high school. "The school I attended was a military school (where) the highest aim . . . was to produce a perfectly obedient, militarist, puritanical moron who could play football . . .," he recounts in *The Long-Legged House*. "Having a lively and independent mind, I became a natural enemy of the regime."

Berry took his B.A. degree in English at the University of Kentucky in 1956 and his M.A. degree in English at the same university a year later. At Stanford University in California, he was a Wallace Stegner writing fellow in 1957–58 and a lecturer in creative writing in 1958–59. After a year back home in Kentucky, he spent a year in Italy on a Guggenheim fellowship and taught English for two years at New York University. In the winter of 1963 he accepted a teaching position at the University of Kentucky, to begin in the fall of the following year. Married and with a growing family, he moved back to Kentucky in 1964, settled on the farm where he still lives in 1965, and rebuilt his late great-uncle's "long-legged house" as his writing place.

In Berry's opinion, his first book, the novel *Nathan Coulter* (Houghton Mifflin, 1960), was "disastrously limited" by the "simplicity" he adopted in it "as a convention" and by its "being told in a child's voice." In his second novel, *A Place on Earth* (Harcourt, 1967), set in 1949, Berry chronicled the impact of flood and distant war on the citizens of a fictional small Kentucky town, Port William, and especially on Mat Feltner, a farmer

who loses his son to World War II. Critics found *A Place on Earth* to be a "moving" and "beguiling" evocation of "a world" and its "mode of life," rich in humorous relief, but for many the lyrical detail clogged the narrative. Berry rewrote the novel, removing the excessive poetic ornamentation and tightening the narrative, and North Point Press published the revision in 1983. "The result," Noel Perrin, another farmer-writer, wrote in *The New York Review of Books* (December 18, 1983), "is magical. . . . One reads entranced to the end."

Berry announced a theme that would recur throughout his poetry when he wrote in one of the poems included in his first collection, *The Broken Ground* (Harcourt, 1964), "I am derived from my death,/Marked by the black river./With this knowledge I will enter morning." With his increasing concern with war, agribusiness (the capitalist approach to farming), sportsmen's misuse of the Kentucky River, strip-mining, and other social and political issues, the death theme expanded into the public arena in such poems as "A Discipline," included in his second volume of verse, *Openings* (Harcourt, 1968). Commenting on *Openings* in the *Southern Review* (Winter, 1972), Ronald Moran credited Berry with "a good sense of movement," especially in such short poems as "The Change," "The Quiet," "The Snake," and "Before Dark." In his longer poems, Berry tended to become "wordy," in Moran's view. Similarly, Robert G. Shaw, writing in *Poetry* (November 1970), preferred the short elegies in *Findings* (Prairie Press, 1969) to the longer sequences in that volume. Shaw did, however, view one of the long poems, "The Handing Down"—about an old man who carries the pre-technology past in his memory—as Berry's "most successful" attempt at "placing man in his environment" and "rediscovering the roots of community, family, and locale that preserve men from alienation."

Sowing is the recurrent image in the instructive pastoral poems in the deceptively titled volume *Farming: A Hand Book* (Harcourt, 1970), a litany of paeans to fruits and vegetables and exhortations to redemption through attachment to the earth. Some critics felt "smothered" by the didacticism, but Patrick Callahan observed that the poems had "the smell of earth on them." In his review in *Prairie Schooner* (Fall 1971), Callahan declared them to be "a rich addition to the current nature poetry being written by William Stafford, Gary Snyder, James Wright, and others." In his prose meditation *The Hidden Wound* (Houghton, Mifflin, 1970), Berry explored racism in the United States and in his native region and dwelled in particular on his own family's complicity in that evil, covert exploitation of poor black farmhands that he had come to understand fully only in retrospect. In writing the book, as in returning to his roots, he hoped to exorcise the guilt he felt.

Berry collaborated with the late photographer Eugene Meatyard on the visually and textually beautiful book *The Unforeseen Wilderness: An Essay on Kentucky's Red River Gorge* (University

Press of Kentucky, 1971). As Leon V. Driskell pointed out in his article on Berry in *Dictionary of American Biography*, that book "shows how the artist defines connections through his vision, perhaps the central theme in Berry's work." From the nascent social ideas in *The Unforeseen Wilderness* sprang Berry's collection *A Continuous Harmony: Essays Cultural and Agricultural* (Harcourt, 1972), which in turn presaged the politically controversial *The Unsettling of America*.

Edmund Spenser's marriage poem of 1595, "Epithalamion," a favorite of Berry's, probably helped, along with the importance he places on "the relationship of a person to other persons and to place," to inspire some of the poetry in the collection *The Country of Marriage* (Harcourt, 1973), which infuriated feminists with its basic metaphor of male generative power and female receptivity. "Lovers live by the moon/Whose dark and light are one./ Changing without rest" are key lines in "An Anniversary," a key poem in *The Country of Marriage*. The lines link the circle of love between a farmer who must obey the round of the seasons and his wife, with her menstrual cycle, to the circles of nature, symbolized by the moon. In a retrospective essay on Berry's work in both verse and prose in the *Southern Review* (October 1974), Speer Morgan pointed out that *The Country of Marriage* "evolves from Berry's struggle to conform his life, here the life of his marriage in particular, to the unity of all life . . . life that lives in the shadow of death . . . [that] moves toward darkness." From the first line on, Speer observed, "An Anniversary" evoked and reinvoked "time's inexorability in a patterned movement, weaving in and out of its opposites—healing, renewal, harvest." In Berry's view, the "two great estrangements" contributing to our sense of cultural loss are the abuse of the land and the breakup of the family.

Surveying Berry's work more generally, Speer Morgan observed that to read it "chronologically is to observe steady growth in depth, refinement, and certainty." Noting that death is the primary fact to Berry, as it was to Virgil, Morgan wrote of Berry: "[His] sweetness, like Virgil's, is accompanied by stinging political and philosophical convictions. . . . Berry is a moralist; he constructs an ideal according to the life he is trying to live, and he develops an extended critique of America's abuse of power and wealth—the voraciousness, arrogance, and inhumanity of her mad scramble to deny the balancing points in nature, the intersections of life and death, light and dark, freedom and necessity that are essential to all being. . . . Unlike most contemporary poets who are fearful of being considered too tendentious or 'simple-minded,' Berry is not evasive about his principles. He lives in Kentucky, where the land has been literally scraped raw by money seeking more money." Morgan compared Berry to Henry David Thoreau. "To him, as to Thoreau, the cancer in our economy spreads to other realms of life . . .," he wrote. "Unlike Thoreau, Berry searches for an etiology of

the disease and arrives at a view of both cause and solution: Because death is inescapable, a biological and ecological necessity, its acceptance becomes a spiritual obligation, the only means of making life whole."

With compassion and an elegiac tone, Berry reveals in his Faulknerian novel *The Memory of Old Jack* (Harcourt, 1974) the thoughts of a ninety-two-year-old Kentucky farmer on the last day of his life. Those thoughts go back in time to the Civil War, remembering the good in the pastoral life now lost as well as the bad (especially the suffering of Afro-Americans). Reviewing the novel in the *New Republic* (April 6, 1974), Joan Joffe Hall called it a "magnificent" work that "makes us grieve that these rhythms of work and speech are lost to us." In *Rolling Stone* (December 4, 1975), Griel Marcus wrote: "Only a few works in recent years have insisted that one man or woman's life, lived in rhythms of its own, can make more sense out of the American past, and connect us to it more surely, than a chronicle of great events or biographies of the Men Who Made History. . . . *The Memory of Old Jack* is of a piece with them."

In the anthology *Sayings and Doings* (Gnomon Press, 1975), Berry presented his readers with short corn-pone epigrams that he had collected from rural folk as "found objects." The seven poems in *Clearing* (Harcourt, 1977) are lyrics of ecological renewal, about Berry's taking over a plot of Kentucky farm land, abused as a result of greed and shortsightedness, and reviving it by the sweat of his brow, with the help of some horses. Reviewing *Clearing* in the *Boston University Journal* (Volume XXV, Number 3, 1978), Michael Hamburger observed that "the didacticism and the lyricism support each other, just as the physical labor of farming flows into the rhythm and muscle of the verse."

The book by Berry that stirred the most controversy on its publication was *The Unsettling of America: Culture and Agriculture* (San Francisco Sierra Club Books, 1977), in which he pursued the social and political ramifications of previously stated ecological themes, including the importance of fidelity in personal relationships, especially in marriage, as well as in one's attachment to the land. Our three crises, in character, culture, and agriculture, were traced by Berry to a common cause: "the abstract values of an industrial economy preying upon the native productivity of the land and its people." He related the loss of personal identity and community to the creation of large agribusinesses at the expense of small family farms, and he made a strong argument against current federal agricultural policies and even the current curricula in land-grant colleges. Those policies and curricula combine, he said, to emphasize "specialization" and "expertise" to the detriment of the interrelation between culture and agriculture. Stressing the cyclical nature of life, Berry pointed out that "it is only in the processes of the natural world and in analogous and related processes of human culture that the new may grow usefully old and the old be made new."

In 1977 Berry resigned his professorship at the University of Kentucky in order to concentrate on his farming, his writing, and his family life. His poem "The Long Night," a long dramatic dialogue set in Kentucky during the Civil War, was published in the *Southern Review* (Spring 1978). The interlocutors in that poem are a white woman and a black woman whose closeness to nature enables them to transcend divisive ideologies. Berry's other contributions to periodicals in the late 1970s included poems in *Adena*, *Georgia Review*, *American Poetry Review*, and the *Hudson Review*. Among the poems was his translation of Ronsard's "Lament for the Cutting of the Forest of Gastine" (*Hudson Review*, Spring 1979). "Earl Butz versus Wendell Berry," a debate with the then Secretary of Agriculture appeared in *Co-Evolution Quarterly* (Spring 1978).

The Ronsard translation was among the nature poems included in *A Part* (North Point Press, 1980), Berry's seventh collection of verse. In addition to his quiet enjoyment of woods, fields, plants and flowers, river ice, Kentucky terrain, and animals, the subjects of Berry's reflection in the poems included home and family, the maturing of love as two people age together, pain, and the healing power of faith, honest work, and considered action. In 1981 North Point Press issued two books of essays by Berry. The first was *Recollected Essays*, a reader consisting for the most part of selections from previous books showing the development of his major themes over the years. The second was *The Gift of Good Land*, containing recent articles on the interrelationship between culture and agriculture. In those articles Berry wrote about farming techniques and their propriety—or lack of thereof—in relation to the land and the people in Kentucky and several other places, expressing particular admiration for the Pennsylvania Amish and the Peruvian mountain farmers, who, like the Chinese, rely on "thrift, effort, skill, [and] good husbandry." He gave advice on such matters as crop rotation and the reclamation of eroded land; extolled the virtues of hand tools and horse-drawn traction, and reminded his readers that the meaning of the word "culture" originally included cultivation, or "preservation of the earth" and that all parts of nature and humanity are interdependent in the great chain of being and that to tamper with any is to threaten the well-being of all.

The great cycle of the earth, in which life and death are combined, was the unifying theme of the poems in Berry's collection *The Wheel* (North Point Press, 1982). Among the poems was the dream sequence "Elegy"—in which the poet meets the ghosts of his forebears on the plot of land that was once theirs—widely recognized as one of his best creations. The essays in *Standing by Words* (North Point Press, 1983), Berry's third collection of literary pieces, are concerned with the precision and accountability of language, which depend on shared experience and a "sense of place" both on the earth and in the harmony and hierarchy of creation. When they are lost, as they are in our chaotic

culture, according to Berry, language becomes cerebral and abstract, poets become obscure, bureaucratic reports become gobbledygook, and deceit becomes rife in the written word. Some found such dictums "shockingly" arch-conservative, but Steven Ratiner, writing in the *Christian Science Monitor* (March 2, 1984), judged them to be "the guiding principles of passionate conservator of the forms and forces that shape and vitalize human culture." Six short stories by Berry about subtle, complex loyalties in the "Port William membership" were brought together in *The Wild Birds* (North Point Press, 1986).

In an interview on the *New Dimensions Radio* series syndicated by San Francisco's New Dimensions Foundation early in 1986, Berry addressed himself to the plight of the farmer and his farm in the face of the vast technological changes imposed from without. "The technological evolution . . . hasn't been an agricultural evolution," he pointed out. "The tune has been called by the agricultural scientists and the agricultural industrialists. . . . Their innovations have been imposed on the land . . . not always in response to a perceived need, and the farmer, who ought to be conducting the evolution, has participated as a subject, as a consumer of industrial products, and often as a victim." To the technicians and economists, farming is "quantifiable," Berry explained, while his argument from the beginning has been "that farming is an art and that it is an art that grows out of a culture that belongs specifically to places, locations, kinds of soil, kinds of climate, those possibilities that are defined by natural circumstances, natural gifts." Because gifts are not made or increased by those receiving and using them, "the quantitative terms of industrial agriculture can't define its needs." His worry was "that we are using numbers instead of practical questions and practical answers" and "deluding ourselves with the idea that practical reality is only economic or only technological." In the long term, practical problems, such as soil erosion, "necessarily call for qualitative solutions."

As for the "improved" ratio of producers to products, he said: "We love the idea that technology has enabled two or three percent of the people to feed the rest. We don't understand that in order to make these people so efficient . . . we have to permit them to use toxic substances [as] substitutes for human labor and care. So [toxic contamination is] directly a product of the numbers game in that way. . . . The degrading thing is the idea that only the product matters. . . . That's deadly in farming because it means that we are now sacrificing topsoil to food and sacrificing the possibility of food to the export market." If you want farmers to be good stewards of the land, Berry explained to the *New Dimensions Radio* interviewer, "you can't just turn these people loose in the face of unrestrained economic forces," as the Reagan administration would do.

Wendell Berry, a lean six-footer, is, according to Robert Marguand of the *Christian Science*

Monitor (July 10, 1986), viewed by friends as "an iconoclast, unrelentingly moralistic, a good man, and 'a wise farmer.'" Berry and Tanya Amyx, who were married on May 29, 1957, have two children, Mary Dee and Pryor Clifford. "We produce our own meat and vegetables, milk and butter," Berry told the *New Dimensions Radio* interviewer. "We grow our own fuel, firewood. We have a small farm, which is farmable with horses, so we grow our own traction power. We trade work with a neighbor who bales our hay, but that's about all the heavy machinery we use." After a tour of farming communities in the Midwest and Northwest in the summer of 1986, Berry reported that soil erosion in

those areas was "far worse" than that which he had seen five years before and that the communities were disintegrating. Because rural America is being ignored in the "accounting being done" in Washington and in corporate executive suites, he said, "the whole landscape is snaggletoothed with abandoned farms, while in the cities the skyline is lacy with cranes."

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Bhutto, Benazir

(bōōt'ō)

June 21, 1953– Pakistani political leader.
Address: h. Larkana, Pakistan

Benazir Bhutto, daughter of the late Pakistani leader Zulfikar Ali Bhutto who was executed by his nation's military regime in 1979, has been trying to restore civilian rule to Pakistan and oust the men who made her father a martyr to millions of her compatriots. She has drawn comparisons between her efforts and those of another Asian woman, Corazón Aquino, who ended Ferdinand Marcos' twenty-year rule over the Philippines in 1986, thereby avenging her slain husband. Testimony to the powerful appeal of the Bhutto name and legacy was the welcome that she received from a crowd numbering hundreds of thousands of people when she returned home from exile in April 1986.

A native of Karachi, Pakistan, Benazir Bhutto—who is named after an aunt who died in adolescence—was born on June 21, 1953, the oldest of the four children (two boys and two girls) of Zulfikar Ali Bhutto and his second wife, the Begum Nusrat Bhutto, whose maiden name was Ispahani. Benazir Bhutto's father belonged to the Sunnite branch of Islam, which is dominant in Pakistan, while her mother was the daughter of an Iranian merchant family in Bombay that followed the Shi'ite Moslem tradition. Long prominent in politics, the Bhutto family has large landholdings in the district of Larkana in Sind, which is Pakistan's southeastern province.

During her childhood, Benazir Bhutto's parents were often away from home while Zulfikar Ali Bhutto served in various cabinet posts in the Pakistani government. He became foreign minister in 1962 and headed his country's UN delegations from 1963 to 1965. She remembers her father regaling his children with stories of great historical figures like Alexander the Great and Napoleon, and returning from New York "with very big chocolate boxes and with clothes from Saks Fifth Avenue." By her own account "a shy but well-adjusted child," as she told Ian Jack in an interview for *Vanity Fair* (May 1986), Benazir spent her early years under the tutelage of an English governess, and though she retained her family's Moslem faith, attended Roman Catholic convent schools, including one in the foothills of the Himalayas.

In 1969, at sixteen, Benazir Bhutto came to the United States to attend Radcliffe College, the women's undergraduate unit of Harvard University. There she found life quite different from her former pampered existence. "I remember I cried and cried and cried because I had never *walked* to classes in my life before," she told Ian Jack in the *Vanity Fair* interview. "I'd always been driven to school in a car and picked up in a car, and here I had to walk and walk and walk. It was cold, bitterly cold, and I hated it . . . but it forced me to grow up. There was this huge hall and you had to serve yourself and sit down somewhere next to someone, which meant I had to talk to people, and Americans are very talkative."

"I was amazed at how people talked to their parents," Benazir Bhutto told Carla Hall of the *Washington Post* (April 4, 1984). "Not enough respect. Even with teachers, I used to be horrified. They used to put their legs up on the chairs and smoke in front of teachers." She was also appalled by coed bathrooms and "mystified" by football. "I just couldn't imagine all these Americans beating each other up and calling it sport," she explained. At least one extracurricular activity attracted her, however: despite her fears of deportation she marched in anti-Vietnam war demonstrations.

At first, Benazir Bhutto was mortified to find that many of her fellow students had never even heard of Pakistan. Before long, however, Pakistan was making headlines as its army brutally repressed a movement for independence in the country's eastern section. Again she was dismayed, and she tried in vain to defend her country's reputation. "I couldn't believe it, you know," she told Ian Jack. "In Pakistan we grew up—at least I grew up—with the idea that the army were the noble warriors out to defend the motherland. I couldn't believe that they could rape or loot or raid homes or anything like that."

East Pakistan won its independence as Bangladesh when India entered the war in its behalf in December 1971. Later that month Pakistan's discredited military regime surrendered power, and Zulfikar Ali Bhutto became president. His Pakistani People's party (PPP) had proven itself the choice of West Pakistan by winning a majority of parliamentary seats there in the first national election in Pakistan's history on the basis of one person, one vote. In August 1973 a new constitution was adopted, with Bhutto continuing as head of government in the position of prime minister.

On receiving a degree in government from Radcliffe in 1973, Benazir Bhutto went to England to study politics, philosophy, and economics at Lady Margaret Hall, Oxford University. After she graduated with honors in 1976, she remained at Oxford for an additional year to complete a foreign service course. In the spring of 1977 she was elected president of the Oxford Union—the prestigious university debating society that attracts future political leaders and barristers—the first foreign woman ever to hold that office.

In mid-1977, Benazir Bhutto flew home to Pakistan. "I didn't see myself as a political activist," she told Carla Hall. "I really thought of foreign service. I thought, 'That's nice—my interest in international affairs without any of the insecurities of political life.'" But within days of her arrival, her father was ousted from power by a military coup. Although Bhutto's PPP had won an overwhelming victory in parliamentary elections held in March, his opponents charged that the elections were rigged. Demonstrations and riots broke out, mounted in intensity, and hundreds of people were killed, before the military, led by the army chief of staff, General Mohammad Zia ul-Haq, assumed power. Bhutto was imprisoned in September 1977 and charged with conspiring to murder a party col-

league. He was found guilty, and despite appeals for clemency from world leaders, he was hanged in April 1979.

By that time, Benazir Bhutto had also been subjected to the wrath of the new regime. According to news accounts, she was arrested on September 29, 1977 for having protested her father's jailing, and she was held under house detention until January 13, 1978. Arrested again on October 4, 1978 for having made "objectionable speeches," she was detained until May 28, 1979, almost two months after her father's execution, and she was even denied permission to attend his funeral. On October 17, 1979 she was again detained—on charges of holding an unauthorized meeting, creating alarm, and bringing Pakistan's armed forces into disrepute—and she was not freed until April 8, 1980.

Benazir Bhutto's own account is somewhat different. "I was under detention since martial law," she told Carla Hall in the *Washington Post* interview. "I would repeatedly be arrested, freed, arrested—sometimes in other's people's homes, sometimes in police camps, but it was never house arrest—it was a house but the jail rules would apply." By then, although her mother had become nominally the leader of the outlawed PPP, Benazir Bhutto was considered her father's real heir. One government minister told the *Newsweek* reporter Tony Clifton (July 23, 1979), "If they ever elect this impetuous girl to lead our country, there will be a gallows in every main square in Pakistan."

Benazir Bhutto's two brothers, Mir Ghulam Murtaza and Shah Nawaz, were students in England when their father was arrested. They stayed abroad and eventually formed Al-Zulfikar, an anti-government organization based in Afghanistan, with alleged links to Libya and Syria. Although the group was reportedly expelled from Afghanistan in 1983 and apparently disbanded, it made headlines in early 1981, when members hijacked a Pakistani International Airlines plane to Syria and forced Zia to release some imprisoned Bhutto supporters in exchange for freeing the passengers. Apparently in reprisal, the Zia regime placed Benazir Bhutto under house arrest again in March 1981 and extended her term of confinement later that year, when she refused to give assurances that she would refrain from political activities.

It was not until January 10, 1984, after she had been under detention for almost three years, that Benazir Bhutto was allowed to leave Pakistan to seek treatment for a serious ear infection. According to her account, the first five months of her confinement had been spent in prison. Then she was under house arrest, at the family home in Larkana for about a year and for the remainder of the time at another family home in Karachi. She was allowed few visitors except her mother, who left Pakistan for Europe in late 1982 to receive medical treatment for suspected lung cancer.

The years of isolation left their mark on Benazir Bhutto. Not long after her release and departure for the West, she told Carla Hall in the *Washington Post* interview: "Sometimes you go mad . . . and

say 'Oh, my God, what am I going to do?' . . . I used to have an excellent memory. . . . I could describe anything very well. But when you're in detention and you're not seeing people and you're not communicating and you're not talking—I—I don't know how to talk. I mumble now."

After leaving Pakistan, Benazir Bhutto settled in London. In July 1985 her younger brother, Shah-nawaz, died under mysterious circumstances at his home on the French Riviera. The death, attributed to poison by French news accounts, was followed by the arrest and subsequent release of his Afghan-born wife. Miss Bhutto, who suggested that his death was inspired by government fears that he would resume guerrilla operations against the Zia regime, flew back to Pakistan with her brother's body and arranged for him to be buried next to their father's grave. The funeral procession was estimated to number about 25,000 to 50,000 persons. Soon afterward, Benazir Bhutto was placed under house arrest once more for taking part in rallies and other political activities, but she was allowed to leave Pakistan again in early November 1985.

Martial law in Pakistan ended in December 1985 for the first time since it was imposed in 1977. In practice, Zia, as president, remained in command, though a civilian government, headed by a civilian prime minister, Muhammad Khan Junejo, was placed in charge of day-to-day policy and administration. A national assembly had been elected in early 1985, but its powers were purely advisory. Political parties were not permitted to take part in the elections, and many prominent politicians were barred from seeking office. Further elections were not to be held until 1990, when Zia's term of office was to expire. Nevertheless, with the end of martial law, military courts lost their jurisdiction over civilian affairs in 1986, protest rallies were held relatively free of government interference, and the press was allowed free rein.

Under those relaxed conditions, Benazir Bhutto returned to Pakistan on April 10, 1986. Her motorcade needed ten hours to travel the eight miles from the Lahore airport to the political rally in the city, where she received a tumultuous welcome from hundreds of thousands of people. The gathering was the largest antigovernment rally since Zia seized power in 1977 and perhaps the largest in Lahore since Pakistan achieved independence in 1947.

In addressing the crowd, Benazir Bhutto demanded that Zia step down and that national elections be held immediately. Calling attention to the recent exits of Ferdinand E. Marcos from the Philippines and Jean-Claude Duvalier from Haiti, she said that 1986 was "a bad year for dictators" and that "now another dictator must go." Some observers felt that a restive public was ready to oust a regime increasingly unpopular because of past heavy-handed repression, a slowing economy, and allegations of corruption at the highest levels. Benazir Bhutto said at a press conference after her rally: "We could have done anything. We could have brought down the government, we could have

burned the cantonment, but the cost would have been too high." Riding the crest of her popularity, she embarked on a tour of more than fifteen cities in Pakistan.

In May 1986, Benazir Bhutto and her mother were formally elected cochairwomen of the PPP. But despite the widespread support that she was able to garner, her efforts to mount a series of "black day" rallies and demonstrations, marking the anniversary, in July, of Zia's seizure of power, were not as successful as she had hoped. Nor did her aides succeed in their attempts to recruit some 150,000 "doves of democracy" for a massive civil disobedience campaign. She was arrested once more, along with hundreds of her supporters, on independence day, August 14, 1986, as she was preparing to lead a rally of some 10,000 people in Karachi. Released on September 8, she met with members of other opposition groups and pledged that her party would continue to "exercise its constitutional rights" and stage rallies and demonstrations even if they were banned by the government. Eventually, she said, the Zia regime would become aware of the need for a "political settlement" requiring elections.

The problems faced by Miss Bhutto have been formidable. Many Pakistanis despise the legacy of Zulfikar Ali Bhutto because of his occasional oppressiveness and alleged corruption. The Movement for the Restoration of Democracy, an eleven-party coalition founded in February 1981, of which the PPP is the leading constituent, maintains a shaky facade of unity that masks deep ideological divisions. One Pakistani journalist has noted that despite her demands for greater democracy, she was appointing party officials who "seem qualified only by being loyal without question to Benazir."

The opposition to Benazir Bhutto includes Islamic fundamentalists who have been effectively courted by Zia. Since 1979 the Zia regime had rigorously enforced a ban on alcohol and gambling and imposed Koranic punishments, including flogging, amputation, or stoning, for such offenses as adultery and theft. Fundamentalists have been suspicious of the PPP because of its leftist tendencies. Moreover, Benazir Bhutto's political prominence is unusual in a Moslem country, since rule by a woman is virtually unknown in Islam.

Of particular significance has been the continued presence of a military establishment not inclined to yield power and capable of stepping in to impose martial law again in the name of preserving order. Pressed by reporters to outline her plans after the April rally, Miss Bhutto was noncommittal as to whether she would promote civil disobedience. While insisting that she did not seek revenge, she did not rule out the prospect of putting Zia on trial if he refused to surrender power and leave Pakistan. As one commentator observed, "Benazir is in a bind. If she goes too far, she risks giving the military an excuse to return. If she preaches the politics of conciliation, she risks alienating the party militants who have suffered and now want some measure of recompense."

In terms of domestic policy, Benazir Bhutto advocates a "socialist" program that would promote the PPP's populist demands—including slum clearance, food for the hungry, health care for the sick, land and jobs for the peasants, and an adequate monthly minimum wage—while at the same time cooperating with the private sector. On the international scene, Benazir Bhutto wants Pakistan to occupy a balanced position between the two superpowers. She favors a political settlement for Afghanistan that would enable the Soviet Union to withdraw its troops and permit Afghan refugees, who number over 3 million in Pakistan, to return home. By contrast, since Moscow's intervention in Afghanistan in late 1979, the Zia government had refused to recognize the Soviet-installed government in Kabul, allowed arms to be funneled to the Afghan rebels through Pakistan, and concluded major arms agreements with the United States. Miss Bhutto has indicated that if she came to power her government would continue to accept American military aid.

Benazir Bhutto is a slender woman, nearly five feet eight inches in height, with large, luminous eyes. In public she appears in the light, loose-fitting, flowing garb characteristic of women's dress on the Indian subcontinent. She is reticent about her private life. Pressed by Ian Jack as to whether she had ever had any romantic involvements, she replied, "Well, I hope not and I don't

think Pakistani society would take it kindly if we discussed such a subject. I'm a Muslim woman in a Muslim society and there are certain topics that Muslim women don't discuss." She never danced during her stay abroad because, she insists, "good Muslim girls don't dance with foreign men." Asked about her prospects for marriage, she asserted: "At the moment all other aspects of my life take second position to my political commitment and cause."

The price of leadership in her country comes high for Benazir Bhutto, clearly higher than for a man. "I must always maintain a certain degree of formality," she has said. "For instance, I have to be accompanied by a proper chaperon, I must be careful how I talk to people, I can't develop the kind of camaraderie that exists among men." But she is willing to pay the price to carry on the heritage of her father, whom she calls *shahid*—the martyr. At Lahore she evoked her father's memory repeatedly, saying to the crowd, "He told me at our last meeting at Rawalpindi jail that I must sacrifice everything for my country. This is a mission I shall live or die for."

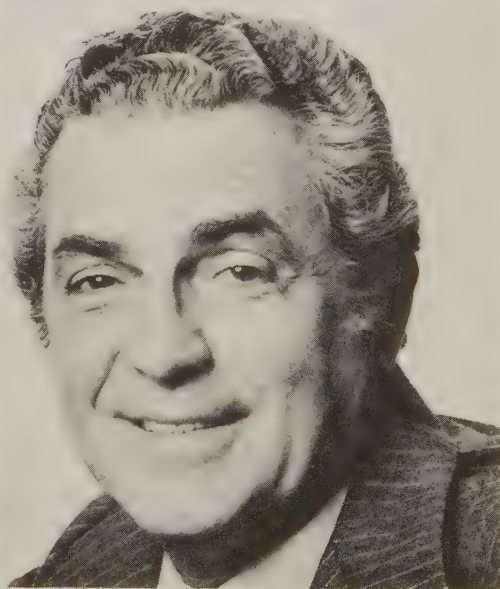
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Biaggi, Mario

(bē-ā'jē)

Oct. 26, 1917—United States Representative from New York. Address: b. 2428 Rayburn House Office Bldg., Washington, D.C. 20515

Mario Biaggi, Democratic congressman from New York since 1969 and a much decorated former police officer, is a master of big-city ethnic politics who transcends political categories. Combining a dedication to community service, social conservatism, support of federal spending programs for those in need, and outspokenness on such issues as Soviet-Jewish emigration and the conflict in Northern Ireland, Biaggi has won the unflagging loyalty of the large Irish, Italian, and Jewish voting blocs in his congressional district—now New York's 19th, encompassing most of the East Bronx and part of Westchester County. The depth of that support allowed him to bounce back from a disastrous campaign for mayor of New York City in 1973, when investigation of secret testimony he had previously given before a federal grand jury evoked doubts about his credibility and prompted some observers to write off his political career. In 1978 Biaggi was praised for his successful fight in Congress for major federal loans to restore New York City to fiscal health, and in recent years he has devoted much of



his effort to labor and education reforms, the welfare of the aged and handicapped, and the fight against crime.

Mario Biaggi was born on October 26, 1917 in a Harlem tenement in New York City, the oldest of

the three sons of Salvatore and Mary (Campari) Biaggi, immigrants from Lombardy in northern Italy. As a boy he shined shoes and delivered laundry to supplement the earnings of his father, a marble-setter, and his mother, a charwoman. "I came from a poor family—I mean really poor," he recalled to Jan A. Maas for an article in the *New York Daily News* magazine (July 27, 1969). "I remember having to scrounge in the bottom of coal barges when I was nine years old, looking for the little pieces of coal." Mario Biaggi attended Public School 171 and then studied automotive trades at Haaren High School in Manhattan. After graduating in 1934 he went to work as a foreman in a braid factory.

In 1936 Biaggi got a job with the United States post office as a letter carrier, walking a delivery route that included the home of New York Mayor Fiorello H. La Guardia. He was a local activist in the National Letter Carriers Association before he resigned his mailman's job to join the New York City Police Department in 1942, placing among the top 1 percent of applicants on the police entrance examination. In an illustrious police career spanning twenty-three years, Biaggi earned a department record of twenty-eight commendations for heroism and was wounded ten times in the line of duty. In 1961 he became the first policeman in New York State to be inducted into the National Police Officers Hall of Fame.

One of Biaggi's most dangerous escapades involved a Bronx shootout in May 1959 with a paroled convict who had commandeered the car Biaggi was driving by jumping into the back seat. During his struggle with the intruder, Biaggi managed to wound him fatally with his service revolver. For demonstrating extreme courage, he was awarded the Police Medal of Honor for Valor, the department's highest distinction, in 1960.

While gathering laurels as a hero cop, Biaggi took a leadership role in police and civil-service organizations. He served as first vice-president of the Patrolmen's Benevolent Association of the City of New York from 1947 to 1952, and in 1958 he founded and became president of the National Council of Columbia Associations, an Italian-American civil-service organization.

In 1960 Daniel Gutman, the dean of the New York Law School, heard Biaggi speak at a dinner and was so impressed that he offered the detective a full scholarship to study law. With Gutman's help, Biaggi obtained a special dispensation from the American Bar Association, waiving the college degree requirement for entrance. He completed law school in two-and-a-half years while on leave from his police duties, obtaining his LL.B. degree in 1963. Meanwhile, he also worked from 1961 to 1963 for the Republican administration of Governor Nelson A. Rockefeller as a community relations specialist with the state housing department, and from 1963 to 1965 he was assistant to the New York secretary of state.

Having decided on a career as a lawyer, Biaggi formally retired from the police department in 1965 as a detective lieutenant and was granted a 75

percent disability pension for a leg injury that he had incurred while stopping a runaway horse. He lost his state job that same year when he chose to work for the New York City Democratic mayoral campaign of Abraham D. Beame. After twice failing the New York State bar examination, Biaggi was finally called to the bar in 1966, and in the following year he helped to found the New York City law firm of Biaggi & Ehrlich.

The lawman turned lawyer was soon tempted back into the political fray and completed the circuit to lawmaker in November 1968, when he scored a surprisingly easy victory in the race for the seat of New York's 24th Congressional District, encompassing the northeast Bronx, which had been vacated by the retirement of the popular Republican Representative Paul A. Fino. Running as a Democrat with Conservative party endorsement on a platform that stressed his law-and-order background, Biaggi defeated his Republican rival with 60.5 percent of the vote to end sixteen years of Republican incumbency in a conservative district then primarily made up of white home owners. (Biaggi's congressional district later became the 10th, and then the 19th. As a result of redistricting, it now encompasses most of the East Bronx and most of the city of Yonkers.)

From the beginning of his first term in office, Biaggi demonstrated his fealty to the Irish, Italian, and Jewish voters who made up a major proportion of his constituents. He introduced a bill to curb narcotics peddling but opposed President Richard Nixon's 1969 crime package as insulting to Italian-Americans, objecting to the use of the term "Mafia" as a synonym for organized crime. The freshman representative at first supported Nixon's Vietnam policy. Among other key issues, he voted to override the president's veto of a major higher education appropriations bill, sponsored child-abuse prevention legislation, and mounted an investigation of racial disturbances in the Marine Corps's Camp Lejeune in North Carolina.

A major factor contributing to Biaggi's political success was his willingness to spend considerable time and effort attending to the local needs of his constituents, earning him a reputation as "New York's best service congressman." He sponsored a free tax-consultation service for senior citizens and a "hot line" telephone number to enable citizens to report narcotics-related crimes, and he adopted the practice of reserving one day a week to meet with individual constituents in his Bronx office. Well-versed in local politics since his police days, Biaggi garnered strong voter loyalty as a result of his ability to cut municipal red tape and get concrete results for ordinary citizens on a broad range of issues.

In his 1970 reelection campaign, Biaggi qualified his support of Nixon's increasingly unpopular Vietnam policy, maintaining that the president's plan for "Vietnamization" and American disengagement was moving ahead too slowly. Running as a Democrat-Conservative, he soundly defeated his Republican rival, Joseph F. Periconi, in the November election. As controversy mounted in north-

ern American cities over the practice of busing schoolchildren outside of their neighborhoods to achieve school desegregation, Biaggi aligned himself with the antibusing forces in the 92d Congress. In 1972 he traveled to Ulster to observe a Roman Catholic demonstration, sponsored by the Northern Ireland Civil Rights Association, in protest against British policy.

The Bronx Democrat ran virtually unopposed in 1972 with both Republican and Conservative party reelection endorsements in the newly reapportioned 10th District, including part of the borough of Queens, and overwhelmed his Liberal party opponent with about 129,000 votes to 8,000. In his third term, Biaggi was aligned with congressional liberals in the successful effort to override President Nixon's veto of the historic War Powers Act, which established a sixty-day limit on a president's power to commit United States troops abroad unless Congress declared war or specifically authorized the action. The initiative was passed by a bare four votes over the needed two-thirds majority in November 1973.

Biaggi expended much of his political effort in 1973 on a bruising battle to become mayor of New York City, an ambition that he had harbored for a long time. After first winning the Conservative party endorsement by building up a support base at the grassroots party club level, the Bronx congressman announced his candidacy for the Democratic nomination in March 1973. In a crowded field, he was considered an early front-runner on the basis of his appeal as a tough ex-policeman to New Yorkers frightened by spiraling crime rates. The mood of a significant sector of the city's electorate—the white middle class—had shifted pronouncedly to the right after eight years of liberal administration under Republican Mayor John V. Lindsay, who was seen by many as being lax on crime and who was blamed for a decline in municipal services.

In his campaign, Biaggi tried with some success to portray himself as the only consistent and experienced anticrime candidate. He offered few concrete proposals for crime prevention other than putting more uniformed officers on the streets and improving police morale, which he insisted would follow from his more vigorous approach, as contrasted with the "permissive and vacillating" Lindsay administration. He shored up his power base in the outer-borough white ethnic neighborhoods by taking a forthright stand in opposition to a controversial low-income housing project in Queens that would house mainly minority-group tenants, declaring in language that some found racially divisive, "If that project goes up, it's the beginning of an erosion of Forest Hills. If Forest Hills erodes, it's the beginning of the end of Queens, and if Queens goes, it's the beginning of the end of the city of New York."

Barely a month after Biaggi's formal campaign got underway, the *New York Times* (April 18, 1973) published a report on the congressman's secret testimony before a 1971 federal grand jury that raised

serious questions about his credibility. The grand jury had been called to investigate allegations that some members of Congress had illegally collected fees for sponsoring private immigration bills. Biaggi had testified on the issue in October 1971, along with several other congressmen, but was summoned back by the grand jury a month later to answer more general questions about his personal finances and business associates.

The *New York Times* disclosed that Biaggi had invoked his Fifth Amendment protection against self-incrimination a number of times during his grand jury testimony. Citing unnamed sources, the report directly contradicted his earlier assertions that he had answered all questions fully. When investigative stories corroborating the *Times*'s account appeared in other local papers, the Biaggi campaign ground to a halt. Denouncing the reports as a "complete hoax," an anti-Italian smear, and a plot concocted by the *New York Times*, Governor Rockefeller, and Liberal party leader Alex Rose to destroy his candidacy, Biaggi proposed in a dramatic televised statement on April 25 that a court-appointed panel of judges conduct a limited review of the minutes of the confidential grand jury to determine whether or not he had "taken the Fifth" on questions about his personal finances.

Biaggi's unprecedented legal gambit backfired when Federal Court Judge Edmund L. Palmieri denied his motion and ordered full public disclosure of the grand jury minutes. The judicial ruling accused the congressman of seeking to exploit the court publicly on the evident expectation that he would benefit from the appearance of having sought disclosure. Stunned by the decision, the Biaggi forces fought an unsuccessful court appeal to prevent release of the testimony. The grand jury minutes were duly published, confirming that Biaggi had indeed invoked the Fifth Amendment a number of times and had wrongfully denied that fact.

That blow to the congressman's credibility triggered new investigations embarrassing to his "law and order" candidacy. In May 1973 the Bronx district attorney's office announced it was reopening an inquiry into the 1959 shootout that had earned Biaggi his top police heroism award. The congressman acknowledged in the same month that a state special prosecutor had called him to testify before a new grand jury probing the possible bribery of a judge in a bankruptcy case that Biaggi's law firm had handled in 1970. Furthermore, the Internal Revenue Service was looking into Biaggi's income dating back to 1968. Coming at the height of the Watergate scandal, those investigations all but destroyed Biaggi's candidacy, although he retained the Conservative party nomination. The principal beneficiary of Biaggi's collapse was former city controller Abraham D. Beame, who took over the moderate and conservative Democratic vote to win the June party primary and the election. Biaggi still placed a surprising third, with 21 percent of the vote, in the Democratic primary, reflecting his strong grassroots party base, but he came in last

among the major party candidates in the November voting.

Predictions that the disastrous mayoral campaign would "finish" Biaggi in politics proved to be premature, however. "In my life I've never been subjected to that kind of stress," he declared, as quoted in the *New Yorker* (June 2, 1973), "but I endured it, I survived it, and I'm off and running. Another test in the crucible of life." None of the investigations produced indictments against him, and the issues soon faded from public view. His loyal Bronx constituents sent him back to Washington in 1974, and he went on to win reelection to succeeding congresses by overwhelming margins. He ensured his continuing popularity with a consistent record of service to his constituents and an ideological flexibility that allowed him to take conservative positions on such social issues as abortion, school busing, and religion in public schools while supporting federal spending programs that benefited his district. He also won favor with voters of various ethnic origins by speaking out forcefully on foreign-policy issues of concern to them, such as the conflicts in Cyprus and Northern Ireland.

Among the important social legislation that Biaggi supported was the 1976 Hyde Amendment prohibiting the use of federal funds for abortions not considered medically necessary. He also aligned himself with congressional conservatives in voting in 1976 to bar funds for the Departments of Labor and of Health, Education, and Welfare from being used to benefit illegal aliens and in supporting a 1980 measure to require food-stamp recipients to repay benefits if total annual income reached a stipulated level. In 1982 Biaggi cosponsored President Ronald Reagan's proposed bill to offer tuition tax credits to parents of children who attend private schools, a measure that critics maintained could sanction racially discriminatory schools. Biaggi also supported the president on a bill to allow student religious groups to meet in public secondary schools after class hours. As vice-chairman of the Committee on Merchant Marine and Fisheries, Biaggi supported, among other legislation, a measure to ease regulatory restrictions on American shipping companies in order to facilitate their competition with foreign firms.

In general, Biaggi's voting record showed a consistent interest in preserving and expanding government social-service programs, particularly those falling under the purview of his memberships in the House Education and Labor Committee and the Select Committee on Aging. In support of benefits for the elderly, he voted to restore the Social Security minimum benefit and to maintain full funding levels for programs under the Older Americans Act, and he successfully sponsored an amendment to appropriate additional funds in the fiscal 1985 budget for senior-citizen centers and meals for the elderly. The Bronx representative opposed President Reagan's massive federal budget cuts beginning in 1981, although he voted in favor of Reagan's tax-cut proposals that year. In 1982

Biaggi supported a House amendment to increase Medicare outlays and to cut defense spending by the same amount. Recent legislation sponsored by the Bronx representative also includes measures to strengthen state drunken-driving laws and to ban the production, import, and sale of armor-piercing bullets.

Biaggi considers his successful battle to win renewal of federal loan guarantees for New York City in 1978 to be his greatest achievement in Congress. A three-year, multibillion-dollar loan program, authorized by President Gerald Ford in 1975 as an emergency measure to help the city avert bankruptcy, was about to expire, and a Congress in which traditionally strong anti-New York sentiment prevailed questioned claims by municipal leaders that \$2 billion in new long-term credits were needed to restore the city to fiscal health. Biaggi was chosen by the New York congressional delegation to coordinate the effort to sway House Democrats in favor of the new loan package. Devoting as much as eighteen hours a day to the effort, he managed to cajole a surprisingly large majority in the House to approve the loans in the June 1978 floor vote, which in turn helped to ensure Senate passage of a similar measure several weeks later. House Majority Leader Jim Wright described his effort in behalf of the bill as a "craftsmanlike performance."

Biaggi's major foreign-policy initiatives have focused on the volatile national conflicts in Northern Ireland and Cyprus. In 1977 the Bronx congressman founded the Ad Hoc Congressional Committee for Irish Affairs, which he serves as chairman, and he has made several fact-finding trips to Northern Ireland to explore peace initiatives. An outspoken opponent of the British military presence in Ulster, he helped to convince the United States Department of State to suspend arms sales to the Protestant-dominated local police force in 1979. Biaggi helped to lead the unsuccessful opposition in the House to President Jimmy Carter's 1978 decision to lift the arms embargo against Turkey, imposed after that country invaded Cyprus in 1974. He has also been a consistent champion of Israel and of Soviet Jewry. In June 1986 he reversed an earlier position when he joined fifty other Democratic House members in voting to approve President Reagan's request for \$100 million in aid to contra rebels fighting the Sandinista government in Nicaragua.

Mario Biaggi and his wife, the former Marie Wassil, whom he married on April 20, 1941, still make their home in the Bronx apartment where their children grew up. Their two sons, Richard and Mario 2d, are lawyers; their daughter Jacqueline is a clinical psychologist; and another daughter, Barbara, is a nurse. The Biaggis have six grandchildren. A stylish dresser, Biaggi stands at five feet ten inches, weighs 185 pounds, and has brown eyes and wavy gray hair. He walks with a pronounced limp as a result of the injury he sustained as a policeman. Among other recreational activities, the congressman enjoys swimming. In

1980-81 he was an adjunct professor of political science at Herbert H. Lehman College in the Bronx. Biaggi has received many honors and awards from public service and fraternal organizations and holds several honorary doctorates. He was nominated for the 1982 Nobel Peace Prize for his efforts to help resolve the conflict in Northern Ireland. In 1985 he endowed a lectureship at the New York Law School in honor of his former patron, Dean Daniel Gutman.

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Bieber, Owen F(rederick)

Dec. 28, 1929- President, United Automobile Workers. Address: b. 8000 E. Jefferson Ave., Detroit, Mich. 48314; h. Southfield, Mich.

The president of the United Automobile Workers, Owen F. Bieber, leads a union that is facing the challenge of troubled times. The UAW has lost about 25 percent of the 1.5 million members who belonged to it during its peak years of the 1970s, and several hundred thousand more American workers may lose their jobs if foreign car manufacturers interpret the March 1985 decision of the Reagan administration not to ask Japan to continue its voluntary limitation on auto exports as a signal to increase their shares of the American market. Nevertheless, Bieber has not only negotiated advantageous and creative contracts with Chrysler,

Ford, and General Motors since assuming the presidency in 1983 but has also fought vigorously for legislation limiting both the number of imported foreign cars and the percentage of foreign components used in autos built in the United States. He is the first leader of the UAW not recruited from the circle of intimates of Walter P. Reuther, who was the driving force in the union for decades. When, on June 4, 1986, in Anaheim, California, Bieber was nominated to a second term without any opposition, he seemed on his way to a tenure longer than that of any UAW president since Reuther, who held the office from 1946 until his death in 1970.

Owen F. Bieber was born on December 28, 1929 to Albert F. and Minnie (Schwartz) Bieber in the small town of North Dorr, near Grand Rapids in western Michigan, and located in an area settled largely by German and Dutch immigrants. A Roman Catholic, Bieber attended Visitation Elementary School and Catholic Central High School, both local parochial schools. In July, 1948 he found his first job at the McInerney Spring and Wire Company, where his father also worked. Since he was a strapping young man, Bieber, who now stands six feet five inches tall and weighs 250 pounds, was well equipped to become a border wire bender. "It was a tough job," he recalls. "I had to take five pieces of heavy gauge wire and fit them into a die the width of a car seat."

Like his father, Bieber became active in the United Automobile Workers Union. Within a year of his arrival at McInerney, he was elected shop steward of Local 687, and he rose steadily through the union's ranks. In 1956 the members elected him president of the local, a post that he held for five years. A self-styled "staunch Democrat," he also became active in politics, and he worked effectively in behalf of John F. Kennedy's presidential campaign in 1960.

Impressed, the leadership of the UAW soon took note of the promising young man and began grooming him for advancement. In his final year as president of Local 687, Bieber worked part-time as an organizer on the staff of the UAW's Region 1D, which encompasses sixty-two of the eighty-three counties located in western Michigan and in the state's Upper Peninsula. In 1962 Bieber became a full-time organizer and, two years later, a staff representative and special aide to Kenneth W. Robinson, the director of Region 1D. Bieber served in that post until December 18, 1972, when he was promoted to the position of assistant director in the district.

During his years under Robinson's tutelage, Bieber remained active in politics. He served as chairman of the Kent County Democratic party from 1964 to 1966 and was then elected to the state executive committee. In 1965 the Kent County AFL-CIO commended Bieber's accomplishments, including his work with the UAW's committee on political education (COPE), by naming him Labor Man of the Year. Bieber later served as a delegate from Michigan to the Democratic National Convention in 1968, and again in 1976.

When heart problems forced Kenneth W. Robinson into premature retirement in 1974, he hand-picked Bieber, whose vigorous support of workers' grievances had earned him the nickname "Big Dad," to become the next director of Region 1D. On December 12 of that year, delegates from 115 western Michigan locals endorsed Bieber's selection with 98 percent of their ballots. Their vote also put Bieber on the twenty-six-member executive board that shapes UAW policy.

As director, Owen Bieber earned a reputation as a tough bargainer in behalf of the UAW members in Region 1D, most of whom are employees of companies that make automobile parts. Bieber, who has described himself as "militant when the occasion calls for it," became known as a deliberate, hard-working leader, willing to attend to detail. Likewise, he demanded that his staff carefully weigh the possible ramifications of actions that happen to be under consideration. One union official explained that "you don't go in to Owen with a proposal unless you know what it is going to do," and another observed of Bieber that "before he jumps into the water, he makes sure the temperature is right."

Bieber's performance in Region 1D led his peers on the executive board to name him, in June 1980, to a vice-presidency in the national union. The promotion brought Bieber to work for the first time at the UAW's Solidarity House headquarters in Detroit, where the president, Doug Fraser, immediately put him in charge of the General Motors department. Some observers said that Bieber gave the impression of "a country boy visiting the big city," implying that he was slow to grasp the complexities of his responsibilities. As evidence, they cited the contract he negotiated with GM in 1982, a pact that was coolly received by the GM members of the UAW, who ratified it by the narrow margin of 52-48 percent, while 73 percent of Ford workers were giving their assent to a parallel package.

Because union rules prevented Doug Fraser, at the age of sixty-five, from seeking re-election to another three-year term, a race for the presidency of the UAW became inevitable in 1982. The leading candidates, Raymond E. Majerus and Donald Ephlin, began to enlist supporters early, despite an order by the union for a moratorium on campaigning until the conclusion of that year's negotiations with the Big Three auto makers. Majerus, who was the UAW's secretary-treasurer and its man in charge of the American Motors Corporation and aerospace departments, emerged as a stronger candidate with the executive board than Ephlin, who was vice-president in charge of the Ford Motor department. When Ephlin dropped out of the contest, opponents of the gruffer, more aggressive Majerus turned to Bieber, who had honored the moratorium. Bieber picked up support from a fourth candidate, Stephen P. Yokich, the vice-president in charge of the agricultural implements and skilled trades department, and he gained a reluctant, last-minute endorsement from Doug Fraser.

The race for the presidency was unusually close. On the first secret ballot taken by the executive board on November 12, 1982, Majerus and Bieber each polled thirteen votes, but on the second Bieber pulled ahead 13-11, while the third ballot made the nomination unanimous. Later, the UAW's 346-member steering committee, made up mostly of the leaders of the union's locals, overwhelmingly ratified the choice. Finally, on May 18, 1983, 2,500 delegates attending the UAW convention in Dallas, Texas cast the ballots that made Bieber's election official.

In his inaugural address, delivered before the convention on May 19, Bieber called attention to the fact that he did not belong to the original generation of UAW leaders. "I was not on the battlefield during the great struggles of the 1930s," he said. "But, by God, I am a product, heart and soul, of what was created in those difficult struggles." He promised that his election would not mean dramatic shifts in union policy and predicted greater cooperation between workers and employers.

It was when Bieber talked toughest that his address drew the loudest cheers. Arguing that "when the companies are making money, the workers have a right to their equal share of the profits," he announced that "we've given all we're going to give." The new president also pledged to organize the new plants being opened in the United States as joint ventures of American and Japanese car manufacturers and to restore their newly created jobs to laid-off UAW members.

The negotiations that the UAW opened with the Chrysler Corporation in July 1983 marked the first test of Bieber's presidency. Workers at Chrysler, who had made \$1.1 billion in concessions at the beginning of the decade to save the company from bankruptcy, were eager to regain wage parity with employees at General Motors and Ford, and Bieber looked upon that objective as almost a moral issue, especially in light of Chrysler's grant of \$60 million in stock options to its top executives, including chairman Lee A. Iacocca. Balking at the \$2.42 hourly cost involved in the proposed catch-up, Chrysler offered instead a \$1 per hour increase to take effect immediately rather than at the expiration of the existing contract in January 1984. The company argued that, because Chrysler had a higher ratio of retired workers than GM or Ford, parity would actually make its costs higher than those of the competition. In addition, Chrysler made it clear that it wanted better control over programs of health care payments and that it was unwilling, for any quarter in which the firm did not make an operating profit, to restore the automatic cost-of-living adjustments formerly granted.

On July 27, Bieber broke off early negotiations, but the talks resumed after a call from Iacocca to Bieber on September 1, and an agreement was quickly reached in the following days. The company, which wanted a settlement before it introduced its new line of vans in January, accepted a wage increase of \$2.42 an hour over the span of a new two-year contract that was to run until October 15, 1985.

The agreement also included a \$1 per hour wage increase retroactive to August 15 and restoration of both the automatic 3 percent annual wage increase and the quarterly cost-of-living adjustments formerly enjoyed.

The scheduled expiration on September 14, 1984 of the UAW's contracts both for 350,000 workers at General Motors and for 115,000 more at Ford confronted Bieber with a tough and complex set of negotiations. Some members of the rank and file wanted to catch up on lost pay increases by cutting into the two major American manufacturers' portion of the record \$6.5 billion half-year profits earned across the industry in 1984, but others shared Bieber's conviction that the union should use the return to prosperity to gain greater job security.

Talks opened with GM on July 23 and with Ford the next day. The success enjoyed by the union in the preceding September when it convinced GM to recognize the UAW at the plant the company had jointly established with Toyota in Fremont, California, might have given reason for optimism, but it had also come into possession of a confidential GM memorandum suggesting a reduction of 100,000 jobs by 1986 through the introduction of robots. Instead of returning to 3 percent annual increases, GM offered to improve the profit-sharing plan and to spread over three years \$900 in lump sum payments, which would not become part of the wage base.

Bieber broke off negotiations with GM and Ford on August 29. On that day the union's executive board identified both auto makers as strike targets, but it also gave Bieber the authority to limit any action to one of the two. Hope still existed that a work stoppage could be avoided. The union feared that a strike might hurt the chances of Walter Mondale to wrest the White House from Ronald Reagan in the 1984 campaign, and the members were aware that the UAW's large strike fund of \$564 million would translate into only \$85 a week and medical expenses during a ten-week walkout. Moreover, both GM and Ford were eager to launch their 1985 lines and neither had large inventories of 1984 models.

After Bieber, on September 6, announced his selection of GM as the primary strike target, negotiations with GM became the center of attention. On September 13 Bieber met its chairman, Roger Smith, but the talks stalled on the issue of job security. When the deadline of midnight September 14 passed, Bieber resorted to a new, selective strike tactic and called walkouts at only thirteen GM locations. The plants involved were among those that had not yet signed contracts on local issues, those that had the most militant leadership, and those that produced GM's most profitable vehicles.

Spurred on by the strike, the UAW and GM reached an agreement on September 21. The company offered modest wage increases over the life of the three-year contract, with the typical assembly-line worker getting 2.25 percent in the first year. It restored cost-of-living adjustments for the

workers and substantially improved the pension program. The most important part of the pact, however, was GM's allocation over six years of \$1 billion to a wage-continuation pool from which workers displaced in that period by automation or by the company's decision to "outsource" work to non-union shops or overseas would be paid until a permanent job could be found for them. Bieber announced: "We've never had a labor agreement in this country, to my knowledge, that has provided this job security for its membership."

Many commentators praised the GM accord. On October 14 Ford signed a similar contract that called for a proportionately large wage-continuation pool of more than \$300 million. But not everyone was pleased, since the contract provided no protection against any decision by GM to produce or buy overseas, nor did it promise displaced workers jobs equivalent to their former ones in skill or pay. The ratification vote ran against the contract until Bieber warned the membership that rejection would mean another strike rather than a return to bargaining. In the end, a modest majority of 57.7 percent granted their approval.

Dissatisfaction with the GM pact may have been greatest in Canada, where, beginning on October 17, UAW members struck GM for thirteen days. The Canadian leader, Robert White, argued that, because of the exchange rate and differences in health insurance and pension plans, labor costs were much lower north of the border than in the United States and that his members were, therefore, more interested in wages than in job security and profit-sharing. Although the American branch of the UAW officially supported the Canadian strike, Bieber put quiet pressure on White to reach a settlement similar to that achieved in the United States. White bristled at Bieber's "unnecessary interference" and at a meeting of the executive board on December 10, 1984 demanded Canadian autonomy within the UAW on matters relating to collective bargaining. When the union leaders denied his request by a 24-1 vote, White led his 113,000 members out of the international organization.

On October 4, 1984 the directors of Chrysler appointed Bieber to its twenty-one member board. Doug Fraser had previously held the seat from 1980 until his retirement from the board on June 7, 1984, one year after he left the UAW presidency. Iacocca announced that, like Fraser, Bieber was being named as an individual, and the Chrysler chairman denied that the UAW had any proprietary right to the seat, but most observers and the union's leaders expressed the understanding that the seat in effect belonged to Chrysler's UAW workers, who had gained it in recognition of their sacrifices to save the company and who constituted the largest bloc of the corporation's stockholders.

Bieber entered another difficult round of negotiations when talks opened on August 12, 1985 on the renewal of the UAW's contract for almost 70,000 Chrysler workers at 50 locations in the United

States. Their aim once again was parity, but in 1985 that word implied provisions relating to job security as well as to wages. Chrysler, on the other hand, wanted the union to recognize the company's high costs and to offer concessions that would increase management efficiency by reducing the number of job classifications from 500 to 6.

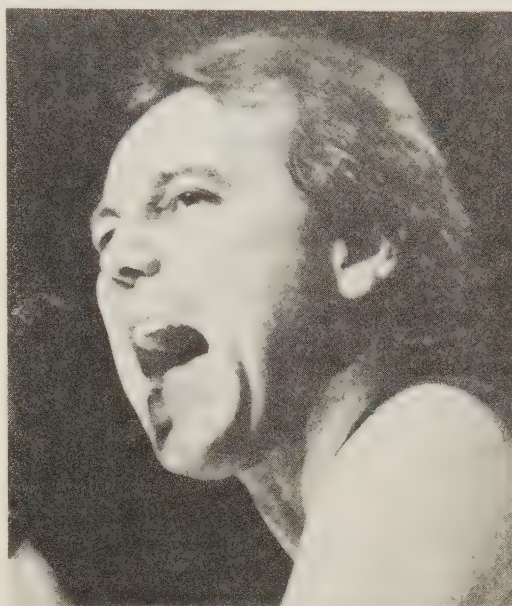
During the negotiations Bieber refused Iacocca's request for a package like that granted for GM's projected Saturn plant, where workers would earn salaries rather than hourly wages, and where compensation before profit-sharing would be 20 percent less than the industry average. Bieber pointed out that the Saturn deal was a unique venture designed to get GM to build small cars in the United States. On a related matter, Bieber clashed with Iacocca over Chrysler's policies of importing cars from foreign manufacturers and of using overseas sources for 70 percent of its vehicle parts.

Chrysler workers struck on October 16, 1985, after talks failed to produce an agreement. A week later, on October 23, Bieber came out of a forty-two-hour bargaining session with a tentative contract that he described as "parity plus." The settlement gave Chrysler workers a 2.25 percent raise in the first year of the contract, a lump sum payment of 2.25 percent in the second, and a 3 percent raise in the third. It also granted them an immediate bonus of \$2,120 in recognition of their earlier sacrifices, instituted a profit-sharing plan, and set up a wage-continuation program similar to those negotiated in 1984 for GM and Ford. On the other hand, the contract ran for a year longer than the UAW had wanted, called for negotiations at the plant level on the reduction of job classifications, and did not seriously impede Chrysler's right to redirect work overseas or to non-union domestic shops.

Company officials charged that the Chrysler strike, which cost the auto maker over \$150 million, was unnecessary and that Bieber was too confrontational and unsophisticated a negotiator. Other observers suggested that Bieber delayed reaching a settlement until Canadian Chrysler workers, in separate talks, agreed to a two-year package that gave them parity in wages and benefits with GM and Ford employees but only a \$1000 bonus and no provisions for profit-sharing or job security. Both Bieber and White denied that personal rivalry had any impact on the Chrysler negotiations, and the American union leader maintained that much of the money offer did not reach the table before the last days of the strike.

Since November 25, 1950, Owen Bieber has been married to the former Shirley M. Van Woerkom. They have five grown children, all of whom live in the Grand Rapids area. The Biebers' sons, Kenneth, Michael, and Ronald, are all active in the UAW, and their daughters, Linda Schumacher and Joan Bieber, are office workers at an auto-parts plant. Bieber is an avid golfer, and he enjoys hunting and fishing with his sons. He also likes working with his hands, especially at the family's cottage at Big Star Lake.

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Blades, Rubén

July 16, 1948– Singer; songwriter. Address: b. c/o Elektra/Asylum Records, 75 Rockefeller Plaza, New York City, N.Y. 10019

With his bright, refreshing neo-Afro-Cuban sound and his enlightened lyrics, Rubén Blades, the composer-singer from Panama, has revolutionized salsa, the dominant contemporary form of American Latin pop music, and universalized its appeal. After working with the Willie Colón combo for almost a decade, Blades formed his own progressive Nuyorican band, *Seis del Solar*, and became the first salsa musician in years to sign with a mainstream record company, Elektra/Asylum, in 1984. His first Elektra album, *Buscando América*—in which he tried to express “the feelings of Latin America today, the despair . . . hope and anger,” and to inspire Hispanic solidarity and pride—enjoyed a crossover critical success unusual for salsa, even though the lyrics were—as always with Blades thus far—in Spanish. His previous best-known recordings were the songs “Pedro Navaja,” the all-time salsa best seller, a Latinization of “Mack the Knife”; “Ligea Elena,” about a runaway society girl; “Juan Pachanga,” about a playboy; and “Pablo Pueblo,” about the weariness of an urban worker.

Blades's music, while keeping the insistent and infectious polyrhythmic beat of traditional salsa (which is essentially dance music) eschews the

brass, for a more seductive sound, enhanced by his sweet voice. His lyrics are deft, vivid, precise, and artfully succinct, telling simple stories, with political overtones, of life in the mean urban streets from Tierra del Fuego to Spanish Harlem. As the first salsa singer to write his own songs, and to touch the social conscience with those songs in the manner that Bob Dylan does in English, Blades is, in the words of Enrique Fernández, the Latin music editor of *Billboard*, "the thinking man's salsero." "Like Dylan and Lennon and McCartney, who composed literary pop music that reached a large mass of newly educated people, Blades has fans among the university students and the educated who listen because it satisfies their literary side," Fernández has pointed out. "His appeal is broader than among those who normally follow salsa. He's good-looking, a talented songwriter and well-educated, a very rare combination in any branch of pop music."

Rubén Blades (who has Americanized the pronunciation of his name) was born in Panama City, Panama on July 16, 1948, the second of five children of Rubén Blades Sr., a police detective and bongo player, and Anoland Blades, a Cuban-born bolero singer, pianist, and radio actress. According to David Hershkovits in the *New York Daily News* (July 22, 1984), his maternal grandfather was an American who went to Cuba with Theodore Roosevelt during the Spanish-American war. Blades was raised chiefly by his paternal grandmother, the Colombian-born Emma Bósques Laurenza, an extraordinary woman, well-educated by Panamanian standards for women at that time. A high school graduate, she was a feminist, a Rosicrucian, a yogi, and a vegetarian, and she did some painting and creative writing. As quoted by Jay Cocks in *Time* (July 2, 1984), Blades has described her as a "wonderfully crazy woman who practiced levitation and instilled in me the silly notion that justice is important, and that we can all serve and be part of the solution." She taught Blades to read when he was four or five, introduced him to modern art (especially Cubism) and the writings of Georg Trakl, and regularly took him to American movies. He "admired" those films, especially the musicals, and "the sense of liberty" they conveyed.

Blades is musically self-taught. Spending much of his time in childhood listening to the radio, he became a fan of Beny Moré and the Joe Cuba Quartet, but the music that most attracted him and his peers was American, especially "doo-wop" and rock 'n' roll. He sang in English before he sang in Spanish, joining with friends in the street to mimic the new recordings of Frankie Lyman and the Teenagers, Bill Haley and the Comets, and other groups they were hearing on the radio. Even the cha-chas they sang were usually in English. He made his first public appearances as a vocalist with his older brother Luis' barrio rock 'n' roll band, the Saints, singing covers of Sinatra recordings and other American pop favorites in addition to rock songs.

According to Blades, "everybody grew up wanting to be North American"—until 1964, when United States troops killed twenty-one Panamanians and injured 500 in quelling riots triggered by the refusal of Canal Zone North Americans to allow the Panamanian flag to fly opposite the Stars and Stripes at Balboa High School. (The law stipulated that both flags be flown, and Panamanian students had resorted to direct action in trying to implement the law.) "They turned friends into enemies," Blades has observed. "Even today, that's the pity of U.S. policy in Latin America."

Blades "couldn't believe" what had happened in 1964, as he explained to Pete Hamill in an interview for an article in *New York* (August 19, 1985). "The best North Americans were all in Latin America, people like myself, who went to the movies. [Then, in 1964,] there was a tremendous loss of innocence." "Something snapped" in Blades; he stopped singing in English and turned for his models to Cortijo, Mon Rivera, Ismael Rivera, and other Latin musicians. He also began to do more reading in history and politics.

After graduating from high school, Blades began his law studies at the University of Panama. In his spare time he sang with Afro-Cuban bands, including a group called Bush and the Magnificos. Hearing Blades' voice on an album cut by the Bush combo in 1968, the New York producer Pancho Cristal contacted him to ask if he would be interested in replacing Cheo Feliciano, who was leaving Joe Cuba's band. Blades reluctantly rejected the offer because he wanted to remain in school, but he went to New York the following year, when classes at the University of Panama were suspended because of student unrest.

In New York City in 1969 Blades realized that there was a need for "enrichment of the subject matter" in Latin music. Accordingly, he began writing lyrics that went beyond "*mira, mira*, let's boogie," that addressed not just the barrio but the whole city, that argued "the case for Latin America," and that drew attention to political and social issues. "Nobody would record me," he recounted to Pete Hamill in the *New York* interview. "They'd look at my lyrics and say, 'Too long.' Or 'People don't want to hear that.' . . . Some of these executives would look at the lyrics and start saying, 'This guy is obviously a leftist. . . . You can imagine the reaction when you start writing about sweat and toil, about life in all its implications, including political implications.'"

The only mark Blades made in his first, brief sojourn in New York was an album he cut with Pete Rodriguez and his combo, *De Panamá a Nueva York*, for which he wrote the lyrics for all but one of the songs. After a few months, when the University of Panama reopened, he went back there, took his bachelor's degree in law, and worked as an attorney for the Bank of Panama. He also did self-help work with prisoners. He returned to New York in 1974 with the intention of pursuing a full-time musical career. He supported himself at first by working in the mail room at Fania Records,

America's leading salsa label. In 1975 he began singing conventional salsa with Ray Barretto's band, and the following year he became vocalist and songwriter with the Willie Colón combo. Performing with Colón for a little over five years, he established himself on the "cuchifrito" circuit of clubs linking the barrios of upper Manhattan and the outer boroughs, and he toured internationally with the Fania All Stars. He collaborated with Colón on several Fania albums, beginning with *Metiendo Mano* (1976) and ending with *Canciones del Solar de los Aburridos* (1982), in which his lyrics were set in arrangements that introduced Jamaican, Brazilian, and other influences into the fundamental salsa structures. The most successful LP was *Siembra* (1977), which spawned several hit singles, including "Pedro Navaja," a sinister song about an East Harlem hood and a murder he commits. That song, which borrowed both musically and lyrically from "Mack the Knife," was nominated for a Grammy and became the largest-selling salsa single in history. *Siembra* achieved the same distinction among albums.

In 1980 Blades wrote and recorded the song "Tiburón," in which he depicted international interventionists in the Caribbean as prowling, sleepless sharks. Although the parable was aimed at both superpowers, the most popular Latin radio station in Miami banned "Tiburón" from its playlist and broadcast an editorial accusing Blades of having Communist sympathies. The furor embarrassed Blades's parents, who had moved to Miami, and brought him at least one death threat, which he took seriously enough to gird himself with a bulletproof vest and to decide not to perform in Miami again. Before breaking with Colón, Blades wrote the opera *Maestra Vida*, which Fania issued in two parts. The opera chronicles three generations in a Latin American family representing the urban proletariat.

Deciding to move out on his own and create a sound that would extend the frontiers of salsa back to "the Caribbean combo sound [that he knew when he] was coming up in Panama," he formed his own band, *Seis del Solar* (literally meaning Six from the Courtyard, a reference to the social gathering place in Panamanian housing projects, but better known in English as the Tenement Six). The musicians he recruited included Oscar Hernández on piano and Fender Rhodes guitar, Mike Viñas on electric and acoustic guitars and chorus, Eddie Montalvo on congas and chorus, Louie Rivera on bongos and percussion, and Ralph Irizarry on timbales and percussion. The most important recruit, perhaps, was Ricardo Marrero, whose vibes replaced the traditional salsa horn section, contributing to a cleaner, tighter, smoother sound.

Blades continued to find that "the biggest trouble was trying to get the Latin record companies to address the need to communicate with the Anglo audience without reinforcing stereotypes," such as wearing ruffles and playing "Bésame Mucho." In 1984 he left Fania Records and signed with the mainstream American company, Elektra/Asylum.

In an interview for *Américas* (March-April 1985), Robert A. Parker asked him what he was trying to say in the title song of his first Elektra album, *Buscando América* (Searching for America, 1984). Blades replied that it was about the "horrible" situation of "two people [who] want the same thing [but] totally disregard each other's point of view." "In [the] sense of finding a better place, we're all today looking for America . . . the most dynamic, most diverse and beautiful continent in the world today . . . [but] we have lost our sense of justice, of wanting to do things for each other."

The seven cuts on *Buscando América* combined traditional salsa with other Latin and Caribbean rhythms, including reggae, and elements of jazz, doo-wop, soul, and rock, including Springsteen-like power chords. In the Brechtian lyrics, the harsh and hard-hitting commentaries on politics and the revelations of human tragedy were relieved by occasional humor. Among the grimmest of the cuts were "El Padre Antonio y el Monaguillo Andrés" (Father Antonio and the Altarboy Andrés), a stark narrative inspired by the murder of Salvadoran Bishop Oscar Arnulfo Romero on the steps of his cathedral; "Desapariciones," a melancholy, personalized inventory of the "disappeared ones" in Latin American police states; and "GDBD," a Kafkaesque poetic monologue revealing the ordinary thoughts of a seemingly ordinary man preparing for his work day—which turns out, chillingly, to be that of a state secret policeman assigned to make political arrests. Light by comparison was "Decisiones," a series of character portrayals that included a drunk who runs a red light with fatal bravado; a macho adulterer; and a girl who anxiously anticipates an abortion as she and her cowardly boyfriend await her menstrual period. (The last-mentioned portrayal caused the song to be banned in Panama.) The album also included the theme music Blades wrote for the Venezuelan motion picture *Caminos Verdes* and the song "Todos Vuelven" (Everyone Returns), Blades's version of a composition by César Miró utilizing Latin folk dance music. In *High Fidelity* (August 1984) Pamela Bloom described Blades's Latin vocal timbre: "immediate and slightly nasal, softening and hardening as he moves here through despair, anger, sadness, and ultimately triumphant hope." It was with *Buscando América* that Blades, who is "obsessed with clarity," began his practice of having English translations of his lyrics printed on the album covers.

Buscando América sold remarkably well by salsa standards—300,000 copies within five months—and it made *Time* magazine's list of the ten best "rock" albums of the year. Writing in the *New York Times* (April 4, 1984), Robert Palmer described its "powerful" songs as sketching characters "artfully, in a few well chosen words" and weaving "a rich, moving tapestry of life—and death." In her *High Fidelity* article Pamela Bloom pointed out that in *Buscando América* Blades managed to combine "searing *realismo*" with "musical delirium," pushing us "to think and dance at the same time—a tall

but delicious order, particularly for unsuspecting gringos."

Blades sang the song "Tu Cariño" on the soundtrack of the breakdance movie *Beat Street* (1984), and he had a role in the film *The Last Fight*. During the summer of 1984 he and his band performed at the Montreux (France) International Jazz Festival, toured Panama, Puerto Rico, Colombia, and Ecuador. In the academic year 1984-85 Blades took a sabbatical from his musical career in order to earn a master's degree in international law at Harvard University. His thesis was on the historical differences between the concepts of law and justice.

After receiving his advanced degree, in June 1985, Blades returned to New York City, where, during the following summer, he performed at the Corso, a well-known salsa club on the Upper East Side, at the Lone Star Cafe, and in the "Salsa Meets Jazz" series at the Village Gate in Greenwich Village. In the fall he gave concerts in Carnegie Hall in New York City and at the Capital Hilton in Washington, D.C. The Washington program included the songs of lost love, "Cuentas del Alma" (Heart Dues) and "Silencios" (Silences); "Muévete" (Move On), an international rallying anthem addressed to "those who defend freedom and use truth as a shield"; "Tierra Dura" (Hard Land), a lean and grave lament for the starving in Africa; "La Canción del Final del Mundo" (The Song of the End of the World), an upbraiding of those who suddenly find themselves in apocalyptic fear and trembling after long political and social complacency; and the pulsing instrumental "Pana Fuerte." Reviewers described the engagements as exuberant rallies, in which the ethnically mixed audiences joined in, swaying, singing, cheering, embracing, and dancing.

The nightmarish dilemma that haunts crossover Latin musicians such as Blades was dramatized for the general American audience in the independent English-language motion picture *Crossover Dreams* (1985), in which he starred. The cinematic cautionary tale was produced by Manuel Arce and directed by León Ichaso, with Blades specifically in mind. Arce and Ichaso co-wrote the script, with some input from Blades, who also contributed to the film's score. Blades was cast as Rudy Véloz, an East Harlem salsa singer, tired of the low-paying cuchifrito circuit, who sells out for a chance at big-time success, burning his bridges of love and friendship behind him as he leaves the barrio for a mainstream record contract. When the record bombs commercially, his new-made Anglo friends turn their backs on him and he goes through a period of desolation, lost in the mainstream world and cut off from return to the barrio, until he finds redemption. Blades told Pete Hamill that he did not see the message of the movie as an admonition against gaining wider acceptance, but rather as a warning against the pitfalls of the mercenary "Las Vegas" mentality. "Why cross over to crap? Instead of crossover, I say we should think of convergence . . . If you're going to accept me, accept me

from the perspective of my intelligence, of what I really have to offer, of what I really am."

Crossover Dreams was first shown as part of the New Directors/New Films series at the Museum of Modern Art in New York City in March 1985 and went into general, though selective, distribution the following autumn. The critical consensus was that it was a "slight" movie but an "appealing" one, chiefly because of Blades and his music. "Mr. Ichaso and Mr. Arce have discovered a fine new film personality," Vincent Canby wrote in the *New York Times* (March 29, 1985), "a musical performer who's also a screen natural, the kind of actor whose presence and intelligence register without apparent effort." Gene Siskel of the *Chicago Tribune* (October 4, 1985), who thought the movie was too predictably melodramatic, nevertheless recommended it on the strength of the performance by Blades, "a natural storyteller on the screen." In *High Fidelity*, Pamela Bloom called the performance "convincing, even if the role is an ironic one for a complicated artist staunchly opposed to stereotypes of any kind."

Escenas (1985), Blades's second Elektra album, differed from the first in its reliance on synthesizers and its concentration on personal relationships and emotions, including heartbreak, barrenness, and bereavement. Progressive rocker Joe Jackson was the guest synthesizer, and Linda Ronstadt joined Blades in the duet "Silencios." The cut "La Sorpresa" echoed the lines uttered by the drunken man in "Pedro Navaja" when he discovers the corpses of the whore and her pimp: *La Vida te da sorpresas / Sorpresas te da la vida / Ay Dios*, "or in English, "My God, life is certainly full of surprises!"

Like "Silencios," the *Escenas* tracks "Tierra Dura" and "Cuentas del Alma" are confessional narratives poignant with masterly controlled emotion. In "Tierra Dura," physical drought is the metaphor for an impasse in a relationship caused by emotional drought. In "Cuentas del Alma," the singer remembers, with a tardy understanding of her pain, his mother falling asleep before the TV set waiting for a husband who is gone forever. In "Silencios," two ex-lovers, stubbornly clinging to their hopelessly extinct relationship, continue to live together, in deathlike silence. "Let's face it, Ruben is angry . . .," Pamela Bloom wrote regarding *Escenas*. "He's even pushing his voice, once a rich baritone, to its tenor edge to express something more than prettiness. . . . It's almost as if his assimilation has demanded this uncompromising self-analysis. . . . But, alas, real Latin machos die hard; nowhere on this album is 'Canción del Final del Mundo' ('The Song for the End of the World'), a wild, apocalyptic dance mix, actually urges one to keep a stiff upper lip." The most positive cut on the album is "Muévete," described by Miss Bloom as "a rabble-rousing anthem designed to invoke the spirit of a unified Latin America."

Blades was one of the performers in the anti-apartheid *Sun City* video and album released at the end of 1985. In the first annual New York Mu-

sic Awards, sponsored by the *New York Post* and presented on March 29, 1986, Blades won two awards, one for best ethnic/international act and the other for best Latin act. Also early in 1986, Blades sold out Carnegie Hall in his debut there. When he and his septet performed at Brixton Academy in London, Dave Gelly wrote in the *Observer* (June 8, 1986): "Rumpled and curiously undemonstrative, he [Blades] commands attention even when lurking at the back of the stage during an instrumental solo. He doesn't go in for rock-style theatricals but he is a master of studied casualness and the throwaway line. If he really does become a politician [as he plans], he will make a formidable figure."

Blades is looking forward to doing a musical interpretation of the early stories of Gabriel José García Márquez, a writer to whom he feels spiritually akin and with whom he communicates by mail and phone. He was also planning at some point to record an album in English, not in his own persona but in that of an alter ego, "Panama Blades."

Rubén Blades is slightly built and has thinning brown hair, warm hazel eyes, and a boyish, sometimes ironic smile. His wardrobe, like his personality, is down-to-earth and informal; it consists chiefly of T-shirts and open-neck dress shirts, usually worn with a jacket, jeans, and dirty white sneakers. Soft-voiced, he speaks fluent English with a slight accent, sounding, as one interviewer observed, more like someone from Jersey City than from Panama City. Blades kicked nicotine addiction years ago, but he became hooked again when smoking cigarettes in playing Rudy Vêloz on the screen. He is generally abstemious.

Blades's conversation is filled with humor and hyperbole, and it often turns into a one-sided performance, a regaling of the listener with stories, political arguments, and readings from the magical-realistic fiction at which he has tried his hand. When Enrique Fernández interviewed him for the *Village Voice* (March 5, 1985), he was treated to what he called the "Rubén Blades Show," in which Blades sang his new material, beat a *tumbao* on the guitar, acted out his characters, and danced. "Here was a truly mad creative force, spurting with imagination," Fernández reported. Blades likes to take long walks, and it is while walking that he comes up with some of his lyrics and some of the ideas for the essays on art and politics he writes for a Panamanian newspaper.

The singer-composer lives in the same small apartment on Columbus Avenue on Manhattan's Upper West Side that he moved into in 1974. According to Eric Levin of *People*, his girlfriend lives just across Central Park, on the Upper East Side. The library in Blades's apartment includes books by George Orwell, Ernest Hemingway, Franz Kafka, José Ortega y Gasset, Groucho Marx, Woody Allen, S. J. Perelman, and Albert Camus, the writer who most influenced him in his youth. Blades also reads and collects the *National Lampoon*, *Mad* magazine, and *Classics Illustrated*.

Blades is considering the many motion picture scripts now being offered him. Down the road, he sees himself in a political career, whatever the risks. He has told numerous interviewers that he "definitely" intends some day to become involved in public life in Panama as either an elected official or an activist. "We will select an area that is considered impossible to correct and have its own people change it," he told Robert A. Parker in the *Américas* interview, "with the help of the private sector and the infrastructure being created right now among students, young professionals, and others." According to Paula Span of the *Washington Post*, "He doesn't expect to grow old. He's felt that way since he was a kid."

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Boesak, Allan (Aubrey)

(bōōs'ak)

Feb. 23, 1945– South African clergyman; social activist. Address: b. c/o World Alliance of Reformed Churches, 150 route de Ferney, 1212 Geneva 20, Switzerland; h. Bellville South, Cape Town, South Africa

President, since 1982, of the Geneva-based World Alliance of Reformed Churches and a leader of the

9 percent of the population of South Africa who are of mixed African and European ancestry and officially classified as "colored," the Reverend Allan Boesak ranks with Anglican Bishop Desmond Tutu as one of the most influential spokesmen for non-white South Africans in the struggle against their country's white supremacist government and its policy of racial separation known as apartheid. Although traditionally South Africa's "colored" people had played a more or less passive role, so as not to jeopardize their relatively favorable relationship with the dominant white population, under Boesak's leadership they have come to identify themselves increasingly with the country's black majority. As a cofounder and patron of the multiracial United Democratic Front, Boesak has taken a nonviolent but militant stand in the effort to gain equality for all South Africans. "We shall not be satisfied until we have our full human rights . . .," Boesak has said, as quoted in the *Africa Contemporary Record* (1982-83). "We have pleaded, petitioned, cried, marched, been jailed, exiled, killed for so long now. Now is the time."

Allan Aubrey Boesak claims to be descended from a Hottentot slave who in the early nineteenth century led a rebellion against British authorities. The second-youngest of eight children, he was born on February 23, 1945 in the small town of Kakamas on the Orange River, in the arid northwestern Cape province. His father, a primary school teacher, and his mother, a seamstress, who were both classified as "colored," belonged to the Nederduitse Gereformeerde Sendingkerk, or Dutch Reformed Mission Church, the "colored" branch of the Dutch Reformed Church.

Influenced by religion from his earliest childhood, Allan Boesak began to "preach" to members of his family when he was only four or five years old. "I would force the family to sit down and listen to what I thought would be a great sermon," he told Elizabeth Kastor of the *Washington Post* (June 9, 1986). "I would get my sister and her dolls in the garage to listen. . . ." Because of the discrimination that he and his family had to endure, Boesak developed an antagonism toward the white ruling race early in life. "Racial consciousness is something you get almost from the moment that you open your eyes in South Africa," he has recalled, as quoted by Phil McCombs in the *Washington Post* (October 6, 1983). "As a kid you grew up in an area where you only live with people classified as you are."

When Allan Boesak was seven, his father died, but his mother, a strong-minded, devout Christian, managed to send all of her children through school. Following the father's death, the family moved to the town of Paarl, near Cape Town, but they were forced out when the government determined that the area belonged to whites. For a time, Boesak and his family lived in Somerset West, another Cape Town suburb. In keeping with what he considered as his calling, Allan Boesak began formally to preach at thirteen, when he was at a weekend youth camp.

At seventeen, Boesak began his theological studies as a member of the all-colored student body at the University of the Western Cape, at Bellville, near Cape Town, where his anti-white feelings were reinforced by a professor who told his students that blacks did not have the mental capacity for advanced study in such fields as Greek or Hebrew. For a time, he considered leaving the Dutch Reformed Church. "You can just imagine that paternalistic thing," he recalled, as quoted in the *Washington Post* (June 9, 1986). "I call it ecclesiastical colonialism. It was totally inadequate. All of my teachers were white. One of my early frustrations was dealing with the attitudes of those people." But he was also influenced during his student years by the conciliatory ideas of the Reverend Martin Luther King Jr. and of the martyred anti-Nazi German Protestant theologian Dietrich Bonhoeffer.

A turning point in Boesak's life came in 1964, when he met the Reverend Beyers Naudé, a prominent minister in the Dutch Reformed Church, who had become an outcast because of his opposition to apartheid. "Here was a Boer, an Afrikaner, yet totally different," Boesak told an interviewer for *People* magazine (August 19, 1985). "He overthrew my theory that all Boers were bad." It was Naudé who persuaded Boesak that he could best serve his people by remaining within the Dutch Reformed Church, which ordained him as a minister in 1968.

Disregarding a travel ban imposed on nonwhites by the South African government, which regarded them as "not capable of post-graduate studies," Boesak, now a married man, spent the years from 1970 to 1976 abroad and continued his education with the help of scholarships. He attended a Calvinist seminary, the Theological Academy of Kampen, in the Netherlands, which granted him a doctorate in theology after he completed a dissertation on ethics. He also spent some time in the United States, studying at Columbia University and at the Union Theological Seminary in New York City.

Returning to South Africa in 1976—at the height of the racial violence in the black township of Soweto—Boesak chose to become a politically oriented clergyman. While ministering to the colored congregation of a Cape Town parish, serving as student chaplain and lecturer at the University of the Western Cape, and holding a key position in the Dutch Reformed Mission Church, he also became an important force in organizing the "Broederkring" or "Brothers' Circle," an alliance of radical members of the Dutch Reformed clergy who wanted to revolutionize their church into an anti-apartheid force. Boesak also served as student chaplain of South Africa's Peninsula Technical College and the Bellville Training College for Teachers. During the 1980-81 academic year, he was in the United States as a guest lecturer with the multicultural lectureship program at Calvin College in Grand Rapids, Michigan. In 1981 he was elected president of the Alliance of Black Reformed Christians in South Africa.

When the World Alliance of Reformed Churches—the major grouping of Reformed, Presbyterian, and other denominations of the Calvinist persuasion, representing an estimated world-wide membership of some 70 million—met in Ottawa, Canada in August 1982, Boesak challenged his coreligionists to take a stand against apartheid, declaring that “to remain neutral in a situation of oppression is in effect to take the side of your oppressor.” The conference, on August 25, adopted a resolution, based on a paper by Boesak, declaring apartheid to be a “heresy” and voted 221 to twenty, with five abstentions, to suspend the membership of South Africa’s white Dutch Reformed Churches, pending their acceptance of an anti-apartheid stand. On the following day, the World Alliance of Reformed Churches elected Boesak as its president, with 388 out of 400 votes.

In the light of what was regarded as a humiliation for the dominant white Reformed Church establishment in South Africa, the progovernment press castigated Boesak for alleged “hypocrisy” and “extremism.” But Boesak commented in an interview after his return to Cape Town: “The real radicals who know what radicalism is all about don’t even take me seriously. They know that by temperament, philosophy, and conviction, I would probably be a bad comrade.” He acknowledged, however, that he was “confrontational,” particularly “on this point of what the church ought to be doing on the clear-cut issues of the South African situation.”

Persuaded by Boesak and his allies, the Sendingkerk, at its synod in October 1982, declared “that apartheid is a sin, that moral and theological justifications thereof make a mockery of the Gospel, and that its complete disobedience of the word of God is a theological heresy.” The Sendingkerk threatened to break with its mother church unless it condemned apartheid, but the dominant Nederduitse Gereformeerde Kerk referred the issue to a study commission, thereby effectively postponing any action for four years. At the Sendingkerk’s synod, white churchmen managed to block Boesak’s election to the top position, that of moderator, by a narrow margin, but he was promptly chosen assessor, the second most important post, and his supporters became dominant in the synod. The esteem in which he was held internationally was demonstrated by the invitation he received to be the keynote speaker at the sixth assembly of the World Council of Churches in Vancouver, British Columbia in July 1983.

In 1983 the South African government introduced new constitutional provisions that included a tricameral legislature with separate chambers for white, Asian, and colored representatives, with the white House of Assembly holding a veto power over the other two. No political role was provided for the black majority, comprising over 70 percent of the population. Boesak condemned what he called the “streamlining of apartheid” as “not only politically untenable” but also “morally wrong and unacceptable.” It was largely through his efforts

that in May 1983 the militant but legal United Democratic Front (UDF) was organized as a multi-racial umbrella organization of several hundred political, social, civic, labor, and religious groups to oppose the new constitutional provisions. With Boesak as one of its patrons, the UDF, described in the *Economist* (February 1, 1986) as an “overground version” of the outlawed African National Congress, became South Africa’s foremost extra-parliamentary anti-apartheid opposition movement.

In the fall of 1983 Boesak came to the United States to attend a conference of the African-American Institute in Queenstown, Maryland, and to lobby against President Ronald Reagan’s policy of “constructive engagement” with South Africa. In Boesak’s view, as quoted in the *Washington Post* (October 6, 1983), the Reagan administration was concerned with South Africa primarily as a “bastion against Communism” while supporting an “undemocratic and oppressive government” and “creating a climate in which people begin to believe that Western democracy is only important as far as white people are concerned.”

South Africa’s first national elections under the new constitutional provisions, in August 1984, were marked by a massive boycott, with fewer than 20 percent of the nation’s voters going to the polls. Following the voting, Boesak, who had helped to organize the boycott, warned that “to continue with a system that so obviously has no mandate will be disastrous for the country’s future.” He called for a constitutional convention with the participation of all of the country’s racial groups and urged Western nations to “put pressure on the South African government to come to terms with the majority population as quickly as possible.” In November of that year, following a massive raid on a black township near Johannesburg, Boesak, in an apparent violation of laws prohibiting criticism of the police, reportedly called the South African Defense Force “one of the most sophisticated murder machines in history” and charged it with committing “the most unbelievable atrocities.” In response, Louis Le Grange, South Africa’s minister of law and order, called Boesak a “liar and a slanderer.”

In January 1985 Boesak and Bishop Desmond Tutu acted as hosts to United States Senator Edward M. Kennedy, who had come to South Africa on a fact-finding mission and spoke out strongly against the country’s apartheid system. When members of the militant black consciousness Azanian People’s Organization (Azapo) demonstrated against Kennedy, Boesak sharply criticized them, asserting that Azapo had lost “much credibility in the black community” and had “effectively isolated itself.” The following month, while visiting the United States to address the National Presbyterian Peacemaking Conference in Arlington, Virginia, and to preach at a New York City church, Boesak praised Kennedy as “a powerful politician . . . who saw South Africa through the eyes not of the government, but of the opposition.” On the other hand, he criticized the United States gov-

ernment as being "on the side of . . . minority rule" and "concerned only with white power structure."

In early 1985 Boesak was temporarily suspended as pastor of his local congregation in Bellville, following allegations, circulated by security police, that he had been having an extramarital affair with Di Scott, a white divorcée engaged in church work. While conceding that he and Miss Scott had been "working very closely together" and that she had been giving "invaluable support" to his church work, he emphatically denied that they had been having an intimate relationship. After some deliberation, the church elders ultimately cleared Boesak of the adultery charge and reinstated him. The South African Media Council later referred to the allegations as a "smear campaign" by members of the security police.

In March 1985, on the twenty-fifth anniversary of the Sharpeville massacre, in which sixty-nine blacks had died, South African police opened fire on a crowd marching to a funeral at the Eastern Cape city of Uitenhage, killing at least nineteen persons. Shortly afterward, Boesak and the Reverend Beyers Naudé led a march of some 300 protesters on Parliament in Cape Town with a petition demanding that the government keep police out of black townships and deal with community leaders chosen by the people rather than those designated by the government. Disregarding police orders to disband, the demonstrators knelt and sang "Onward, Christian Soldiers." Boesak and Naudé were among the 239 persons arrested and briefly detained. When in July 1985 the South African government announced sweeping restrictions on mass outdoor funerals for blacks killed by police, Boesak denounced the regulations as "grossly insensitive and wholly irresponsible." He promptly defied the restrictions when he attended a funeral in a black township near Cape Town on August 10 and was arrested but released on bail.

Boesak was arrested again, by plainclothes police at a roadblock at Bellville South, on August 27, 1985, on the eve of a march to Pollsmoor prison, outside Cape Town, that he was scheduled to lead to demand the release of the African National Congress leader Nelson Mandela, who was serving a life term on charges of sabotage and conspiracy to overthrow the government. This time, Boesak's arrest was made under the more serious provisions of South Africa's internal security act, which permitted indefinite detention without charges, in solitary confinement. Because of Boesak's international prominence, protests and demands for his release came from around the world, including one from the United States State Department. Released on bail on September 20, 1985, Boesak told the Reverend Terry Swicegood, as quoted in *Christianity and Crisis* (December 9, 1985): "While in solitary confinement, I learned what it is to rely on God and God alone. What was the most painful experience of my life was also the richest. . . . I now have a strength I did not know I had."

Formally charged with subversion and "attempts to jeopardize the authority of the state" by advocating school and consumer boycotts, calling for the withdrawal of foreign investments, and helping to organize illegal meetings, Boesak was placed under severe restrictions, pending a formal trial. He was ordered to surrender his passport and to report daily to police, confined to his home at night, and forbidden to enter educational institutions, to be interviewed by reporters, to attend funerals, to promote boycotts, or to address meetings of ten or more persons, with the exception of preaching at his church. The conditions were eased somewhat in November 1985, following an appeal by his lawyers, who charged the state with interfering with Boesak's free speech and his vocation as a minister.

In January 1986, Boesak defied the authorities once more by attending the funeral of Molly Blackburn, a leading white antiapartheid activist, who had died in an automobile accident. When in May, scores of people were killed and tens of thousands were left homeless in Crossroads, a black squatter settlement near Cape Town, in raids allegedly conducted by black vigilantes with police support, Boesak toured the devastated area and called the action "forced removal of the worst kind."

Following the return of his passport, Boesak visited Washington, D.C., in June 1986 to address a meeting of the lobbying group TransAfrica. In August, he was in Dallas, Texas, where, despite continued restrictions on his freedom of speech, he strongly criticized President Reagan's continued opposition to economic sanctions against South Africa. When Mrs. Coretta King, the widow of Martin Luther King Jr., visited South Africa in September 1986, it was Boesak who persuaded her to cancel meetings with P. W. Botha, who had become South Africa's executive president in 1984, and with Zulu leader Mangosuthu G. Buthelezi, who was considered by black militants as too cooperative with the white minority government.

Boesak became head of the colored branch of South Africa's Dutch Reformed Church when a synod of the Sendingkerk, in late September 1986, elected him moderator by a thirty-one-vote majority of the 485 pastors present. In the following month, a synod of South Africa's dominant white Dutch Reformed church, reversing its earlier stand, renounced apartheid and rejected scriptural justification for it. The fourteen-month-old subversion charges against Boesak were formally withdrawn by the South African government, without explanation, in early November 1986.

Boesak's doctoral dissertation, *Farewell to Innocence: A Socio-Ethical Study on Black Theology and Black Power*, was published by Orbis Books in 1977. In it he presented a balanced survey of the views of the major black African and American theologians and urged a return to some of the ideals that prevailed in Africa before the arrival of the Europeans. *The Finger of God; Sermons on Faith and Socio-Political Responsibility* (Orbis, 1982) consists of a dozen of his sermons intended for lib-

erated young black Christians. Boesak's *Black and Reformed; Apartheid, Liberation, and the Calvinist Tradition* (Orbis, 1984) is a collection of his addresses from the years 1974 to 1983, dealing with the South African black experience. He was presented against a background of everyday South African life in the film *Allan Boesak; Choosing for Life*, written and produced by the South African novelist Nadine Gordimer and directed by her son, Hugo Cassirer. It was shown in the United States on National Educational Television in 1985.

With his wife, the former Dorothy Martin, whom he married in 1969, their daughters, Lieneke, Belen, and Pulane, and their son, Allan Jr., the Reverend Allan Boesak makes his home in Cape Town's Bellville region, in a barren area called Cape Flats. Boesak, who considers himself to be the "spiritual child" of Martin Luther King Jr. and Mohandas K. Gandhi, has been described by Bishop Desmond Tutu as "a man of extraordinary intellect." According to Patrick Laurence, writing

in the *Christian Science Monitor* (August 27, 1985), Boesak is "a bespectacled, quiet-spoken man with a scholarly manner" who "seems to belong more to the halls of learning than to the world of action." And Elizabeth Kastor of the *Washington Post* (June 9, 1986) described him as "a small, trim man who sparkles when he talks about his children and whose solemn phrases about South Africa are punctuated with humor." Asked by Miss Kastor when he believed South Africa would finally achieve majority rule, he responded: "I always leave those projections to my friend Bishop Tutu. Bishops are a lot closer to heaven."

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Bowen, Otis R(ay)

Feb. 26, 1918- *United States Secretary of Health and Human Services. Address: b. Health and Human Services Department, 200 Independence Ave. S.W., Washington, D.C. 20201*

As United States secretary of health and human services, a post in which he succeeded Margaret M. Heckler in December 1985, Dr. Otis R. Bowen has been caught squarely between two hostile camps: fiscal conservatives seeking to trim the escalating federal budget deficit and liberals pushing

for the preservation—and expansion—of what they regard as vital health and social programs. The former governor of Indiana, a "middle-of-the-road Republican," has been described as "a plain-spoken, low-keyed country doctor." But those who know him say that behind his outwardly mild demeanor there is a shrewd, skilled politician and administrator.

Otis Ray Bowen was born on February 26, 1918 in Richland Center near Rochester, Indiana to Vernie and Pearl (Wright) Bowen. His father, a teacher, worked at a succession of schools, and the family moved several times while Otis was growing up. Following his graduation from high school in Francesville, Indiana in 1936, he enrolled at the University of Indiana in Bloomington for premedical studies. After obtaining his B.A. degree in chemistry in 1939, Bowen, by then a married man, studied at the University of Indiana school of medicine with the help of his wife's earnings as a secretary.

After receiving his M.D. degree in 1942 and serving as an intern at Memorial Hospital in South Bend, Bowen joined the United States Army medical corps for World War II service in the Pacific theatre. He entered private practice in Bremen, Indiana in 1946, after he was discharged from the armed forces with the rank of captain.

Bowen began his career as a public servant in 1952, when at the urging of members of the local medical society in Bremen he ran successfully for coroner of Marshall county. The experience whetted his appetite for further public service, and in 1956 he was the successful candidate for a seat in the Indiana state house of representatives. Although, according to *U.S. News & World Report* (November 18, 1985), he was a "master persuader" with individuals and small groups, he acquired a

reputation for being an uninspiring public speaker. "The only way to stay awake through an Otis Bowen speech is to give it," he once quipped. Nevertheless, he remained in the assembly for seven consecutive terms, and in 1967 he was named house speaker—a position that he held for four sessions, longer than anyone before him.

By 1972, Bowen's popularity and political power base had become statewide, and he announced that he would seek the Republican nomination for governor of Indiana. Campaigning on promises to reduce property taxes by broadening the tax base and to attract industry to the state, Bowen captured the GOP candidacy. Then, aided by a massive billboard and telephone advertising blitz, he benefited from President Richard Nixon's landslide victory. With 1,203,903 votes against 900,489 received by his Democratic opponent, former governor Matthew E. Welsh, Bowen's winning margin was the largest in the state's history.

Once in office, the soft-spoken Bowen surprised many observers with his decisiveness in moving quickly to make good on campaign promises. Early in his first term, for example, when his property tax reform bill became snarled in legislative red tape, he summoned party leaders to his office, read to them a prepared statement, and then abruptly ended the meeting by handing out copies of a proposal to break the deadlock. A modified version of Bowen's plan became law later the same month. Property tax rates were frozen at the levels at which they had been on December 31, 1972, and counties were given the option of levying a local income tax of up to 1 per cent to make up for any lost revenue. In addition, Bowen's administration removed the state sales tax on such items as dentures, hearing aids, eyeglasses, and other essential appliances. In 1975 he signed an innovative medical malpractice law that effectively stabilized doctors' insurance premiums and encouraged out-of-court settlements. The law set a \$500,000 ceiling on awards, limited physician liability to \$100,000, and established a state-operated fund, financed by a surcharge on physicians' malpractice insurance premiums, to pay the portion of court-awarded damages in excess of that figure.

Far more difficult for Bowen to deal with were problems arising beyond Indiana's borders. The Hoosier state was hard hit by economic recession in the mid-1970s, with massive layoffs in its steel and automotive plants. But it was the ripple effects from the collapse of several Eastern railways that concerned many people in predominantly rural Indiana. In late 1975, 47 percent of the state's rail lines were bankrupt, and Governor Bowen had to fight hard against a United States Department of Transportation plan to abandon 2,350 miles of tracks. "We went over these miles inch by inch, village by village, grain elevator by grain elevator, and tried to assess the economic impact," Bowen told an interviewer for *U.S. News & World Report* (August 18, 1975). "Finally we came up with 500 miles of track of bankrupt railways that are indeed money-losing routes."

Bowen's emerging national stature was enhanced when, concurrently with his governorship of Indiana, he was appointed to three presidential committees by President Gerald R. Ford, whose candidacy he supported in 1976. In addition, he served on several organizational boards and committees. In 1978-79 he was chairman of the annual Midwest Governors' Conference, presided over the Republican Governors' Association, and acted as chairman of the National Governors' Association. He also served a term as chairman of the Interstate Mining Compact Commission.

Despite economic hardships and the handicap of a divided assembly—a Democratic house and a Republican senate—Bowen's "pay-as-we-go" fiscal conservatism resulted in small, annual budget surpluses during his first term in office. He was quick to point out this fortunate situation to the *U.S. News & World Report* interviewer and also to note the bittersweet fact that Indiana was the fiftieth state in the nation in per capita federal government funding. "I do not like to be fiftieth," Bowen admitted, "but at the same time I'm not going to run to Washington with my hand out for every dime that's available." Not surprisingly, Bowen's midwestern frugality and common sense proved popular with voters, and he was unopposed in seeking renomination as the Republican candidate in the 1976 gubernatorial election. The first Indiana governor eligible to run for a second four-year term, Bowen soundly defeated his Democratic opponent, former Indiana secretary of state Larry A. Conrad, in the November balloting, by a vote of 1,236,555 to 927, 243.

If Bowen assumed that his second term as governor would be any easier than his first, he soon discovered that was not to be the case. Necessity dictated that he devote his energies to minimizing the ill effects of the national recession, dealing with the new Democratic administration of President Jimmy Carter in Washington, and battling an often uncooperative state legislature, while at the same time becoming increasingly preoccupied with his own family life. His wife, Beth, was diagnosed in May 1977 as having multiple myeloma, a rare form of cancer that attacks the bone marrow. From the end of 1978 until her death in January 1981, she was in intense pain and required constant medical care.

Ironically, at about the time that his wife was found to be suffering from cancer, Bowen became embroiled in a debate over a bill introduced in the Indiana legislature to legalize the production and sale in the state of the controversial anti-cancer drug laetrile. A small group of well-organized right-wing lobbyists, whom Bowen categorized as "a bunch of nuts," succeeded in getting the bill passed over the governor's veto. Indiana became the first state to authorize laetrile's manufacture and sale, a fact that attracted national attention and left Bowen befuddled. "I got clobbered and I'm still looking for the answer to how they did it," he told Richard D. Lyons of the *New York Times* (May 15, 1977), with his usual candor.

Nevertheless, Bowen's reputation as a shrewd administrator continued to grow. He earned respect from all sides in June 1977, when he acted decisively to defuse impending violence on a United Auto Workers' picket line at a strikebound Elwood auto plant, and again in February 1978, when he ordered the state National Guard onto the highways to protect vital coal shipments during a nationwide miners' strike. Most federal officials responded favorably when Bowen joined other leading Indiana politicians in 1977 in pressing the Carter administration to abandon plans for a \$120 million water control project that would have required the flooding of 30,000 acres of the state's farmland.

Indiana Republican leaders, knowing that Bowen was ineligible to serve a third term as governor, considered him a strong candidate for the United States Senate seat held by Democrat Birch Bayh. But it was Bowen himself who withdrew his name from the nomination race. As his second term drew to a close, Bowen was increasingly preoccupied with his wife's declining health. He stunned supporters in May 1979 with the announcement that he was retiring from politics to return to medical practice and to spend more time with his family. No longer subjected to partisan political constraints, Bowen was the only Republican among eight governors invited to spend an "informal" weekend in July 1979 with President Jimmy Carter at his retreat at Camp David, Maryland, discussing the economy and other domestic concerns. Pressed afterwards by inquiring reporters to assess Carter's performance, Bowen declined the obvious temptation to criticize. "My observation, as a physician," he said coyly, "is [that Carter] looked very well and healthy and I know for a fact that he ran a couple of miles this morning."

Following his wife's death on January 1, 1981, the day after the end of his second term as governor, Bowen dedicated himself to his posts as Lester D. Bibler professor of family medicine and director of undergraduate family practice education at the University of Indiana medical school. "I was so impressed that he quickly got back into the swing, updated his medical knowledge and was also seeing private patients," a colleague recalled, as quoted in the *New York Times* (November 8, 1985). Remarried later that year, Bowen prepared to lead the quiet life of a country doctor and academic. But in 1982 he was asked by Richard Schweiker, then the United States secretary of health and human services, to act as chairman of the Advisory Council on Social Security. Bowen was the only physician on the thirteen-member council, which was directed to give special attention to the grave financial crisis facing Medicare, the federally funded health insurance plan serving about thirty million elderly and disabled Americans.

Following a series of public meetings in cities throughout the United States, the committee issued a report with twenty-six recommendations, some of them highly controversial. Among the suggestions outlined by Bowen on March 30, 1984, in an

appearance before the health subcommittee of the House of Representatives' Committee on Ways and Means, were to raise the Medicare eligibility age from sixty-five to sixty-seven to reflect an increase in the average lifespan; to increase alcohol and tobacco taxes, with the extra revenue going to Medicare funding; and to eliminate Medicare's reimbursement for medical and other health care education costs incurred by hospitals. Bowen later explained that in preparing its report, the council had looked at the effects of needed Medicare changes on three groups—beneficiaries, health care providers, and taxpayers. "We think our report evens out the burden so each group will bear about a third of the load," he said, as quoted in *Medical Economics* (August 20, 1984).

At about the time that Bowen was winding up his work on the advisory council report, the White House was seeking a replacement for the secretary of health and human services, Margaret M. Heckler, who had reportedly fallen into disfavor with the president's chief of staff, Donald Regan, and had been reassigned to an ambassadorial post in Ireland. Finding a person to head one of the federal government's largest departments, responsible for the major health, welfare, food and drug safety, medical research, and income security programs, with a staff of 120,000 and an annual budget of \$330 billion, was no easy task, but as an experienced administrator who understood the mechanics of Medicare, Bowen seemed to fill the bill perfectly. On November 7, 1985 President Reagan nominated Bowen to the post. He accepted and flew to Washington, where he posed for photographs with the president in the oval office. "I was even beginning to think about retiring, to doing a little writing and reading and fishing, taking care of my lawn, and traveling" Bowen told an interviewer for *Modern Maturity* (August-September 1986). "But when the president calls and asks you to do something, it's pretty hard to say no."

News of Bowen's nomination met with generally favorable reaction. Department officials hailed it as "the right choice, as opposed to a political choice," while Dr. James H. Sammons, the executive vice-president of the American Medical Association, praised the former governor, calling him "a man with a long history of dedication to public service." Some conservatives, however, were less enthusiastic, and representatives of fourteen right-wing lobby groups vowed to block Bowen's appointment at Senate confirmation hearings. Anti-abortionists were displeased by his moderate stand on the abortion question, and a group called the American Life League charged that he "advocated euthanasia" because he favored "living wills," stipulating that a hopelessly ill person was not to be kept alive by costly artificial means. Some critics took issue with a revelation by Bowen, in a speech to the 1981 AMA convention, that as his wife lay dying, he had given her pain-killing drugs not approved by the Food and Drug Administration. Bowen maintained that he had done nothing wrong. "I had no qualms about using drugs that might help her," he insisted.

The threatened opposition to Bowen's nomination failed, and his appointment was approved unanimously by the Senate Finance Committee. Its chairman, Senator Robert Packwood of Oregon, praised Bowen after his appearance before the committee, noting that "the man does not have a blemish or, apparently, an enemy. That's unusual for someone who's been in politics as long as he has." As expected, Bowen's appointment was approved on December 12, 1985 by the full Senate. The vote was ninety-three to two in his favor, with only Senators Jesse Helms of North Carolina and Jeff Bingaman of New Mexico opposing him.

Bowen came to his new post full of ideas and enthusiasm, and although he later admitted that his first few months were like "studying for a final examination," he affirmed the views of pundits who had labeled him a "scrapper." Just two days after taking office, Bowen sent a scathing letter to James C. Miller 3d, the director of the Office of Management and Budget, complaining about interference in his department by the OMB staff and about rumors of planned budget cuts. He also moved quickly to clear a backlog of bureaucratic paperwork and to fill senior staff vacancies, which had remained unfilled after relations became strained between Margaret M. Heckler and the White House.

In an interview with Spencer Rich of the *Washington Post* (April 8, 1986), Bowen reviewed his first four months as secretary of health and human services and outlined his priorities. They included plans for an expansion of Medicare to provide some form of "catastrophe insurance" to protect the elderly from the financial ruin of long-term hospitalization; solving the national medical malpractice insurance crisis; and finding ways to maintain and even improve health care at a time of shrinking budgets. "I'm a firm believer [that] you can always cut a little and get more productivity," he said. In keeping with this theory, Bowen embarked on an innovative, low-cost program of preventive health care education. In March 1986, he began a series of one-minute radio spots entitled "Housecalls," which were carried by more than 600 radio stations across the United States. While Bowen was careful to avoid "politically sensitive" issues, he dealt with a wide range of topics, from the risks of sunburn to the tragedy of unwanted teenage pregnancy.

Among other actions, Bowen, in April 1986, approved the use of radiation to destroy insect pests on fresh fruits and vegetables but ordered labeling to inform the public of its application. When in June, the Food and Drug Administration authorized the use of alpha-interferon, a synthetic human hormone, against a rare form of blood cancer, Bowen said that the decision marked "a new age in medicine." He advocated stricter reviews to weed out physicians for incompetence or to discipline them for misconduct, but he felt that the extensive reevaluation of medical personnel advocated in June by New York Governor Mario Cuomo "went a little too far" and that existing re-

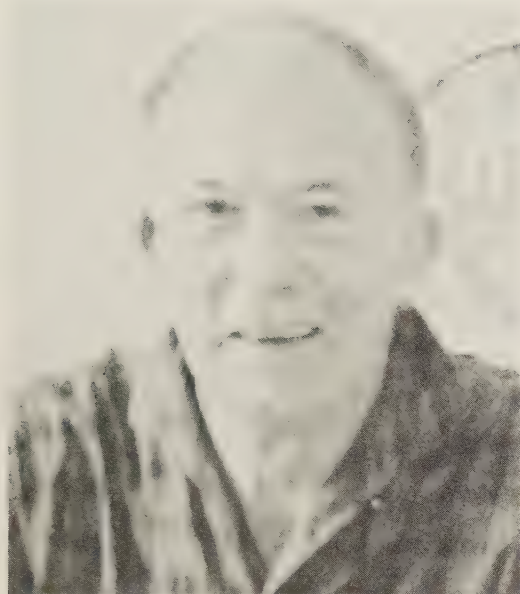
quirements for continued medical education and periodic review were sufficient. Bowen went along with President Reagan's demands, in September, for the testing of federal employees for use of narcotics, but he was among those officials favoring treatment rather than dismissal of persons who failed a drug test twice. In November 1986 Bowen was supervising the drafting of a report urging President Reagan to consider expansion of Medicare to cover a greater portion of the costs of long illnesses.

Although Bowen's performance during his first year in office was generally applauded, some observers reserved judgment, preferring to wait and see how he would cope with heading an agency that in the words of Peter Osterlund in the *Christian Science Monitor* (November 8, 1985) "has repeatedly been on the losing end of philosophical challenges by the Reagan administration." Bowen has adopted a low-key, philosophical approach to the question. "I expect I'll win a few and lose a few," he has said, as quoted in *Modern Maturity*.

Apart from his official duties in his cabinet post, Bowen is active in a variety of volunteer service groups, including the American Red Cross and the American Cancer Society, and he served on the boards of directors of a number of private corporations and educational institutions until his confirmation in the cabinet post necessitated his resignations from them. He is the author of many articles on health and other scientific topics, and he has received honorary degrees from twenty-one universities across the United States.

From his first marriage, on February 25, 1939, to Elizabeth Ann Steinman, Otis R. Bowen has three sons, Richard, Timothy, and Robert, and a daughter, Judith I. McGrew. On September 26, 1981 he married Rose May Hochstetler, a widow with four children. At his home in Bremen, Bowen is an avid gardener, and the grounds surrounding the family house contain more than eighty kinds of trees that he has planted over the years. Snowy-haired and unassuming, he is affectionately referred to by neighbors and townsfolk as "Doc Bowen," in keeping with his folksy, down-home style. Bowen has attributed his political success in good part to the fact he had long practiced small-town family medicine. "You are closer to [people] than an ordinary friend," he has said as quoted in the *Washington Post* (November 8, 1985). "You see them through all sorts of difficulties, whether it be physical or emotional."

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Brenan, [Edward Fitz-]Gerald

Apr. 7, 1894– Writer. Address: b. c/o Jonathan Cape, 30 Bedford Square, London WC1B 3E1, England; h. Alhaurin El Grande, Malaga, Spain

With the publication of his books on Spain, including such modern classics as *The Spanish Labyrinth*, *The Literature of the Spanish People*, and *South from Granada*, the British writer Gerald Brenan established himself as a definitive interpreter of its literature and culture. Brenan's books are made authoritative not only by assiduous research but also by a firsthand familiarity derived from years of expatriation in the province of Malaga. Writing in an elegant and felicitous style that tends to the aphoristic, Brenan has played a dual role during his long, self-imposed exile: as an autobiographer of his intimate involvement with one sector of a complex country, and as a historian of its troubled and tragic past, especially its Civil War of 1936–39.

Gerald Brenan was born to Hugh Gerald Brenan and Helen Brenan on the island of Malta on April 7, 1894. Although English, his father was a subaltern in an Irish regiment stationed there, and his mother came from the family of a Belfast linen manufacturer. He had one brother, Blair. Most of Gerald Brenan's antecedents were members of wealthy gentry whose incomes derived from the shipbuilding and cotton-spinning industries. He spent the first eight years of his life in principally three countries: South Africa and India, where his father was stationed, and in Ireland at his grandmother's country estate. Brenan received daily lessons in reading, history, geography, and Scripture from his mother. He has said that he owes his appreciation of geography to his reading of books containing propaganda for foreign missions. Insuf-

ferably didactic though they were, their illustrations aroused in him a longing for travel in foreign countries. While in South Africa—where he lived from May 1897 to December 1898—Brenan developed a passion for botany that resulted from his perusal of *A Child's Life of Christ*. The illustrations of flowers that grew in Palestine interested him more than the text.

At Winton House, the prep school he began attending in 1903, after his family had settled in the south of England, Brenan further consolidated his interests in geography and reading. He drew imaginary islands that he filled with the appurtenances of civilization and with people. During the Easter term of 1905, as Brenan approached the age of twelve, he read melodramatic boys' books of adventure. With the summer term of 1908, Brenan's stay at Winton came to an end. During his first three years at Radley College, the public school that he attended next, Brenan reacted to the abuse and sarcasm of his fellow students by further absorbing himself in the world of books and in appreciation of nature. While reading Elisée Reclus' massive nineteen-volume *Universal Geography*, Brenan became attracted to remote, exotic, and sparsely populated places, and most of the maps he drew while at Radley were of the deserts, rivers, and cities of the East. At fifteen his lifelong affection for poetry began to develop, especially for that of Poe and Shelley.

Under the influence of W. H. Davies' *The Autobiography of a Super Tramp* and of Thoreau's *Walden*, Brenan's rebelliousness and distaste for convention grew to such a degree that he made his escape to France, with only sixteen pounds in his pocket. Disguised as a gas-fitter, he renounced the materialism of the middle-class world in order to live a life of poverty and to escape the possibility of being sent to Sandhurst. Intending to walk to the Far East, he and his friend John Hope-Johnstone, the former tutor to the children of Augustus John, traveled through France and pushed a dilapidated cart until they acquired the services of a mule they called Mr. Bird. They walked through Italy and then into Austria where they were arrested under suspicion of espionage. After their release Brenan traveled into Yugoslavia on his own; from there he went to Venice, after which he returned home.

Brenan spent the World War I years as an officer on the Western Front, and though he has written of his war experiences in a self-deprecating way, he actually served with distinction in such engagements as the battles of the Marne and the Somme. He was made a captain and was awarded the Croix de Guerre and the Military Cross. At first the war seemed idyllic to him, but the gore and carnage he witnessed radically changed that perception, especially after taking his platoon to Colencamps, near Hébuterne, for a burial party. There his morale completely disappeared.

In 1920 Brenan moved to the village of Yegen, in the province of Spanish Granada that is known as Alpujarra. During that sojourn he began his love affair with the artist [Dora] Carrington, who lived

with Lytton Strachey in England. Although she continued to love Strachey and feel great devotion to him, she eventually married Ralph Partridge, one of Brennan's friends from the War. The three—Carrington, Strachey and Partridge—were so inseparable that they lived together in a cottage in England. In 1934, after Strachey died of stomach cancer, Carrington killed herself, but by that time she and Brennan were no longer lovers. Brennan has characterized his affair with Carrington as a "once rapturous, then tormenting, and always unstable and seesaw relation." Beginning in 1920 and continuing for some seven or eight years, the relationship was the obsessive element of Brennan's inner life.

In Yegen, Brennan wrote some satires on the Blacks and Tans in Ireland that owed "much to Swift's *Modest Proposal*," and a group of short pieces called "The Bestiary," several of which Leonard Woolf published in the *Nation*. In 1924 Brennan left Yegen to settle in England, where he planned to write a book. Feeling himself incapable of the sustained effort required by poetry and also feeling himself too inexperienced to write a novel, he decided to write a biography of Saint Teresa of Avila, and with that in mind he read daily at the British Museum.

Much of the summer of 1924 Brennan spent with the Bloomsbury group, the legendary circle of literati who congregated in Bloomsbury, London until about the outbreak of World War II. During that autumn he read Tacitus in the original Latin along with the memoirs of the Duc de Saint-Simon in the hope that it would hone, chasten, and perfect his prose by giving it flexibility and suppleness. In the spring of 1926 he continued working on his biography of Saint Teresa, and in May of that year he settled in what was for him the congenial port city of Toulon, France, where he began a picaresque novel that floundered badly. At the suggestion of friends, he decided to try his hand at something easier, a project that stemmed from his reading of the prose of the great Spanish satirist Francisco de Quevedo (1580–1645). Inspired by the example of Jonathan Swift, who had used Quevedo's satirical piece on popular almanacs as the basis for his spoof of one of his contemporaries, the astrologer, charlatan, and almanac writer, John Partridge, Brennan began writing a satire of his own, using the pseudonym of George Beaton. *Dr. Partridge's Almanack for 1935* (Chatto, 1934), begins with a depiction of Partridge's death and his return to the land of the living as described by a friend and disciple. The rest of the book, which Brennan put aside until 1934, consists of a summary of Partridge's teachings and predictions for the following year. The book was a critical but not a commercial success.

Again using the pseudonym of George Beaton, Brennan next worked on a book called *Jack Robinson* (Chatto; Viking, 1933), a novel, told in flashback, that relates the adventures of a fifteen-year-old English runaway who becomes involved in slum life. Although reviewers found it to be odd

and idiosyncratic, they admired it as the product of an original mind and talent. David Garnett, who had praised *Partridge*, was even more enthusiastic about *Jack Robinson*. Calling Brennan "a really great writer," Garnett wrote in the *New Statesman and Nation* (October 14, 1933) that he had read the book several times until it became part of his "experience of life." Nevertheless, Brennan recalled in *A Personal Record*: "It got very good reviews because for a first novel it was well written and its romantic subject and treatment suited the mood of the 'twenties. But today there is no book of mine that I dislike more."

On Bertrand Russell's recommendation, Brennan served as a special correspondent for the *Manchester Guardian* during the Spanish Civil War, riding a bicycle from his home in Churriana into Málaga every day to get the news, and writing letters and propaganda in support of the government. Brennan felt that the Civil War "was a purely Spanish affair, to be seen in terms of Peninsular rather than European history and distorted by the existence of two great power dynamos, Nazi Germany and Communist Russia, which operated from outside." It was his curiosity about the complex causes of the Civil War that led to his writing of *The Spanish Labyrinth* (Cambridge; Macmillan, 1943), a work that has been compared to Edmund Wilson's *To the Finland Station* for its sophistication of analysis and lucidity of exposition. Written in three years, *The Spanish Labyrinth* was the first of the books that Brennan completed at Aldbourne, in Wiltshire, England, where he lived from 1939 to 1953.

The Spanish Labyrinth covers events in Spain from the restoration of the monarchy in 1874 to the outbreak of the Civil War, and it contains an epilogue about that war. Reviewing it for the *Spectator* (April 9, 1943), Edgar Allison Peers lauded its sections on "the agrarian question, the Anarcho-Syndicalists, and the Socialists." Despite some criticism that it revealed its author's bias and political stance, *The Spanish Labyrinth* was generally considered to be a work that transcended its ostensible subject. Like Brennan's later studies of Hispanic themes, it attempts to grapple with the problem of defining the Spanish temper. A historian's book, it is closely reasoned, densely textured, and evinces a scrupulous regard for factual accuracy. Its long bibliography attests to the wide range of Brennan's scholarship and reading.

During World War II Brennan joined the Home Guard and was eventually promoted from sergeant to lieutenant. When he felt that his participation in the war was not enough, he journeyed to London, where he served as an air raid warden, but when asked later to command a landing craft in the invasion of Normandy, Brennan declined, citing his ignorance of boats. During the war Brennan worked from time to time on a novel about Spain called "Segismundo," but he abandoned it in 1946 after five years of work. Concurrently, he had been reading French medieval poetry, Provençal poetry, and Spanish medieval poetry. He finished *The Lit-*

erature of the Spanish People (Cambridge, 1951), the result of those studies, in February 1949 after about two and a half years of work.

In the second edition of his literary history, published by Cambridge University Press in 1953, Brennan corrected the errors of the first edition and brought his account of Arabic poetry up to date. It begins with a discussion of Latin literature of the Roman and Visigoth periods, continues with a chapter on Arabic literature, and goes on to discuss such subjects as the Castilian border epic, Galician-Portuguese poetry, Cervantes, Lope de Vega, and Góngora. Brennan's book, proportioned in such a way that it includes accounts of almost equal length on the various time periods and phases of Spanish literary activity, concludes with the generation of Ortega y Gasset, Unamuno, and Valle-Inclán. Brennan achieved his stated goal of drawing "the attention of English and American readers to Spanish literature" so well that a reviewer for the *Observer* predicted that *The Literature of the Spanish People* "should be the standard work on its subject for many years to come," and a critic for the *Saturday Review* noted that "the author of this fine study . . . is rapidly moving into the position of the first English-speaking Hispanicist of this period."

In 1949 Brennan returned to Spain with his mind full of difficult questions: "What was Spain really like? What was the character of Spanish culture and civilization? How did it compare with the French and English?" To answer those questions he decided to keep a diary recording his "everyday experiences and impressions." From those jottings he composed a travel narrative, *The Face of Spain* (Pellegrini & Cudahy, 1951), which documents his return to his home in Andalusia after a thirteen-year absence, and describes his visits to Madrid, Granada, and Toledo. During much of that time Brennan also worked for the B.B.C. giving broadcasts to Spain, and after those ended, he wrote plays on historical subjects for the *Children's Hour*.

The first book that Brennan wrote after his return to Spain in 1953 was his retrospective *South from Granada* (Hamilton; Farrar, Straus, 1957), which concerns itself with Spanish peasant society. Interspersed with his presentation and analysis of Spanish folkways and beliefs are accounts of visits that he received years before at Yegen from such peripatetic Bloomsbury friends as the Woolfs, Lytton Strachey, and Roger Fry. Writing in the *New York Times* (October 6, 1957), Mildred Adams observed that the descriptions of Brennan's English friends "are set so skillfully in the gold of this book that they neither interrupt its narrative flow nor outshine the Spaniards who are the book's real heroes," and Honor Tracy, an authority on Spain, ventured her opinion in *New Statesman and Nation* (April 20, 1957) that *South of Granada* is "in many ways . . . the best thing that Mr. Brennan has done."

Gerald Brennan has also produced two volumes of autobiography, entitled *A Life of One's Own*

(Hamilton, 1962; Farrar, Straus, 1963) and *Personal Record, 1920-1972* (Cape, 1974; Knopf, 1975). The first volume narrates his life up to the age of twenty-five, while the second carries him up to 1972. *A Life of One's Own* abounds in profiles of his family and friends and charts the course of his increasing drift towards nonconformity. A reviewer for *Time* (April 19, 1963) pointed out the irony embedded in the relation between the personality of the artist and his work: "Self-love in writers is common enough, but there is no exhibitionism in the steadfast egotism of Gerald Brennan. This has the paradoxical effect of giving his superb autobiography the quality of authenticity that belongs only to the highest kind of fiction—it is his work, take it or leave it."

Written between 1966 and 1969, *Personal Record* earned Brennan ten times in royalties what his previous books had brought him combined. In preparing his memoir, which focuses on the turmoil of his private life and his struggle to become a writer, Brennan had at his disposal ample resources in the way of letters and diaries for the period ending in 1932. That may account for a certain disproportion in its autobiographical treatment and explain why Brennan briefly disposes of his stay in England in the early 1930s and developments in his life from 1939 to 1972.

The slender miscellany *Thoughts in a Dry Season* (Cambridge, 1978), a distillation of notes taken by Brennan over a lifetime, enhances his reputation as a coiner of aphorisms. Along with his observations, disquisitions, and reflections are quotations taken from Brennan's wide-foraging reading. His *pensées* on such weighty matters as love, death, religion, art, and nature not only witness to the pungency of Brennan's mind but provide further evidence of the quirkiness of his personality.

Brennan has fared less well with fiction. *A Holiday by the Sea* (Hamilton; Farrar, Straus, 1961), is a novel set in an English seaside resort in the summer of 1932 that has as its protagonist Tom Fisher, a middle-aged intellectual who has published nothing. Flanked around him are, as Brennan puts it, his "sister, a dull conventional woman for whom he once had an incestuous passion, and her husband, a doctor who slowly goes mad." A reviewer for the *Times Literary Supplement* (July 21, 1961), reported that "one reads it with sympathy and at times even with exhilaration, yet one finally lays it down with the depressed feeling of a crossword-solver whom the last clue still eludes." The theme of Brennan's other novel, *The Lighthouse Always Says Yes* (Hamilton, 1962), is anomie. Its central figure is an antihero, who like Tom Fisher, is bothered by a sense of weakness, waste, and failure. Dissatisfied with the novel, Brennan agrees with its critics who felt the main character to be "too negative."

In the spring of 1969 Brennan sold his house in Churriana and built a home some thirteen miles away overlooking the pueblo of Alhaurin el Grande. There he wrote *St. John of the Cross* (Cam-

bridge, 1973) with his companion Lynda Price Nicholson—a book that had its genesis as far back as 1947, when Brennan wrote two articles on St. John of the Cross for Cyril Connolly's distinguished literary magazine, *Horizon*. In 1969 Brennan reread the articles with the intention of publishing them again, in book form, along with a selection of St. John's poetry. He expanded the original essays, making substantial revisions and corrections. In *St. John of the Cross* Brennan unites his lifelong interest in Spain with his abiding curiosity about the nature of the religious experience, a subject that had preoccupied him when working on his stillborn biography of Saint Teresa of Avila.

In his review of *Thoughts in a Dry Season* (*New York Review of Books*, January 25, 1979) V. S. Pritchett tells how Brennan's personal presence resembles his prose: "The tall man whose glasses flash as if he were sending out signals, as he slippers about the room talking fast and softly . . . pops up between the lines of the printed page. . . . He will punctuate his talk with the most elegant of smoker's coughs and the most enticing of suggestions or gossip inuendos." Brennan, who has one daughter, married Elisabeth Gamel Woolsey in 1931; the marriage ended with her death in 1968. Following a public outcry when he left Spain in 1984 to enter a nursing home in Pinner, Middlesex, England, Brennan returned one month later to his home in

Andalusia. His British friends had believed that he wanted to spend his last days in his native country, but according to Señor Javier Torres Vela, the Andalusian counselor for cultural affairs, Brennan regretted his decision and wished to return to Spain. The Andalusian government and the town council of Alhaurin el Grande helped pay the cost of having a nurse and housekeeper look after Brennan. Richard Wigg reported in the *London Times* (June 21, 1984) that "in spite of the sales of his books in the United States and in Britain, Mr. Brennan [had] been living with little means for several years now."

Cyril Connolly anatomized the perdurable appeal of Spain to Brennan's imagination in his review of *South from Granada*: "The beauty of [the book] is that the young man who fled to these remote uplands was healed by them: he found the ancient rhythm, the beliefs, the folklore, the pagan survivals, the Virgilian poetry, the life-cycle that he had craved and he emerged with a philosophy as well as an education." In 1982 Brennan was made a Commander of the Order of the British Empire.

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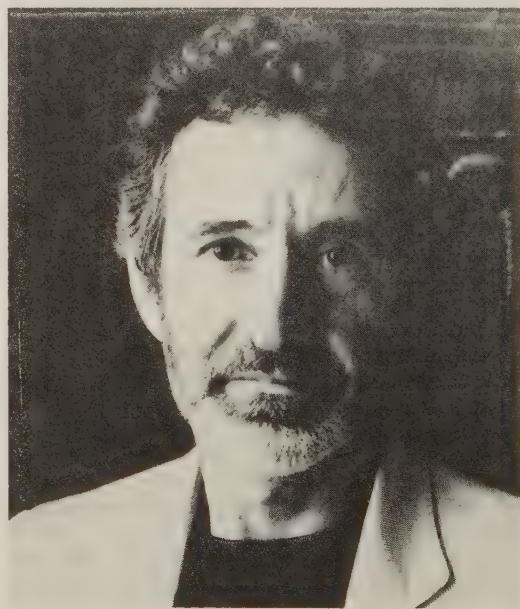
Breytenbach, Breyten

Sept. 16, 1939—Poet; painter; social activist.

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Regarded as the finest poet of his generation writing in Afrikaans, the Dutch-derived language of the majority of South Africa's white population, Breyten Breytenbach was jailed in 1975 for subversive activities aimed at overturning his country's apartheid regime. Freed after more than seven years of imprisonment, Breytenbach found he had come to the attention of an international public increasingly repelled by his government's system of racial separation and its draconian measures that are intended to prevent South Africa's black majority from coming to power. In his latest work, sardonically entitled *The True Confessions of an Albino Terrorist* (Farrar, Straus & Giroux, 1985), Breytenbach recounts how he was drawn into his captors' net, describes his years of physical and psychological deprivation, and outlines what he believes are the prospects for South Africa's future.

Breyten Breytenbach was born on September 16, 1939, in Bonnievale, western Cape Province, which is the principal wheat- and wine-growing area of South Africa. The Breytenbachs were among the early white settlers, mostly Dutch, of the seventeenth century, who called themselves Afri-



kaners. Breyten's forebears were ordinary small-town Afrikaners. His "tough old grandfather," as the author describes him in *True Confessions*, worked as a laborer on other people's farms, while his father, who had a farm in Riversdale when he

was small, also worked "with his hands: building canals, ploughing and planting, mining." Breytenbach spent part of his school years there, but the family later moved to Wellington, about fifty miles northeast of Cape Town, which he considers to be his hometown. In *True Confessions* he wrote that his eldest brother "was (is) the commander of his country's crack anti-guerrilla special unit, a brigadier-general, a trained (and enthusiastic) killer," and characterized another brother as "a reporter, fellow traveler of the [Security Police], with decidedly fascist sympathies."

Perhaps Breytenbach's alienation from his fellow Afrikaners began when, impressed by the reputation of the fine arts faculty of the University of Capetown, he decided to attend that English-language institution instead of Stellenbosch University, "the academic shrine of Afrikanerdom," as one of his compatriots, Donald Woods, once called it. There he enrolled as a student of poetry and fine arts but dropped out in 1959 and boarded a freighter bound for Europe. He traveled in several countries, supporting himself by working at odd jobs, including a stint as a cook on a private yacht off the French Riviera. In 1961 he settled in Paris, where he painted, wrote, and taught English, and where he married Yolande Ngo Thi Hoang Lien, the daughter of South Vietnam's finance minister when Ngo Dinh Diem was premier. The couple made their home on the Left Bank. After that, until he made his ill-fated return to South Africa in 1975, Breytenbach reportedly earned a comfortable living as a painter, enjoying both solo and group exhibitions of his paintings in several European cities, including Paris, Brussels, Amsterdam, and Edinburgh.

Meanwhile, Breytenbach was establishing a reputation as a poet, becoming a leading figure among the so-called *sestigers*, that generation of brilliant and innovative writers who emerged into prominence in the 1960s. His first volume of verse, *Die ysterkoei moet sweet* (The Iron Cow Must Sweat), and a volume of short stories, *Katastrofes*, both published in 1964, won him the prestigious Afrikaans Press Corps prize. In 1967 he won the South African Central News Agency prize for his second volume of poems, *Huis van die dowe* (House of the Deaf). He won the same prize in 1969 for another volume of verse, *Kouejaar* (Gangrene), and again, for the third time, in 1970 for *Lotus*. Still another volume of poetry, *Oorblyfsels* (Remnants), also appeared in 1970. *Skryft* (Sky/Write), published in the Netherlands in 1972, received the Van der Hoogt prize.

The sources of Breytenbach's inspiration are varied. In his poems he evokes the distinctive landscape of South Africa and mines his memories of his homeland. Writing in *World Literature Today* (Winter 1978), André Brink, an Afrikaner writer who has known Breytenbach since 1964, said the poems in *Kouejaar* are "stimulated by sources as divergent as Senghor and Lorca and Neruda, the meditations of St. John of the Cross, and the strident songs of Black Consciousness; above all, by

the poet's long immersion in Buddhism, both Tantric and Zen." His verse is also noted for its indelible visual imagery: as Brink noted, "one is never allowed to forget that this is a painter at work." Breytenbach's largely visual imagination, suffused with the fantastic, surreal, and the mystical, suggested to Brink the paintings of Hieronymus Bosch, whom he considers to be another pervasive influence on Breytenbach's work. Brink also perceived a link between Breytenbach's poetry and the cadences of Lorca, the South American poets, and the *négritude* writers. David Caute, on the other hand, called those affinities "derivative postures" that betray a "vast and vulgar eclecticism" and viewed Breytenbach as "an Afrikaner Beat" (*New Statesman*, October 3, 1980).

Breytenbach's involvement in anti-government activity may well have originated in his abortive attempts to claim the prizes he won in 1967 and 1969. He was aware that he could face arrest in South Africa for having violated his country's Immorality Act by marrying a nonwhite woman, and the government's refusal to give his wife a visa affected him profoundly, and only exacerbated his disenchantment with the regime. When in 1973, another collection of his poems, *Met ander woorde* (In Other Words), was published in South Africa, Breytenbach and his wife were finally granted three-month visas. After receiving a rapturous welcome, he not only told a conference of Afrikaner writers in Cape Town that they were doomed to destruction through self-isolation but also openly appealed to them to "do something." Taking a dim view of his exhortation, the authorities told him not to come back. That "sentimental" journey back to his homeland after his twelve years of exile in Paris, found expression in a mixture of poetry and prose published, in a censored version, in South Africa in 1976, when he was already in prison, as '*n Seisoen in die Paradys*, the title of which, "*A Season in Paradise*," is a word play on Rimbaud's *Une saison en enfer* (A Season in Hell). It appeared in 1980 in English translation as *A Season in Paradise* (Jonathan Cape; Persea Books).

By this time, Breytenbach was, by his own account, giving "allegiance and support" to the outlawed African National Congress (ANC), which black African countries consider to be the representative of South Africa's black majority. In addition, he had founded, with a few fellow South Africans in exile, Okhela, an organization that would help militant whites obtain basic training abroad so that they could carry on the struggle against apartheid clandestinely on their return to South Africa.

It was thus to fulfill a commission that Breytenbach entered South Africa illegally in 1975 to recruit two trade unionists, one black and the other white, to establish an office in Europe and channel money from there to black trade unionists in South Africa. "It was not my idea to go down there," he says, "but I had to submit myself to the majority decision to do so." With his beard shorn, and traveling on a forged French passport, Breytenbach arrived

in Johannesburg at the end of July as "Christian Galaska" and proceeded to Cape Town. As a secret agent, Breytenbach performed no better than one might expect of a poet. Without his knowing, the South African security agents were aware of his trip in advance, kept him under surveillance for some time, and finally arrested him as he was boarding a plane for his return flight to Europe. As Joseph Lelyveld commented a decade later, in the *New York Times* (February 10, 1985), "he must have been one of the most improbable and transparent undercover men in history."

Breytenbach was held under the Terrorism Act, which allows indefinite detention without trial and without access to counsel, family, friends, or appeal. Under the charges presented in court in November, which carried a possible death penalty, he was accused of being a party to a conspiracy to overthrow the government (along with four other alleged co-conspirators not present at the trial) and of eleven other illegal acts under the Terrorism and Suppression of Communism laws. Subsequently, according to André Brink, the documents supporting the charges somehow "miraculously disappeared."

In exchange for the prosecution's promise to seek only the minimum sentence of five years and to free all others arrested, Breytenbach agreed to plead guilty, to forgo a political defense, to read an apology for "the ridiculous and stupid things [he had] done," and to apologize to Prime Minister John Vorster for "an insulting poem which was addressed to him" (in which Breytenbach referred to Vorster as a "butcher." That abject humiliation was to no avail, however, for the judge—there was no jury—sentenced him to nine years in prison. Breytenbach's cooperation with the prosecution evidently led to a break with friends abroad. He wrote in *True Confessions*: "Institutionalized friends in the liberation movement . . . dropped me as an embarrassingly hot potato the moment I was caught, and they now avoid me like the plague."

Following his conviction, Breytenbach was incarcerated in the maximum security section—"Beverly Hills," in prison parlance—of the Pretoria Central prison complex. He spent almost two years in solitary confinement in two different cells, one of which was only nine feet long, six feet wide and twenty-two feet high. In *True Confessions*, he recalls how he was driven to hallucinations, one of the effects of long-term isolation, imagining that he shared the cell with another imprisoned writer, Dostoevski. A constant imaginary companion was Don Espejuelo (Sir Mirror), a sardonic old Spaniard who criticized his poetry and who scoffed at his views on books, painting, music, films, and the arts in general.

Breytenbach received permission to write—though not to paint—in jail, provided that all his works were turned over to the authorities. *Voetskrif* (Footscript), consisting of poems written in prison, was published in 1976 and received a prize from the Perskor newspaper group. Writing in *World Literature Today* (Spring 1977), Barend

J. Toerien compared that work to Ezra Pound's *Pisan Cantos* (significantly, it contains a poem addressed to Pound). According to Toerien, the volume "invokes some other poet bunglers who ran afoul of the system (Mandelstam, Villon, Lorca)." The price he paid for publication was relatively light: one poem was deleted, and Breytenbach had to dedicate the work to the security officer in charge of his case. *Blomskrif* (Flower Writing), a selection of his earlier poetry, was published in 1977.

Although the South African authorities forced Breytenbach to write under trying circumstances, they allowed the publication of all his works, including *True Confessions*, which in somewhat censored form, was circulated by an alternative press. J. M. Coetzee, the South African novelist, wrote in the *New Republic* (March 11, 1985): "There is a certain interest . . . to see Breytenbach as the bearer of a talent that he cannot, despite himself, betray; and to view his politics as an aberration that does not touch his poetic soul. . . . He is a poet, moreover, whose emotional makeup includes those feelings of passionate intimacy with the South African landscape, which, Afrikaners like to think, can be expressed only in Afrikaans and therefore . . . can be expressed only by the Afrikaner."

In the meantime, Breytenbach's plight was increasing interest in his work abroad. English translations of his poetry appeared in Canada as *Sinking Ship Blues* (Oasis Publishers, 1977), and in Great Britain as *And Death as White as Words* (Rex Collings, 1978), and *In Africa Even the Flies Are Happy: Selected Poems, 1964-1977* (John Calder, 1978). In 1977 he received an international award, the Prix des Sept, that provided funding for the translation of his works into French, English, Dutch, Spanish, Portuguese, and German, some of them for the first time.

In May 1977 Breytenbach was again put on trial, this time under the Terrorism, Prison, and Riotous Assemblies acts on charges of seeking the violent overthrow of the government through a vast scheme of terrorism. He recalled that he was "in such a bad state that [he] would have pleaded guilty to anything to get it over and done with." However, the lawyers retained by his wife and consulted by her on a daily basis, succeeded in discrediting the testimony of the guard whom Breytenbach had allegedly recruited. He was acquitted of all charges except that of smuggling letters and drawings, for which he was fined the equivalent of \$50.

After that ordeal, Breytenbach was transferred to Pollsmoor Prison in Cape Town. He was again placed in maximum security quarters, but Pollsmoor turned out to be a virtual country club compared to "Beverly Hills." He "enjoyed" a cell normally holding sixteen prisoners with two (barred) windows that actually faced the outside and offered a view of the sky. Here, in contact with other prisoners for the first time, he learned that racial discrimination in South Africa is the rule in, as well as outside, prison. Black and Colored prisoners receive a diet inferior to that given to whites, and

when facing the gallows, the condemned white prisoner gets a whole chicken for his last meal, while the black receives only half of one. "On average about seven a week are hanged," Breytenbach told Donald Woods, "and you hear it all, every week, hear them walking to the gallows, always singing, usually in Xhosa or Zulu. . . . Then you'd hear, muffled in the distance, the thud of the trapdoor, the instant of death. But the singing would go on to the end." Deprived of the privileges of his race, Breytenbach came to feel that he was no longer really white but "an albino in a white land."

Finally in December 1982 Breytenbach was suddenly released from prison and following a brief visit with his father, was allowed to fly to Paris. Weeks later, he spoke to Donald Woods of his first impressions of freedom. "I couldn't get used to things on the walls, like pictures and ornaments," he said. "I kept opening doors and leaving them open—the joy of an open door, to walk through whenever you like. . . . Colors overwhelmed me. . . . And the voices of children—I hadn't heard the voice of a child for seven years. To see the stars at night! And the moon!"

In assessing South Africa's future, Breytenbach wavers between hope and despair. From his experiences abroad, he has come to believe on the one hand that the principal black liberation movement, the African National Congress, is controlled by the Communist party and once installed in power, could be as totalitarian as the present regime, though "minus the racism." White fears of retribution could, he believes, become a self-fulfilling prophecy. At other times he displays more optimism, as when he told the *Washington Post* interviewer James Conaway (February 9, 1985): "Your average South Africans—brown, black, or white—have been rubbing shoulders for so long that we've worked out, in spite of ourselves, a kind of accommodation. . . . We're going to really contribute to mankind."

For a time, Breytenbach no longer considered himself to be an Afrikaner and regarded Afrikaans as a language of "oppression and humiliation." He planned, at least tentatively, to write mostly in French and English. *The True Confessions of an Albino Terrorist* is said to have been dictated in English into a tape recorder, but Coetzee believes that Breytenbach was "translating, and sometimes mistranslating," from an Afrikaans original. *Mouir*, a collection of thirty-eight pieces written during his prison years, appeared in South Africa in 1983 in an edition partly in English but mainly in Afrikaans. It was published in the United States in 1984 as *Mouir: Mirrornotes of a Novel* (Farrar, Straus & Giroux). The title is a play on the French words *mourir* (to die) and *miroir* (mirror). An assemblage of stories, parables, and meditations, *Mouir* rings surrealistic changes on the themes of death, solitude, and liberty, with a recurrence of such familiar images of Breytenbach's prison poetry as the mirror, the labyrinth, and the minotaur.

Breytenbach emerged from prison gaunt from his ordeal. He is a bushy-haired, craggy-featured man, with deep-set eyes and a salt-and-pepper beard, who considers himself a painter first, not a poet. "A poet is not a profession," he told *New York Times* (February 10, 1985) interviewer Anne Temblay in a Paris café. "It's something that happens to you every once in a while. So what do you do between one poem and another? I paint." At the time of the interview, he was giving equal time to writing, with two volumes of poetry, two collections of essays, and one of miscellaneous prose in the works. His prison experience has scarred him forever. "Freedom to me is like stolen moments," he says. "Occasionally, I nip around the corner and have a long swill of freedom."

To the astonishment of those familiar with his purgatorial experiences in his native land, Breytenbach returned to South Africa from his four years of exile in the spring of 1986, shortly before the American publication by Farrar, Straus & Giroux of his most recent book with the self-explanatory title of *End Papers: Essays, Letters, Articles of Faith, Workbook Notes*. He came back to Pretoria on April 13 to receive the Rapport Prize for Literature, sponsored by *Rapport*, an Afrikaans newspaper and carrying a cash award of \$7,500, but more important, because, in his words, he is "irrevocably tied to Africa" and identifies "with the liberation struggle of the South Africans." Breytenbach was awarded the prize for a book of poetry, *YK*, that he wrote while in prison. But after only a three-week stay, he returned to his exile in Paris.

In his acceptance address Breytenbach reminded his fellow Afrikaners of their contribution to the world's rich "spiritual heritage": "Erecting and enthroning racism as an ideal state and then, as a sacrament to this idolatry, apartheid." He warned them that they were headed down the road to civil war and that the challenge of the future is that of change, "the heroic example of a South African people ridding themselves, with their own means, depending only upon themselves, of racism and exploitation."

As for his fealty to Afrikaans, Breytenbach once said during a Paris interview: "I'd never reject Afrikaans as a language, but I reject it as part of the Afrikaner political identity. I no longer consider myself an Afrikaner. Actually, I prefer to consider myself a citizen of the world. I feel at home in Paris. I'm a Parisian! But Afrikaans—I've long felt there was hope for it only if it were used in resistance to apartheid, but I think it is now too late. For blacks, it is a denial of reality and a humiliation."

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Brody, Jane E(llen)

May 19, 1941- Science writer. Address: b. c/o New York Times, 229 W. 43d St., New York City, N.Y. 10036

Much of the credit for nudging Americans into a growing acceptance of the idea that diet and lifestyle can have a strong influence on health is due to the journalist Jane E. Brody. As a columnist for the *New York Times* and *Family Circle* magazine and as author of several books, Miss Brody translates technical material about medical subjects into the language of the average reader, whom she provides with reliable and easy-to-understand information. Her writings reflect her knack for guiding people to take an active role in promoting their own good health by helping them to put the latest scientific research findings to work in their daily lives. Since its inception in the *New York Times* in 1976, her *Personal Health* column has covered both psychological and physiological topics, ranging from how to cope with anger to considering the advisability of routine tonsillectomies. Nutrition, and in particular the wisdom of a high-carbohydrate, low-fat, low-sugar, low-salt, and moderate-protein diet, is a special concern of hers and a major subject of her writings.

Jane Ellen Brody was born in Brooklyn, New York on May 19, 1941, the daughter of Sidney Brody, a lawyer and civil servant, and Lillian (Kellner) Brody, an elementary school teacher. The family, which included a younger brother, Jeffrey, lived near Brooklyn's Prospect Park, not far from where she still makes her home. As she told Sybil Steinberg in an interview for *Publishers Weekly* (October 18, 1985), she grew up in "a truly liberated household." Although as a child she was often exposed to typically Eastern European-style foods

with an emphasis on butter and chicken fat, principles of good nutrition were important to her family. "My father always had a passion for certain healthy things," she recalled. "Fresh fruit in every season, and dark bread. We ate oatmeal in winter and shredded wheat in the summer."

At James Madison High School in Brooklyn, Jane Brody participated in a variety of extracurricular activities, including being a "booster," or cheerleader, and she served as president of the school's ARISTA organization. She remembers with special fondness working during her senior year as editor of the school newspaper. But her teenage years were also marred by sadness. One month before she graduated from high school, her mother died of ovarian cancer, a disease that had been diagnosed less than a year earlier. Three years before, her maternal grandmother had also succumbed to cancer. As Jane Brody has said, her "personal experiences with cancer made a tremendous impact" on her and greatly influenced her lifestyle. "I might have responded with fear, avoidance, ignorance, and a sense of inevitability," she has recalled. Instead, she "chose the path of information and action," determined to preserve her own health and that of her family.

After graduating from high school, Jane Brody enrolled in the New York State College of Agriculture at Cornell University, where she majored in biochemistry. Her lifelong interest in science first became apparent when at the age of four she announced her intention to become a veterinarian. Over the years that goal was modified, and at college she originally planned to prepare for a career as a research scientist. Two experiences helped to channel her talents in a different direction. The first one grew out of her feeling of being "lost" and "not integrated into the Cornell community." A suggestion from a psychologist that she join the staff of the *Cornell Countryman*, a school magazine dealing with scientific and agricultural research, enabled her to resolve that problem and sparked her interest in a career in journalism as well.

The second experience involved research work as a National Science Foundation fellow one summer at the New York State Agricultural Experiment Station in Geneva, New York. It was then that she decided that full-time laboratory work was not to be part of her future. As she told Sybil Steinberg in the *Publishers Weekly* interview, "What was fun for ten weeks, when projected to ten years was not so enticing. I could see myself shortly talking to test tubes." As editor of the *Cornell Countryman* during her senior year, Miss Brody made a firm decision to pursue journalism as a career. "One day I said, this is what I really love, finding out what other researchers are doing," she told Edwin McDowell of the *New York Times* (September 20, 1981). Consequently, she enrolled in journalism classes in addition to her science courses. She graduated with a B.S. degree in biochemistry in 1962, as the top female student in her class.

In the fall of 1962, Miss Brody entered the University of Wisconsin for a one-year graduate program in journalism under a science writing fellowship and was assigned to cover news about the university's medical school. The large file of newspaper clippings that she amassed during the year, together with the M.S. degree in science writing awarded to her in 1963, helped her to obtain a job as a reporter with the *Minneapolis Tribune*. Although the work did not directly involve science writing, the editors permitted her to focus on science. But two years as a general reporter convinced her that there was not enough science writing connected with her job, and she left Minnesota in 1965 for New York City, where she was hired by the *New York Times* as a full-time science writer, specializing in medicine and biology. Her background provided a unique combination of qualifications for the position. "I was well schooled in my subject, and I had hands-on daily journalism experience, covering everything from murders to programs in city parks," she recalled in the *Publishers Weekly* interview.

After working for eleven years as a science writer for the *New York Times*, Jane Brody was asked to write a "Personal Health" column, which made its debut on November 10, 1976 in the new weekly "Living Section" of the newspaper. The first "Personal Health" column under the Jane E. Brody byline dealt with jogging, a favorite exercise of hers, and was written in a style and tone that have since become familiar to her readers over the years. In her articles, Miss Brody demonstrated an adeptness in selecting topics, explaining up-to-date research findings in direct, clear-cut language, and presenting all sides of controversial subjects. In dealing with questions on which it appeared that years of study would be needed before a definite answer could be known, she relayed to her readers advice gleaned from experts regarding sensible guidelines to be followed in the meantime. Miss Brody handles technical material in a down-to-earth fashion and cites her own personal experiences or those of her family and friends. As of 1985, her syndicated column appeared in more than 100 newspapers.

According to Len Albin, writing in *50 Plus* (March 1984), Miss Brody receives ten times more mail from readers than any other writer for the *New York Times*. Many people, including physicians, express their thanks for her succinct clarifications of puzzling medical subjects. Doctors often photocopy her columns for their patients. Readers write to her to suggest subjects to be discussed in future columns. Additional ideas come from friends, and sometimes news events inspire her writing. Physical burnout, death of a pet, hives, sleeping habits, teenage pregnancy, breast cancer, leukemia, stomach pains, the phenomenon of AIDS, yawning, and hundreds of other health concerns have come under Miss Brody's scrutiny, and her subject matter seems virtually inexhaustible. To keep abreast of current research findings she reads stacks of medical journals and other litera-

ture written for doctors, and she keeps a file of important articles. Miss Brody does all of her own research work for her articles and books.

The key components of the Brody philosophy for maintaining health are good nutrition, regular exercise, and prevention of stress. Over the years many aspects of those topics have been explored in her "Personal Health" columns. When a research breakthrough nails down a new fact, Jane Brody is quick to interpret the data for her readers. Long before a ten-year study conclusively proved a definite link between low-cholesterol levels and the prevention of heart attacks, her readers were well aware of recommendations issued by the American Heart Association, urging limits on intake of foods containing cholesterol and fats, especially the saturated kind. They also learned that research findings were pointing to a healthy diet as one that featured a high intake of complex carbohydrates, a moderate intake of proteins, and a reduction in the consumption of fat, sugar, and salt. Her column taught readers why rice, pasta, potatoes, bulgur, kasha, couscous, millet, fruits, and vegetables—especially such legumes as peas and beans—were considered healthful foods. It also provided tips on how to incorporate them into a daily eating plan while cutting down on quantities of less desirable foods.

Jane Brody recommends that red meat should be eaten no more than three times a week and then only in small portions. Her dedicated readers have learned to treat meat as a "condiment," or side-dish, rather than as the centerpiece of a "good square meal." Unlike some of the more radical nutritionists, she does not brand meat as a complete "villain," explaining that it is "an excellent source of top-quality protein, vitamins, and minerals, especially the B vitamins and iron." Her realistic recognition that people are not going to revamp their eating habits overnight, and her gradualist approach toward improving the American diet, account, in part, for her popularity. Her nutritional standards even allow for an occasional "no-no," as long as a person's day-to-day diet is a beneficial one. In fact, she personally admits to one abiding food "passion"—for ice cream—and she looks forward to an annual treat of pumpkin soup with a dollop of whipped cream, or Russian pancakes, known as *blinis*, that are made with butter.

One reason why Jane Brody has such a thorough understanding of the intricacies of changing food consumption patterns is that she herself once lost nearly forty pounds. She took off the extra weight slowly, over a two-year period beginning in November 1965, not by adhering to a strict diet, but by making fundamental changes in the types and quantities of food she selected. An intimate knowledge of what it takes to adhere to good habits where food is concerned prompts her to address situations that other writers might not consider. For example, she has formulated guidelines for eating healthful foods while traveling and dining at restaurants, or as a guest in someone's home.

In addition to changing her eating habits, Jane Brody began an exercise program in the 1960s, following a regimen that she continues to maintain. "Exercise gives me energy, so I sleep less," she told Margaret Sheridan of the *Chicago Tribune* (October 15, 1981). She wakes up at about five every morning for a four-mile jog or a ten-mile bicycle ride. In the evenings she often takes a two-mile swim at a pool. She also enjoys playing tennis and skiing, and she attributes the high energy level that allows her to work ten to twelve hours a day to her exercise routine. "There is no question that I could not get through my daily life without it," she told Len Albin, as quoted in *50 Plus*. Her schedule often includes lectures, requiring her to spend time in hotels away from home. On those occasions she tries to make reservations in hotels with indoor swimming pools and continues her jogging whenever she happens to be.

Jane Brody cautions against making sudden changes in a sedentary lifestyle or being only a "weekend athlete." Her thorough coverage of the subject was apparent in her 1985 *New York Times* series of three articles about physical fitness, the last of which emphasized ways to reduce risks that might arise from exercise. In addition to providing safety information, she pointed out that "exercise is not a substitute for changing those aspects of your life—such as smoking, eating a high-fat diet, being overweight, or working under undue stress—that increase your risk of heart attack and sudden death." For help in selecting an exercise she advises readers to pick a childhood activity that they enjoyed and to consider cost, convenience, and how easily a particular exercise fits into a daily schedule.

While exercise is her primary weapon against stress, from time to time Miss Brody writes about other effective strategies. In a "Personal Health" column in January 1984, she revealed that she had been subject to headaches since her early teens and that only recently, at age forty, did she learn that they were caused by TMJ (temporomandibular joint) syndrome. Such prosaic treatments as relaxing her jaw and telling herself at bedtime that she would wake up if she were grinding her teeth were effective in relieving the condition. Other possibilities that she mentioned in the article for treating TMJ and stress in general are biofeedback, hypnosis, yoga, meditation, brief psychotherapy, and even acupuncture.

While maintaining a full-time position at the *New York Times* and writing eight or ten "Healthwise" columns a year for *Family Circle* magazine, Jane Brody has managed to write five books. The two volumes detailing nutrition and fitness principles, *Jane Brody's Nutrition Book* (1981) and *Jane Brody's Good Food Book; Living the High-Carbohydrate Way* (1985), both published by W.W. Norton, are considered companion volumes. Critics praised the nutrition guide as a "masterful job" of describing a healthful way of eating, and it was on the bestseller list for twenty weeks. The follow-up volume really consists of two books in one.

In the first section, sound rules of good nutrition and an extensive description of starchy foods, some of which are little known, or underappreciated for their health value, are presented. There are also chapters advising the cook how to equip a kitchen, how to stock a larder, how to shop, and how to cook efficiently, as well as a chapter entitled "Exercise; A New Dietary Requirement." The second section of the book contains more than 350 recipes, personally culled and modified by Miss Brody and approved by her informal network of tasters, namely her family and friends.

Jane Brody insists that food must not only meet high-carbohydrate and high-fiber standards while keeping fat, sugar, and salt content low, but that the food must "taste good—not just okay, but really good." Craig Claiborne praised the *Good Food Book* as "the ultimate, readable, understandable, practical and useful book on how to live sensibly and well." Other books by Jane Brody are *Secrets of Good Health* (Popular Library, 1970), which she wrote with her husband, Richard Engquist; *You Can Fight Cancer and Win* (Quadrangle/N.Y. Times Book Co., 1977), cowritten with Dr. Arthur I. Holleb; and *Jane Brody's The New York Times Guide to Personal Health* (Times Books, 1982). In the fall of 1986 she made her debut on public television with a ten-week series of health-oriented cooking shows, produced under the guidance of the Center for Human Nutrition at the University of Texas.

Jane E. Brody's trim five-foot, 105-pound figure is a good advertisement for the lifestyle that she promotes. The brown-haired, brown-eyed dynamo, who has been known to whip up a batch of muffins while responding to questions posed during a telephone interview, counts cooking, gardening, and listening to chamber music among her recreational pursuits. She has received many awards for her writing. In a satirical article for *Harper's* (May 1982), Art Levine dubbed her "Calamity Jane" because of her "constant vigilance against the enemies of the body."

Jane Brody shares a Brooklyn townhouse with her husband, Richard Engquist, a theatre lyricist, whom she married on October 2, 1966, and their teenaged twin sons, Erik and Lorin. In some ways, her writing has become a family affair. Her husband typed the manuscript for the first nutrition book and was so influenced by it that he changed his eating style and lost twenty-six pounds. Some time ago the family adopted the high-carbohydrate way of eating, and even the teenagers have expressed preference for their mother's multigrain pancakes over "so-called normal pancakes." In their household, when someone asks what's for dinner, it is understood that they are wondering whether "pasta, rice, or beans," rather than meat, will be the star attraction.

References: *Chicago Tribune* I p26 O 15 '81 por; *50 Plus* p29+ Mr '84; *N Y Times Bk R* p42 S 20 '81 por; *Pub W* 228:65+ O 15 '85 por; *Contemporary Authors* vol 102 (1981); *Who's Who in America*, 1984-85



Brown, Rita Mae

Nov. 28, 1944– Author; social activist. Address: c/o Julian Bach Literary Agency, 747 Third Ave., New York City, N.Y. 10017

The writer Rita Mae Brown, who began her career as a radical feminist activist, ideologue and celebrator of sexual “outness” in the 1960s, became an underground luminary with the small-press hardcover publication in 1973 of her first novel, *Rubyfruit Jungle*, the loosely autobiographical ribald chronicle of the coming of age of a gutsy Southern lesbian. She entered bestsellerdom when Bantam Books issued that cult classic in paper in 1977, and she maintained her popularity in the mass market with the subsequent novels *Six of One* (1978), a fictionalized personal family history, *Southern Discomfort* (1982), a tragicomedy hinging on rigid racial and class distinctions in the old South, *Sudden Death* (1983), a look into life on the women’s professional tennis tour, and *High Hearts* (1986), a gender-bending but heterosexual Civil War love story. Miss Brown tries “to write books that will stretch” her, that “will be funny, or at least partly,” and that will be “about people surviving, and sometimes triumphing.” “Classifying fiction by the race, sex, or sex preference of the author is a discreet form of censorship,” she asserted in an article she wrote for *Publishers Weekly* (July 15, 1983), and she told an interviewer for the same publication (October 2, 1978): “Next time anybody calls me a lesbian writer I’m going to knock their teeth in. I’m a writer and I’m a woman and I’m from the South and I’m alive, and that is that.”

Rita Mae Brown was born on November 28, 1944 in Hanover, Pennsylvania, near the Maryland border. The child of “illegitimate parents,” as she puts it, she was adopted in infancy by Ralph

Brown, a butcher, and Julia Ellen (Buckingham) Brown, a bakery and silk mill worker, a couple who had four natural sons. “The first eleven years of my life I lived almost on the Mason-Dixon line, and then we went down to [Fort Lauderdale] Florida,” Miss Brown recounted in an interview with Leonore Fleischer for *Washington Post Book World* (October 15, 1978). “It was wonderful drawing from both cultures. Dad was Amish, actually a Dunkard—it’s the agrarian mentality, slightly more modernized. They drive cars but paint them black. Mother was Southern, from Maryland, so I had both cultures inside the house as well as outside.”

Rita Mae Brown’s father died when she was fifteen; her mother lived to be eighty-three. The mother, along with the mother’s sister, Mary, exerted the stronger formative influence on her. “I grew up with these two almost mythical figures around me,” she told Leonore Fleischer, “my mother and my aunt, who didn’t give a rat’s a— what anybody thought. . . . We were so poor, who cares what poor people do?” Her mother in particular “taught [her] survival skills, like to watch what people do and not pay attention to what they say.”

At Fort Lauderdale High School, Brown won academic and athletic prizes, but she “never let anyone else know [she] was doing well. I wasn’t one of those squeaky-clean kids . . .,” she told Karen Jackovich of *People* (April 26, 1982). “I was very social.” From the age of fifteen she “was open to loving anybody,” and her “pansexuality,” mixed with civil rights activism, led to her dismissal from the University of Florida during her sophomore year there. Confronted by an officer of her sorority for socializing with “nigras” and asked if she would “want to marry one,” she angrily replied, “I don’t care if I fall in love with a black or a white or a man or a woman or an old or young person. I just care that they have a good heart.” Within an hour, she said, she was in the dean’s office being told that she was “a neurotic and a lesbian and demented.”

In the summer of 1965 Brown hitchhiked to New York City, where she supported herself for some time as a waitress. On a scholarship, she studied English and classics at New York University, where she took a B.A. degree in 1968. Her senior thesis was a study of metaphor in Aristophanes’ comedy *The Birds*. Aristophanes was among the three writers who most influenced her, the others being Euripides and Mark Twain. She told Jean W. Ross in an interview for *Contemporary Authors*: “When I doubt, I return, always to Athens, fifth century B.C. My next stop-off point is Rome, roughly 33 B.C.”

In 1968 Miss Brown also received a certificate in cinematography at the School of Visual Arts in Manhattan. After working for a year as photo editor at the Sterling Publishing Company in New York City, she moved to Washington, D.C., where she lectured in sociology at Federal City College (1970–71) and was a research fellow at the Institute for Policy Studies (1971–73). In 1971 New York University Press published two books by Miss Brown, the translation *Hrotsvitha: Six Medieval*

Latin Plays and the poetry collection *The Hand that Cradles the Rock*. Reviewing *The Hand that Cradles the Rock* in the *Hudson Review*, William H. Pritchard credited the poet with reviving "the Victorian tradition in American verse," but Miss Brown has said that she has not consciously been influenced by any Victorians except Charles Dickens.

While studying at New York University, Rita Mae Brown joined with other homosexual students in forming the Student Homophile League. Discovering oppressive sexist attitudes among male homosexual activists, she soon began to focus her attention on women's liberation and devote her energy to the "street-organizing" of women in general and lesbians in particular. With Jane Arnold, she opened the first women's center in New York City, on the Lower East Side, and she became one of the early members of the National Organization for Women (NOW), the large mainstream women's civil rights organization founded by Betty Friedan, which was at that time working primarily to end job discrimination.

Rita Mae Brown rose quickly in the NOW hierarchy, becoming national administrative coordinator in addition to editor of the New York branch's newsletter, but she was not comfortable in the organization. Her prankishness did not jibe with NOW's staid stance, and her outspokenness against the double discrimination experienced by lesbians, and for the recognition of lesbian members, put her increasingly at odds with the organization's policy at that time of downplaying the controversial lesbian issue lest it alienate the moderate membership and damage NOW's effectiveness in lobbying legislators and government officials and influencing the public. In January 1970, after several attempts had been made to silence her, she was forced to resign from NOW. Her resignation coincided with the publication of the last issue of the New York newsletter under her editorship, which editorialized against the NOW leadership for ignoring racism, sexism, and class discrimination within its own organization. Betty Friedan later apologized to Miss Brown for the forced resignation.

Her departure from NOW marked the beginning of Rita Mae Brown's period of absolute lesbian separatism, from the general women's movement as well as the male homosexual movement. Shortly before leaving NOW, she helped to found Redstockings, a radical feminist group that organized consciousness-raising sessions in New York City. Afterwards, while still in New York, she cofounded the group Radicalesbians and contributed to the drafting of its manifesto, "The Woman-Identified Woman," an essay that defined lesbianism as a political act. In Washington, she was a member of the Furies, a lesbian separatist collective that published a newspaper of the same name promoting the ideology that lesbianism was essential to liberation from male power. The political essays that she contributed to such journals as *Rat*, *Quest*, and *The Furies* were later collected in *A Plain Brown Rapper*, published by Diana Press in

1976. Diana Press also published her second collection of poems, *Songs to a Handsome Woman* (1973).

At the urging of her friend the actress Alexis Smith, Rita Mae Brown abandoned the "fog" of feminist polemics and began doing the creative writing that had been "gnawing at [her] insides trying to get out." Her first fictional creation was Molly Bolt, the sassy and joyfully sexy young heroine of her novel *Rubyfruit Jungle* (the title refers to female genitalia), a picaresque odyssey in which vulgarity is leavened by humor and poignancy. Like the author, Molly is born illegitimate in southern Pennsylvania and grows up precocious and defiant in Florida. Expelled from college for having an affair with another female student, Molly moves to New York City and its lesbian subculture and to a career in filmmaking.

Rejected by the major publishers, *Rubyfruit Jungle* was issued by Daughters, Inc., a small women's press, in 1973. Distributed through counterculture bookstores and by mail and promoted by word of mouth, it became a cult phenomenon, with hardcover sales of 70,000. Bantam Books, the biggest of the major paperback houses, bought the reprint rights for \$250,000 and published a mass-market edition in 1977. (The Bantam cover summed up the message of the novel as, "Being different isn't so different.") The paperback immediately made the best-seller lists, and in successive printings over the following years it sold more than a million copies.

Many critics compared *Rubyfruit Jungle* to the coming-of-age novels of J. D. Salinger and Mark Twain. "Imagine, if you will, Tom Sawyer, only smarter; Huckleberry Finn, only foul-mouthed, female, and lesbian, and you have an idea of Molly Bolt," Shelly Temchin Henze wrote in *New Boston Review* (April-May 1979). In Miss Henze's view, the plot of the novel is basically that of the "classic American success story": it is "not about revolution, nor even particularly about feminism," but about "standing on your own two feet" and "creaming the competition." Miss Henze recognized the special twist in *Rubyfruit Jungle*, however: "While American heroes may occasionally be women, they may not be lesbian. Or if they are, they had better be discreet or at least miserable. Not Molly. She is lusty and lewd and pursues sex with relentless gusto." Rita Mae Brown attributed the popularity of *Rubyfruit Jungle* to its theme of "resilience and overcoming adversity," which "people understand . . . whether they're straight or gay."

After the success of *Rubyfruit Jungle*, Rita Mae Brown's second book of fiction, *In Her Day* (Daughters, Inc., 1976) was a disappointment, an attempt at a novel of ideas that met with commercial and critical failure. The exchange of ideas is sparked when the heroine, Carole Hanratty, a middle-aged art historian and "in-the-closet" lesbian of poor Southern background, meets Ilse, a young lesbian activist from a Boston Brahmin family who is working as a waitress at the Mother Courage restaurant in Greenwich Village. The plot is rounded

out by the heroine's friendship with Adele, a wealthy black woman.

Rita Mae Brown returned to the mass market with *Six of One* (Harper & Row, 1978), a warm, garulous, and often broadly funny novel based on the lives of her grandmother, her mother, and her aunt—spunky, wise, and witty women all. Set in a small southern Pennsylvania town, the book begins in the near future and flashes back to 1909 in relating the story of three generations. "The author explores the town's cultural psychology like an American Evelyn Waugh, finding dignity and beauty without bypassing the zany and corrupt," John Fludas observed in the *Saturday Review* (September 30, 1978).

In the mid-1970s Rita Mae Brown was still a high-echelon political activist with the National Gay Task Force and the National Women's Political Caucus. She was at that time living in Cazenovia, New York and teaching part time at the Women Writers Center there while working "very hard" at the typewriter, as she told Carole Horn in an interview for the *Washington Post* (October 24, 1977). "I don't have time to waste," she said. "I have a list next to my typewriter of all the books I want to write during the next ten years, with the titles already picked out." She was in the process of reducing her political activities in order to concentrate on her writing and "to take care of [herself] a little" for a change, and she was contemplating buying land in Charlottesville, Virginia on which to live, work, and grow crops—to foil agribusiness. "Food is political," she explained, "and things are going to get worse."

Moving to Charlottesville in 1978, Miss Brown at first shared a house there with the actress and writer Fannie Flagg, with whom she had a business relationship. In August 1979 she met the young world-class tennis player Martina Navratilova, and a few months later the two moved into a mansion on a \$675,000 twenty-acre estate on the outskirts of Charlottesville. They lived together until April 1981, when Miss Navratilova broke off the relationship and moved to Dallas to share an apartment with the basketball player Nancy Lieberman, whom she described as a "straight" friend. Regarding Martina Navratilova and her departure, Rita Mae Brown told Karen G. Jackovich in the *People* interview: "She was probably my first real love. . . . I was hurt terribly. Instead of pretending I was big and strong, I sobbed for six months."

Rita Mae Brown's fourth novel, *Southern Discomfort* (Harper, 1982), is set in Montgomery, Alabama in 1918. Through the eyes of two local prostitutes, it tells the story of Hortensia Reedmuller Banastre, a beautiful, aristocratic white matron who falls in love with a young black man but cannot bring herself to run away with him. When she bears his child, she passes the black baby off as her maid's. Annie Gottlieb, who reviewed the novel in the *New York Times Book Review* (March 21, 1982), saw in it "a grown-up novelist's insight that every freedom must be understood within the bounds of a shared social structure that can, if

stretched, yield painful renewal; if shattered, tragedy."

Critics mystified by the absence of Rita Mae Brown's characteristic wit, comic vitality, and relaxed style in *Sudden Death* (Bantam, 1983), a novel about the women's tennis tour, were either not aware or did not believe that the author wrote it by dint of will, out of obligation to her late friend Judy Lacy, a tennis reporter for the *Boston Herald*. She explained to Shane Snowdon, the editor of *Sojourner* (May 1986), why it is the least favorite of her books: "I never felt it was mine. . . . Before she [Miss Lacy] died, she said, 'Write that book I'm always talking about,' and I took the charge very seriously. I never made a vow to a dying person before, and I'll probably be very careful about making one in the future, because I felt compelled to carry it out. . . . It came at a bad time for me because I knew everybody would say it was about Martina." She summarized the plot of the novel in a conversation with Armistead Maupin published in *Interview* (February 1982): "It's about a woman in her thirties who's in love with a young woman on the women's tennis tour, but the real theme is the older's woman's friendship with a female reporter who's also her agent. These two women should have been lovers, but . . . they realize too late, when one of them is dying. There's the terrific loneliness of two right people who met at the wrong time, and missed."

A self-described "firm believer in intellectual heterosexuality," Miss Brown in her sixth novel, *High Hearts* (Bantam, 1986), tells the story of Geneva Chatfield, a Civil War bride who, unwilling to be left behind when her husband joins the First Virginia Cavalry, shears her hair, dresses as a man, and follows him into battle. In the *Sojourner* interview the author said that the novel was about her "revulsion at war," about "the difference between male and female, which is biological, and masculine and feminine, which is cultural," and "most of all . . . about [her] family." Mark Childress, reviewing the novel in the *New York Times Book Review* (April 30, 1986), noted with favor Miss Brown's depictions of battle, her research, her ability to "keep things light with some fine comic scenes and smart-talking characters," and her "defiant touch" in pulling off a gender switch and blending it with *The Red Badge of Courage*. Although critical of certain "stylistic faults," Florence King, in her review in the *Washington Post Book World* (May 4, 1986), credited Miss Brown with eschewing "the often irritating fastidiousness" of such predecessors as Margaret Mitchell, with doing a "splendid job on behind-the-scenes power struggles in the Confederate bureaucracy," and with creating some fine Dickensian minor characters.

After the breakup of her affair with Martina Navratilova, Miss Brown sold the estate in Charlottesville and moved to Los Angeles. She wrote several screenplays, one of which was produced: *The Slumber Party Massacre* (Sante Fe Productions, 1982), a low-budget terror thriller produced and directed by Amy Jones under the aegis of Rog-

er Corman. That film is about a group of high school girls at a sleep-over party besieged by a homicidal maniac wielding an electric drill. "It's a horror story," she explained to Armistead Maupin before the picture was released, "but the ending is different: the girls save one another. That makes it psychologically different. Other than that, it's the same old jazz." After its release, she took the divergence of the finished product from her original script philosophically, saying, "You sell a screenplay like you sell a car. If someone drives it off a cliff, that's it." Aside from recognizing the authenticity of the "girl talk" and the attempt to inject innovative parody into the genre, most reviewers dismissed the film as just another slaughter flick.

On television, Rita Mae Brown contributed to the writing of Norman Lear's patriotic special *I Love Liberty* (ABC, 1982), which was in part a liberal answer to the conservative Moral Majority's alleged First Amendment depredations. For that project, she shared in a Writers Guild of America award and an Emmy nomination. She also co-wrote the two-part miniseries *The Long Hot Summer* (NBC, 1985), a remake of the 1958 motion picture, which was based on William Faulkner's novel *The Hamlet*.

Now that "we're all a bit wiser," Rita Mae Brown no longer sees heterosexual women as "counter-revolutionary," and she respects conservative activists who "have an answer for every issue and . . . go out and fight for it." The women's liberation movement "will be as relevant as hula hoops" if it doesn't "get serious and stop focusing on 'women's issues,' which is exactly where our enemies want us," she told Jean W. Ross in the *Contemporary Authors* interview. "We need to fight like hell over food, clothing, shelter, and nuclear disarmament. We need women leading those fights, not sitting before Senate committees haggling over abortion. The right wing is making mincemeat out of us precisely because they do not stay on one issue only." When she was younger she believed that ideas could by themselves be successful revolutionary weapons. Now that she realizes "how vast is the power of the corporate state," she knows that "we'd better learn to work with what exists until we're able to substitute something that works"—that "it's folly to encourage people toward revolution if you have no sound economic alternative, and if the other side has all the guns." As for party politics, she has with typical outrageous wit described the difference between Republicans and Democrats as "the difference between syphilis and gonorrhea."

Not counting the time she puts into research, Rita Mae Brown usually works four hours a day at her writing, which she has described as "the ongoing structure" of her life, "impervious to everything around" her. She sees writing not "as discipline" but "as pleasure," she told Armistead Maupin in the *Interview* conversation. "I'd rather write than anything else, except ride horses. . . . I love it. I'm in my element. I laugh at the typewriter, and I jump up and down." Although she can write anywhere,

she "can live only in Charlottesville, Virginia." After two years in Los Angeles, she moved back to the Charlottesville area, where she now shares a modern house on a country road with her cats and rides her horse every morning. To get around, she rides a motorcycle. Her omnivorous reading includes military history and current fiction.

Rita Mae Brown, who is five feet four inches tall and weighs about 110 pounds, keeps herself trim by daily use of exercise apparatus. According to interviewers, she is prepossessing in appearance and manner, has "high voltage energy," and speaks in a "bouncy" Southern drawl. She also has Southern manners, never having made the mistake of confusing rude behavior with political radicalism. Celebrity has not gone to her head, but experience has taught her, she has said, that she "can't be open with people," outside of old friends, and that she must be "fierce about [her] privacy."

Rita Mae Brown was the sole support of her mother from the late 1970s until her death in 1983. In her mother's name, she has established a scholarship at Piedmont Community College for a black female student of literature. Once generous to the point of recklessness, she now dispenses her charity more judiciously. Beyond the dues she pays to numerous women's groups, she gives special support to the very active group in Charlottesville, and she makes regular large donations to the Society for the Prevention of Cruelty to Animals. She has served on literary panels of the National Endowment for the Arts and P.E.N. International, as well as the Emmy jury, and she commands a high fee on the lecture circuit.

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Burr, Donald C(alvin)

1941 (?)— Airline executive. Address: b. People Express Airlines Inc., Newark International Airport, Newark, N.J.

The deregulation of the airline industry in 1978 gave rise to dozens of new airlines, but none took off as dramatically as People Express Airlines Inc. Under the leadership of its charismatic, young founder and chairman, Donald C. Burr, in the five years since it began operations, in April 1981, People Express evolved from a tiny regional airline serving cities largely ignored by other airlines into



Donald C. Burr

a major passenger carrier, flying to nearly 150 destinations in the United States and Europe. People Express owed much of its phenomenal growth to its dirt-cheap fares, made possible by low labor costs and the elimination of certain "frills," such as free meals, free baggage handling, and comfortable lounges, that had long since become standard services in the airline industry. Equally important to the airline's success was Burr's concept of a "humanistic" company in which every employee is an owner-manager. "This is not some old company refurbishing itself, it's a brand-new idea in brand-new clothes," Burr said, as quoted in *Time* (January 7, 1985). "This is not a social experiment. It's a hard-driving capitalist business . . . [but] you don't just want to make a buck. You want people to become better people."

Distantly related to Aaron Burr, who served as vice-president of the United States during Thomas Jefferson's administration, Donald Calvin Burr was born in South Windsor, Connecticut in about 1941. His father was an engineer, his mother, a social worker. Fascinated by airplanes from his boyhood, Burr often coaxed his parents into driving him to a nearby airport, where he would gape for hours at the planes taking off and landing. A popular and versatile student at Ellsworth Memorial High School, he was active in many extracurricular activities. Among other things, he played saxophone in the school band, served as treasurer of his senior class, and played on the varsity basketball, baseball and soccer teams. He also headed the youth fellowship organization at the neighborhood First Congregational Church, where his father was choirmaster, and his mother taught Sunday school. Recalling his adolescence in an interview for a *Business Week* (November 25, 1985) profile, Burr told John A. Byrne, "The concept of good and evil

was only a distant drum. The papers could have said there was a war, but it would not have been real to me. I was having fun and partying. I didn't come into touch with any realities. I suppose it sounds naive . . . , but I didn't begin to grow up until I was in my thirties."

Following his high school graduation, Burr attended Bowdoin College, a small liberal arts school in Brunswick, Maine, for one year, then transferred to Stanford University in Stanford, California. It was as a member, and eventually president, of the Stanford Flying Club that he himself learned to pilot a plane. On taking his bachelor's degree in economics from Stanford in 1963, Burr continued his education at Harvard University's Graduate School of Business Administration. "Even back then he was a man with self-confidence and poise," Walter Elisha, the chief executive of Spring Industries, Inc. and a former Harvard classmate of Burr's, told John A. Byrne. "You knew he was one of the guys who were going to do something."

As soon as he received his M.B.A. degree from Harvard in 1965, Burr headed for Wall Street, where he found a job as a securities analyst for the National Aviation Corporation, an investment company specializing in airline and aerospace securities and venture capital. Over the next six years, he rose steadily through the corporate ranks to become, in 1971, president of the firm. In 1973 Burr left the National Aviation Corporation to accept an executive post with Texas International Airlines, Inc., a regional carrier financially hobbled by low passenger volume. To attract more passengers, he suggested offering rock-bottom "Peanut" fares on certain popular routes. His ingenious plan led to increased ticket sales on all routes and eventually turned the ailing airline around. Named chief operating officer of Texas International in 1976, Burr watched the company's net income grow from \$2.5 million, in 1976, to \$41.4 million, in 1979.

As Burr explained to John A. Byrne, his experiences at Texas International led him to conclude that "there was a better way of doing things," a "better way for people to work together" within the American system. "If you give people freedom," he told Byrne, "they will produce better on balance." Eager to test his theory in the workplace, Burr resigned in January 1980 and, with several other disenchanted Texas International executives, set out to establish a company that could serve as a more "humanistic" model for organizational behavior. Taking advantage of the Airline Deregulation Act of 1978, which phased out the federal regulation of the airline industry, Burr and his colleagues, including several former teachers and social workers looking for new careers, founded People Express Airlines Inc., and, in July 1980, applied for certification as a passenger carrier.

Over the next few months, in an abandoned terminal building at Newark International Airport in New Jersey, the group developed the flat organizational structure and human-resource strategy that was to distinguish the new company. There was to

be no corporate hierarchy and no job specialization. Each employee—or, in Burr's terminology, "manager"—would perform a wide variety of tasks. A pilot, or "flight manager," for example, might double as a cargo specialist or inventory controller, and a flight attendant ("customer-service manager") might take a turn at the ticket counter. Such "cross-utilization," Burr reasoned, would allow employees to "fully use their talents" and encourage them to become "really productively involved" in the company. Moreover, each employee was to have a real stake in the company in the form of 100 shares, offered to each new recruit at a considerable discount. The ultimate goal, Burr told George Gendron in an interview for *Inc.* magazine (August 1985), was "to provide an environment for all of us to do better on the same team."

To finance the operation, Burr enlisted the aid of the venture capitalist William R. Hambrecht, who masterminded a public stock offering that raised \$24 million. Much of that sum went toward the purchase and refurbishing of seventeen used Boeing 737s. Three months later, on April 30, 1981, People Express made its first scheduled flights, from Newark to Columbus, Ohio, Buffalo, New York, and Norfolk, Virginia. During its first nine months of operation, the company lost nearly \$9.2 million, largely because an air-traffic controllers' strike severely limited landing rights at Newark, thus destroying "our whole concept of a hub-and-spoke airline," as Burr explained to Daniel F. Cuff of the *New York Times* (November 2, 1982). At the risk of bankrupting his airline, Burr revamped its route system, scheduling flights from cities like Buffalo and Syracuse to points in Florida. His plan worked. By the end of the year, nearly one million passengers had taken advantage of People Express' discount fares.

Building on that base, in 1982 People Express carried more than 2.8 million passengers and turned a small profit, reported to be between \$500,000 and \$1 million, on revenues of \$139 million. To meet the growing demand for seats, Burr purchased twenty Boeing 727-200 planes from Braniff Airways and arranged to lease a jumbo jet. By early 1983, People was servicing nineteen cities in the United States, mostly in the heavily traveled Eastern corridor, and in May, it inaugurated service to London, its first foreign destination, for a one-way fare of \$149. Within days, the new five-times-a-week London flights were booked solid into the autumn. On the strength of its skyrocketing sales volume, shares of People Express hit an all-time high of nearly \$50 in July, prompting a two-for-one stock split.

By that time, Burr's participatory management scheme had attracted the attention of several business schools, which had begun to use People Express as a case-study model, and of Robert Levering, Milton Moskowitz, and Michael Katz, who included the airline in their best-selling book *The 100 Best Companies to Work For in America* (1984). In describing the corporation, Levering and his coauthors wrote: "There is a messianic quality

to People Express that Donald Burr . . . does nothing to dispel when he holds orientation meetings for newcomers and tells them that one of the objectives of this company is to 'make a better world.'" Burr himself outlined the "six precepts," or goals, of People Express in the interview with George Gendron: "The first, of course, is service, growth and development of people. The second is to be the best provider of transportation for people. The third is to develop the best leadership. The fourth is to be a role model. The fifth is simplicity. And the sixth is to maximize profits."

Although the revenues of People Express continued to soar (its gross receipts for fiscal 1984 were \$587 million, more than double the figure for 1983), its profits suddenly took a nosedive. After enjoying seven consecutive quarters of profit-making, the company posted a loss estimated at between \$9 million and \$14 million for the last three months of 1984, and stock prices tumbled to as low as \$8 a share. According to most industry analysts, the airline's traffic growth had simply failed to keep pace with its accelerated expansion program. Compounding the problem was a sharp increase in the number of passenger complaints to the United States Department of Transportation about delayed flights, lost luggage, and overbooking. The airline's service had deteriorated to such an extent that travelers had begun to call the carrier "People Distress." Demoralized and disillusioned, a number of key employees, including Lori L. Dubose, a charter member of the People Express management team, and Harold J. Pareti, the airline's president, left the company in the winter of 1984-85. (Pareti has since joined forces with about a dozen other former People Express employees to form Presidential Airways, Inc., which is based at Dulles International Airport, near Washington, D.C.)

By curbing its expansion and keeping a sharp eye on its expenses, Burr soon took People Express back into the black. Profits for the second quarter of 1985 jumped to \$13 million, and the third-quarter net of \$16.5 million was more than double the amount posted for the same period in 1984. But head-to-head competition from American Airlines, United Airlines, and other major carriers threatened to cut deeply into People Express' market by offering similar or lower fares, albeit with some restrictions, and full service. To meet the challenge, Burr decided to broaden his airline's geographic base by buying several smaller airlines, including Britt Airways, a regional carrier serving twenty-nine Midwestern cities; Provincetown-Boston Airline, a commuter line with routes in the Northeast; and Frontier Airlines, which served the southwestern United States from its hub in Denver, Colorado.

The acquisition of Frontier, for a reported \$300 million, made People Express the fifth-largest carrier in the country, behind United, American, Delta, and Eastern Airlines. Under the terms of the merger agreement, Burr pledged to run Frontier, a conventional unionized airline, as a separate company until 1990. "We can put the economics togeth-

er without putting the people together," he told John A. Byrne. "All we do is become a self-feeding mechanism. Over time, the fundamental ideas that give distinction to People Express will find root at Frontier." One of those "fundamental ideas" is the dispensability of trade unions in a company whose "competitive strategy depends upon free individuals doing what they freely enjoy," as Burr explained in a guest column for the *Wall Street Journal* that was quoted, in part, in a *Time* (January 13, 1986) cover story on competition in the airline industry. Burr, who had in the past often denounced unions as "animalistic" and "tribalistic," toned down his antiunion rhetoric considerably after he agreed to purchase Frontier, whose employees belong to five unions.

The explosive growth of People Express, coupled with its ensuing debt load and increased competition from the full-service carriers, sent the airline into another tailspin in 1986. During the first quarter of the year, the airline sustained a crushing net loss of \$58 million. Locked in a fare war with Continental Airlines, Frontier alone was losing about \$10 million a month. Moreover, People's average load factor, or percentage of seats filled, had slipped from a high of 75 percent, in 1983, to about 60 percent, in early 1986. To break even, the airline must fill 65 percent of its available seats every day.

Burr's solution to the problem of overcapacity was to "downsize" the carrier by selling some of the larger planes in its fleet and to attract a wider range of passengers, especially businessmen, by upgrading its service. In May 1986, Burr announced that People Express would offer first- and business-class sections, serve free food and drinks to full-fare passengers, and initiate a frequent-flier program that rewards regular customers with free flights. To buy more time for his struggling company, he agreed, on July 10, 1986, to sell Frontier to United Airlines for a reported \$146 million. Although the loss of Frontier cost People its long-desired second hub, the sale "allows our managers to refocus their time on the business we continue to build at Newark," Burr explained, as quoted in the *New York Times* (July 11, 1986). "It also strengthens our financial position and flexibility, making us more competitive."

Just a few weeks later, on August 27, United formally called off the deal because of a protracted wage dispute with the pilots' union. The following day, Burr filed for protection for Frontier under the federal bankruptcy code. Recognizing that only a quick infusion of cash could save People Express, Burr agreed, on September 15, 1986, to sell the airline to Texas Air for about \$125 million in securities. Texas Air also agreed to acquire Frontier's assets for a reported \$176 million. Most industry analysts attribute the collapse of People Express to its too-rapid expansion and its failure to develop the management depth and discipline needed to run such a complex operation. "Participative management was supposed to be a means to an end: a profitable company," Gerald L. Gitner, the co-founder and first president of People Express told

Steven Prokesch of the *New York Times* (September 23, 1986). "Burr forgot about the end. He thought management was his strong suit, but the results speak for themselves."

A boyishly handsome man who appears to be a decade younger than his chronological age, Donald C. Burr keeps in shape by jogging, skiing, and playing tennis. His frequent partner on the family tennis court is his wife of some twenty-five years, Bridget. The Burrs, who have three sons and a daughter, live with their three youngest children in a rambling, colonial-style house in Bernardsville, New Jersey, about a forty-minute drive from the People Express headquarters at Newark International Airport. The couple also has a summer home on Martha's Vineyard, Massachusetts and a ski house near Park City, Utah.

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Buthelezi, Mangosuthu G(atsha)

(bōō-tu-lāz'ē)

Aug. 27, 1928– Chief Minister of Kwazulu, South Africa. Address: Private Bag X01 Ulundi 3838 Kwazulu, S.A.

Chief Mangosuthu G. Buthelezi is a man caught in the middle of one of the great tragedies of modern history: South Africa's apartheid regime. The descendant of Zulu royalty, Buthelezi has served as the elected head of Kwazulu, the semi-autonomous

Zulu homeland within South Africa, since 1970. A long-time advocate of nonviolent resistance to apartheid, he emerged as a promising black leader during the 1970s. With reference to charges by more radical blacks that he was an "Uncle Tom" and a "puppet of Pretoria," Buthelezi asserted in a communication to *Current Biography* on October 22, 1986: "It is not true that I showed a willingness to work within the white-dominated system. There was no choice for me. The structure of homelands was imposed on a Zulu nation which was no longer sovereign after 1879, when the British conquered the Zulus at Ulundi. . . . I and my people have resisted going along with the regime by taking 'independence,' so-called."

Since the latest wave of violence began in September 1984, clashes between Buthelezi's political organization, Inkatha, and more radical black groups have brought him increasingly into conflict with fellow black leaders. Considered by some a "Zulu demagogue" and by others the last hope for peaceful change, Buthelezi is one of the most controversial and charismatic figures in South Africa today. According to William Claiborne of the *Washington Post* (September 29, 1986), "Buthelezi is regarded by many as perhaps the only man, white or black, who can bring about reconciliation of the races in South Africa and an end to apartheid."

Mangosuthu Gatsha Buthelezi was born on August 27, 1928, in Mahlabatini, South Africa. Through his mother, the Princess Magogo, he is descended from the legendary King Cetewayo, whose Zulu warriors defeated more heavily armed British troops at the battle of Isandhlwana in 1879. On his father's side, his great-grandfather Chief Mnyamana Buthelezi was prime minister to King Cetewayo and commander-in-chief of the Zulu army at the time of the 1879 war. His father, Chief Mathole, was head of the powerful Buthelezi clan and prime minister to King Solomon, the son of King Dinuzulu. After his father died when Buthelezi was still a child, he was raised in the royal compound or "kraal" of King Solomon, who was his uncle. Like all Zulu youth, he tended the cattle herds and learned the martial arts and history of his tribe. But unlike many tribal leaders, he left the circumscribed Bantu world to get a Western education as well.

Buthelezi's long-standing antagonism to white supremacy, segregation, and British imperialism, which he inherited from his forebears on both sides of his family, was reinforced by blacks and whites he met at Adams College and later at Fort Hare University, who were opposed to apartheid, the rigid system of racial separation that allows South Africa's small white minority to dominate the nonwhite majority. Along with Nelson Mandela and Robert Sobukwe, Buthelezi became a member of the African National Congress, a black nationalist organization founded in 1912 to work against apartheid. A classmate remembers him as a "terrific revolutionary: willing, able, and committed to change," according to the *Wall Street*

Journal (June 27, 1986). Like his fellow revolutionaries, Buthelezi was soon victimized by the repression of the South African regime: he was expelled in 1950 for boycotting a speech by the governor general.

Buthelezi completed his degree in history and Bantu administration at the University of Natal, becoming one of the first tribal leaders with an advanced degree. In 1953, on recommendation of Chief Albert John Luthuli, then the president of the banned African National Congress, he succeeded to his hereditary title of chief of the 20,000-member Buthelezi clan. The white authorities were still so concerned about his politics that they required a probationary period of four years before confirming his title. From 1953 to 1968, Buthelezi managed his clan's affairs and served as prime minister and adviser on Zulu national matters to King Cyprian. In 1968 he became head of the Masho Nangashoni Regional Authority.

Buthelezi's role as a tribal leader began to take on new significance as a result of the South African government's "separate development" policy in the 1960s. After outlawing the African National Congress in 1960 and cracking down on all dissent, Pretoria embarked on a new plan to create self-governing tribal homelands within the white-dominated country. By gradually ceding a limited independence to those homelands, or "bantustans," the white minority could claim to be granting blacks some measure of self-determination. At the same time, they could define all blacks living outside the tribal homelands as "foreign nationals," and thus justify the continued denial of their civil rights, including the odious pass laws. According to Buthelezi, "the word 'bantustan' is an insult to South Africans . . . who have remained implacably opposed to the fragmentation of South Africa independent states."

Many black nationalists, including Buthelezi, denounced the homelands policy as a fraud designed to perpetuate apartheid. Much to Pretoria's annoyance, Buthelezi persuaded the Zulu council of chiefs to refuse to apply for a territorial charter, the first step in creating a homeland. The government eventually abandoned any attempt to get voluntary cooperation and established the Zulu Territorial Authority by decree in 1970. Realizing that further resistance was useless, Buthelezi, running on a platform of opposition to the homelands policy, won election as the first head of the Zulu Territorial Authority in 1970.

Displeased with the election's results, Pretoria tried to replace Buthelezi with his more tractable cousin, King Goodwill Zwelethini, and prepared a draft constitution that assigned the king a leading role in the new "bantustan." Buthelezi pushed through amendments effectively removing the king from Zulu politics, and in 1972 won election as chief minister of the new Zulu state, Kwazulu.

As head of Kwazulu, Buthelezi faced virtually insurmountable economic and political problems. The land allotted to the Zulus, South Africa's largest ethnic group, consisted of some thirty separate

tracts of barren land, which the chief himself described as "baboon country—all rocks and hills." Since most able-bodied Zulus were needed as industrial workers, the tribal homeland became a dumping ground for those too young, too old, or too sick to work. To prevent the bantustans from becoming too powerful, the government limited their economic development and provided only token funds for education and health care.

Buthelezi was determined to use his position as tribal leader to expose the fundamental injustice and hypocrisy of the homelands policy and of apartheid in general. As chief minister of Kwazulu, he became a thorn in the side of Prime Minister J. B. Vorster's government. As head of a "foreign nation," he demanded the right to pay state visits to other nations, becoming the first bantustan leader to travel abroad. On trips to other African nations, and to England and the United States, he lost no opportunity to denounce the apartheid regime.

At home, Buthelezi instituted English instruction, which he termed "the language of bread," in the Zulu school system and introduced textbooks that included the history of the African National Congress. He also supported striking Zulu workers who in 1973 shut down factories and public services in Durban, South Africa's main seaport. And in his most important move, he refused to lead Kwazulu toward full independence within the homeland system, thus placing a major stumbling block in the way of Pretoria's separate development plan.

As the *Washington Post* observed in 1973, the Zulu leader seemed "to have trapped white South Africa in its own bantustan logic" by demanding that they make the Zulu homeland a viable economic unit and treat him like its prime minister. Pretoria was caught in a dilemma: if they removed Buthelezi, they would call into question the legitimacy of their whole homeland policy. As Buthelezi explained to a correspondent for the *Guardian* (June 25, 1973), "operating within policy has given us immunity which enables us to unite our people, and the Republican Government cannot touch us without demolishing their story that we are leaders of our people under their policy." Thus in an era when many black leaders faced jail or exile, Buthelezi got away with an openly adversarial relationship with Pretoria.

But Buthelezi's argument for working within the homelands system did not convince other, more radical black leaders. Many felt that no matter how critical he was, Buthelezi's participation in governing Kwazulu only legitimized the government's separate development policy. Especially harsh criticism came from the young blacks in the townships, and as a militant black consciousness movement gained support among urban blacks in the 1970s, the rifts between Buthelezi and other black groups began to widen.

The divisions within the black community became painfully evident in the 1976-77 uprisings. In June 1976 the black townships outside South Africa's white cities erupted into violence, and riots,

strikes, and boycotts continued for over a year. As the government cracked down on the protesters, many of them fled to neighboring black nations to join the guerrilla forces of the banned African National Congress and the Pan African Congress. The South African government faced the worst racial crisis in its history.

The uprisings brought Buthelezi into open conflict with the young radicals. Although he expressed his sympathy with their goals, the Zulu leader condemned their violent means because, in his view, the widespread destruction of schools, libraries, clinics, and businesses only hurt the black community. The black militants responded with violence, and the killings of young militants by Zulu migrant workers in August 1976 added to the growing estrangement between the moderate and radical forces.

In October 1977, the government put an end to the uprisings by arresting the whole black consciousness movement. Its young leader, Steven Biko, died in jail under suspicious circumstances. Into the vacuum left by the crackdown, Buthelezi emerged as an intermediary between the exiled black militants and the white government. Throughout 1978 and 1979 he met with the leaders of the African National Congress, trying to work out a plan for continuing the apartheid struggle.

But the differences over tactics eventually proved insurmountable, since Buthelezi strongly opposed the African National Congress' emphasis on strikes and economic and school boycotts to bring internal pressure to bear on the white government. He also disagreed with the militants' call for foreign countries to divest themselves of their South African holdings, arguing that the ensuing economic disruption would be disastrous for blacks. Finally, in 1980, the African National Congress severed all ties with the Zulu leader, criticizing what one of its leaders called the "role he is playing in suppressing the struggles of the workers and the students against the fascist-racist regime."

Despite that repudiation, Buthelezi's political influence continued to grow in the late 1970s and early 1980s, as both black and white South Africans searched for peaceful resolutions of their mutual problems. Many older blacks, especially migrant workers and homeland residents, disapproved of the militants' violence, and looked to him as their spokesman. Many whites also esteemed Buthelezi as a moderate black leader who was willing to compromise with them to achieve peace.

An important factor in Buthelezi's sustained political influence was the growth of the Inkatha movement, which he revived in 1974. According to Buthelezi, it consists of some 1.3 million card-carrying members, not only from the Zulu community, but from other black ethnic groups as well. Some of the more than 400,000 members of its youth brigade come from black townships in South African cities. In the aftermath of the Soweto uprisings, it became the largest black political organization in South Africa. Dressing his followers in colors and uniforms similar to those of the African

National Congress, Buthelezi asserted that he, and not the exiled leaders, represented the true spirit of the African National Congress.

With his own political organization behind him, Buthelezi continued to put pressure on the South African government, now headed by P. W. Botha, for economic and political concessions. In 1982, when Pretoria tried to cede the northernmost area of Kwazulu to Swaziland, he took the case to the Supreme Court and won. That same year, a commission he had set up presented a plan for merging Kwazulu and white Natal, which used weighted representational voting to balance black and white interests, into one, as part of a unified South Africa. Although Pretoria immediately denounced the plan as unacceptable, it has become a model for how peaceful coexistence might be achieved among black and white communities in other parts of South Africa.

But in 1983 a succession of events once again set South Africa on a violent course that undermined Buthelezi's efforts at negotiation. Responding to pressure for some reform of apartheid, Botha's government drafted a new constitution providing for a tricameral parliament with separate chambers for whites, coloreds, and Asians, while still allowing the black majority no representation at all. Despite opposition from black leaders, including Buthelezi, the new constitution was ratified in November 1983, and the first elections for the new parliament were held in August 1984. Buthelezi insists that he opposed Botha's tricameral parliamentary system "more than any other black leader," and he held a number of meetings about it with leaders of the white opposition Progressive Federal party.

The elections precipitated the worst violence since the 1976-77 uprisings, and what was especially disturbing about the new unrest was the increasing incidence of black violence against blacks. A new organization, the United Democratic Front, which had been formed in the summer of 1983 to organize massive resistance to the constitutional reforms, soon clashed with Inkatha. Members of Buthelezi's political organization were so often implicated in firebombings, beatings, and murders aimed at the United Democratic Front that some observers felt that Inkatha was rapidly changing from a political group to a paramilitary organization. Reaffirming his commitment to non-violence, Buthelezi blamed the disturbances on the South African police and his political rivals, accusing them of inciting bloodshed to discredit him. He also charged the African National Congress with ordering his assassination and has claimed that there had been threats against his life by its military wing.

At the same time that Buthelezi was growing more isolated from some of his black colleagues, the Botha government began to show new interest in his proposal for the merging of Kwazulu and Natal. Since November 1984, Botha has met with Buthelezi on several occasions, and established a joint committee to plan major development proj-

ects for Kwazulu, a move some observers interpret as a possible "backdoor entry to implementation of the Buthelezi commission report," according to the *Chicago Tribune* (May 5, 1985). Botha has also courted the Zulu chief's participation on the black advisory council that he proposes to establish as the first step toward power sharing with the black majority.

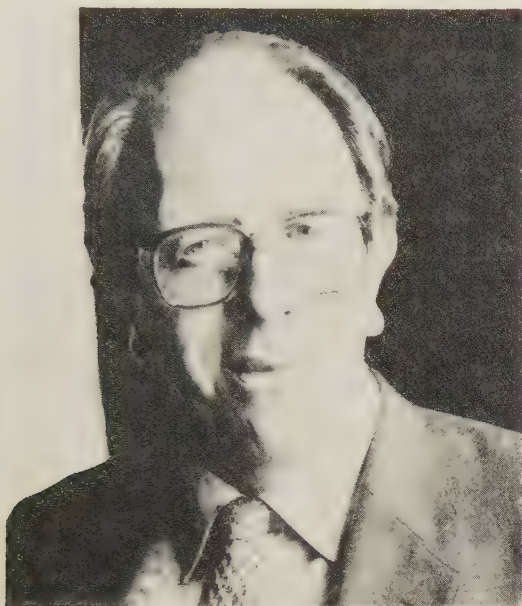
Despite his many critics, Buthelezi still adheres to the political philosophy he developed in the 1970s. He wants the anti-apartheid movement to be both nonviolent and pro-free enterprise, continues to oppose economic sanctions and divestiture as economic measures that will destroy black South Africans, and urges instead that foes of apartheid contribute money for education and health care and put pressure on corporations to adhere to the Sullivan rules, a set of guidelines for nonracist operations in South Africa. Buthelezi continues to stress the need for compromise and negotiation with the white minority. Although his ultimate political goal is a system based on the one-man, one-vote principle, he has been willing to endorse power-sharing arrangements that protect the minority rights of whites. Yet he has recently professed himself disillusioned by Pretoria's unwillingness to meet even the minimal requirements for negotiation. He told an interviewer for the *Christian Science Monitor* (August 15, 1986), "I think the hope for South Africa lies in compromise and reconciliation. But Mr. Botha is pulling the rug out from under me." In early October, in addressing thousands of Zulu tribesmen assembled to hear him in the Natal village of Enseleni, Buthelezi eliminated the possibility of blacks and whites coming to terms until Botha envisioned South Africa as one country with one parliament. He said: "Unless the state president accepts that South Africa is one country with one people who will share but one destiny, and must be ruled by one parliament, meaningful negotiations between black and white will not get off the ground."

The Zulu leader is a tall, powerfully built man with a hint of red in his hair. He seems equally comfortable in the traditional Zulu dress of skins and feathers, which he sometimes wears to remind his followers of their warrior heritage, carrying an assegai, or in a well-cut business suit, toting a briefcase. One of the first Zulu leaders to be monogamous, he married Irene Audrey Mzila, in 1952. The couple has three sons and four daughters.

Buthelezi seldom indulges in alcohol and likes to relax by listening to his favorite music, which includes Nat King Cole, Frank Sinatra, and disco, although when he is depressed, he prefers classical music. He takes a passionate interest in history. A devout Anglican since childhood, he has been an active lay member of the church. Among his several awards are honorary LL.D.s from Zululand and Cape Town universities, and the George Meany Human Rights Award in 1982.

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Ja '83 por; *Toronto Globe and Mail* p1+ F 25 '85 por; *Wall St J* p1+ Je 27 '86 por; *Washington Post* B p4 Mr 23 '75 por; *International Who's Who*, 1986-87.



Calder, Nigel (David Ritchie)

Dec. 2, 1931- Writer. Address: 8 The Chase, Furnace Green, Crawley, West Sussex RH10 6HW, England

The British writer Nigel Calder is the author of a series of widely admired popular science books, many of them derived from BBC television documentaries, to which he has contributed both the original concepts and the scripts. Calder's boundless curiosity is reflected in the subjects he has chosen—high-energy physics, in *The Key to the Universe*, and advances in brain research, in *The Mind of Man*. Passionately concerned about the future of all life on earth, he has, among other things, analyzed the problems caused by an overdependence on technology, proposed utopian solutions to some age-old human dilemmas, and grimly examined the likelihood of a nuclear holocaust.

Nigel David Ritchie Calder was born in London, England on December 2, 1931, the oldest of the five children of Peter Ritchie Calder (later Lord Ritchie-Calder of Balmashannar) and his wife, the former Mabel McKail. His father was a prolific and well-known science journalist, and one of his two brothers, Angus, has also won critical and popular acclaim as the author of, among other books, *The People's War* (1969), a comprehensive record of life on the British home front during World War II. After attending the Merchant Taylors' school,

an historic public school, Nigel Calder continued his studies at Sidney Sussex College, Cambridge University, from which he received his B.A. degree in 1954 and his M.A. degree, in natural science, in 1957. His education was temporarily interrupted in 1950 for a two-year tour of duty in the British army, where he attained the rank of lieutenant.

From 1954 to 1956, Calder worked as a research physicist at the Mullard Research Laboratories in Redhill, Surrey, before beginning his journalistic career as a staff writer for *New Scientist*, the British science magazine for laymen. He was promoted to science editor in 1960 and to editor in chief in 1962, a post he held through 1966. He was, concurrently, the science correspondent for the weekly *New Statesman* from 1959 until 1971, with a four-year hiatus that coincided with his editorship of *New Scientist*. Meanwhile, in the late 1950s, Calder published the first of several books specifically designed to interest young readers in the natural sciences. His *Radio Astronomy*, issued in 1958 as part of Roy Publishers' "Progress of Science" series, described in laymen's terms the mechanics of radio astronomy and explained how the analysis of radio signals from deep space has enhanced our understanding of the universe. Among Calder's other books in the same vein are *Electricity Grows Up* (Phoenix House, 1958) and *Robots* (Roy, 1958).

Intrigued by informed speculations regarding the impact of science and technology on the course of human civilization, Calder edited, in 1964, a series of predictive essays for *New Scientist*. They were subsequently published in two volumes as *The World in 1984* (Penguin, 1965). The enormous strides made in weapons technology in recent years presented perhaps the most frightening prospect. To alert his fellow citizens to the unimagined horrors of future wars, Calder persuaded fifteen experts from around the world to contribute articles about technically feasible future advances in nuclear, biological, and chemical warfare to his *Unless Peace Comes: A Scientific Forecast of New Weapons* (Penguin, 1968; Viking, 1968). Nearly twenty years later, Calder reviewed the predictions made in the two books in his *1984 and Beyond* (Viking, 1984). Cast in the form of a dialogue with an intelligent computer, the book scrutinized previous forecasts as a guide to the plausibility of current notions about the future.

Calder presented his own alternative view of the future in *The Environment Game* (Secker & Warburg, 1967), which was published in the United States later in the same year by Holt, Rinehart & Winston under the title *Eden Was No Garden: An Inquiry Into the Environment of Man*. In that book, he proposed replacing the present world "game," which appeared, in his view, to be aimed solely at increasing wealth and power, with a new game, the chief goal of which would be the preservation and care of the environment. As a first step, he suggested phasing out traditional methods of agriculture in favor of large-scale synthetic food production so that huge tracts of land could be returned to their natural wilderness state. "To re-

construct our way of life," in a more congenial setting, Calder further recommended employing intelligently selected technological advances in contraception, biotechnology, ice engineering (leading to the construction of floating cities), and computer communications to effect a radical redistribution of the world's population. As Harold Bloomquist observed in his review of *Eden Was No Garden* for the *Library Journal* (June 1, 1967), Calder led his reader "down a tortuous path of science, engineering, and political and social science with an admirable lubricity. . . . Not satisfied with merely criticizing, he offers a full-blown utopian vision of what the world might be; and, truthfully, it looks pretty good."

Society's growing dependence upon a technological and bureaucratic elite provided the grist for Calder's *Technopolis: Social Control of the Uses of Science*, which was published in Great Britain by MacGibbon & Kee in 1969 and in the United States by Simon & Schuster in 1970. A readable and wide-ranging critique, the book was the result of worldwide travels and discussions with politicians, scientific researchers, technocrats, and others—a *modus operandi* that Calder would use in almost all his future projects. Meaning by "technopolis" the contemporary society ruled and regulated by applied science, Calder attempted to show how past scientific breakthroughs had eventually been exploited for military and political ends. In the course of his investigation, he examined the science policies of a number of nations, especially as they applied to such pressing current issues as environmental pollution, eugenics, and poverty, and then went on to weigh the prospects for reconciling the generalist constraints of democracy with the specialist demands of science and technology.

A firm believer in "the ideology of science," Calder is convinced that society can not only control science, but profit from it. "We are not helpless passengers [on the planet], merely negligent engineers . . .," he argued in *Technopolis*. "There is nothing that men should not know, but some things they should not do with their knowledge." In Calder's ideal world of the future, an informed citizenry, "accustomed to sustained study and research and creative thought" at what he has called the "universal university, of which everyone is a life-long member," will insure that the social implications of scientific discoveries are taken into consideration. "It is scarcely credible that the well-informed, research-trained, interconnected committees of the foreseeable future should tolerate men in power . . . who have simpleminded theories of society, or who seek to profit from the differences between men," Calder reasoned. In his review of *Technopolis* for *Newsweek* (July 13, 1970), Geoffrey Wolff urged his readers to give Calder "a hearing" because many of his propositions "commend themselves both to logic and to social utility."

In the late 1960s Calder's career took a new turn when he became involved in the production of television documentaries for the British Broadcast-

ing Corporation, beginning with *Russia: Beneath the Sputniks* in 1967 and *The World in a Box* in 1968. The following year, Calder, in association with the producer Philip Daly, put together *The Violent Universe*, which was financed jointly by the BBC and National Educational Television's Public Broadcasting Laboratory. The most comprehensive program of its kind to that date, *The Violent Universe* described groundbreaking new discoveries in the field of contemporary astronomy. To "tell the story" in the most effective manner, Calder and the production team visited laboratories and observatories around the world, where they saw at firsthand the highly advanced instrumentation that had generated revolutionary cosmological theories and found the evidence for pulsars, quasars, exploding stars, solar storms, and conflagration in distant galaxies, among other cosmic phenomena.

To coincide with the first broadcast of *The Violent Universe* in Great Britain and to accompany its subsequent broadcast in the United States, Calder reworked the factual material into the handsomely illustrated book *Violent Universe: An Eyewitness Account of the New Astronomy*, which was issued by BBC Publications in 1969 and by Viking Press in 1970. Both the television documentary and its companion volume were highly praised by experts in the field as well as interested laymen. For example, in his review for the *Washington Post* (January 17, 1970), the astronomer Frank D. Drake commended Calder for having written a book that "addresses itself to what is truly important, skips the rest, and does it with an authenticity which is far above the usual book on space."

The positive reception accorded *The Violent Universe* prompted Calder, again in cooperation with BBC producer Philip Daly, to consider another project in the same popular vein. "We were not long in deciding that brain research was the best candidate," Calder has since explained. In preparation for *The Mind of Man*, which was televised by the BBC in 1970, he and Daly traveled extensively, interviewing, for example, a yogi master in India, an expert on brain damage in the Soviet Union, a researcher experimenting with monkeys controlled by radio signals in Germany, and dozens of physiologists and experimental psychologists. Taking brain research in the broadest sense of the term, Calder scorned the distinction between mind and brain to report on the latest research in neurology, neuroanatomy, and cognition and perception. Calder drew heavily on the material he had gathered for the documentary in writing *The Mind of Man; An Investigation Into Current Research on the Brain and Human Nature* (BBC, 1970; Viking, 1971), but as Edmund Fuller observed in his review for the *Wall Street Journal* (January 17, 1971), this was "no casual spinoff . . . but a well-conceived and executed book." Philip Morrison, the theoretical astrophysicist who is the regular book reviewer for the *Scientific American*, agreed. "There is nowhere else to go for so up-to-date, wide-ranging and specific an overview of this

remarkable field," he wrote in his evaluation for the May 1971 issue. "This is a new style of introduction to a science and it is hugely successful in its own terms."

As the subject of his next television program, Calder chose the revolutionary theory of plate tectonics. First fully articulated in the late 1960s, plate tectonics had revitalized geological inquiry with a plausible new explanation of continental drift and formation. The "new geology," as Calder termed it, helped to explain not only the correspondence in outline between continents, but also the vagaries of species distribution, the evolution of life, and the ultimate effects of mineral and fossil-fuel exploitation. Calder linked his 1972 BBC special *The Restless Earth* with the publication of the copiously illustrated book *The Restless Earth; A Report on the New Geology* (BBC, 1972; Viking, 1972), which was highly touted by Ed Edelson, writing in the *Washington Post Book World* (July 30, 1972), as "one of the best science books of the year, a splendid example of what can be done by letting an excellent writer have all the time and resources he needs to tackle a subject of major importance."

In *The Life Game; Evolution and the New Biology* (BBC, 1973; Viking, 1974) Calder sketched a broad picture of contemporary evolutionary theory. Interweaving evidence culled from several disciplines, Calder explained the interlocking ideas behind current research in the subject with illustrations drawn from molecular biology, genetics, systematics, paleoanthropology, and many other fields. As was the case with each of his previous projects, the book version of this 1973 BBC special was published in an oversize format and attractively illustrated. At about the same time, Calder completed the editing of an anthology of articles on various environmental issues. *Nature in the Round* (Viking, 1974) was issued by Weidenfeld & Nicolson in Great Britain in 1973 and by Viking in the United States in 1974.

Judging by most accounts, Calder's *The Weather Machine*, a study of the earth's changing weather patterns over the centuries and their effects upon the human environment, was among the most successful of his natural science projects. Both the television program, which was broadcast by the BBC in 1974, and its companion book, *The Weather Machine: How Our Weather Works and Why It Is Changing* (BBC, 1974; Viking, 1976), generated considerable public enthusiasm. Of great interest to many readers was Calder's alarming assessment of recent climatic studies that seemed to indicate a strong possibility of "extensive glaciation in our lifetime" and his discussion of the consequences of a "new ice age" on a world designed for moderate weather.

The various scientific disciplines involved in developing a thorough understanding of human social behavior were the object of Calder's attention in *The Human Conspiracy*, which was televised on BBC 2 on December 6, 1975 and published in book form in both Great Britain and the United States in 1976 by, respectively, BBC Publications and Viking

Press. After reviewing current trends in social and developmental psychology, cultural anthropology, and sociobiology, Calder embarked on a discussion of the "nature versus nurture" debate that has occupied sociologists for years. In his view, environment is as important a factor in forming an individual's personality as heredity. "People make people, not just by breeding them but by shaping one another's behavior," Calder argued. "They conspire to encourage proper behavior and to check what is improper." Disputing the findings of the behavioral theorists Robert Ardrey and Konrad Lorenz, Calder affirmed what he called the "rehabilitation of humanity after the biological denigration that was so enthusiastically pursued" in the 1960s. "No one should suppose that science can ever provide absolution from politics or issues of morality," he wrote. "An explanation for wrongful behavior is not a justification for it."

Over the next few years, Calder indulged his longstanding interest in cosmology in a series of BBC television programs, each with its companion book, beginning in 1977 with *The Key to the Universe* and including *Spaceships of the Mind* in 1978, *Einstein's Universe* in 1979, and *The Comet Is Coming!* in 1981. In *The Key to the Universe: A Report on the New Physics* (BBC, 1977; Viking, 1977), he tried to explain high-energy physics and the recent advances in astrophysics that had contributed to physicists' understanding of the creation of the universe. To that end, he visited such great accelerator laboratories as CERN, in Switzerland, where experimental physicists were attempting to discern the behavior of sub-atomic particles, and the observatories where astronomers were developing and testing hypotheses concerning the origin and nature of the universe. More sophisticated but no less lively than his earlier efforts, *The Key to the Universe* largely succeeded in making accessible to the average reader some of the most arcane knowledge in the scientific world.

For *Spaceships of the Mind* (BBC, 1978; Viking, 1978), Calder culled some of the "Big Ideas" about space exploration from a number of "distinguished scientists working at the frontiers of knowledge—chosen individuals who we thought might be willing to launch mental spaceships into the world of the twenty-first century or beyond." Among other things, Calder looked into the scientific prospects underlying such seemingly fanciful notions as the colonization of outer space and the construction of "Dyson spheres," clusters of habitable planetoids, and "Santa Claus machines," orbiting automated factories that could process raw materials found in space. "Calder knows his science," Martin Gardner remarked in his appraisal of *Spaceships of the Mind* for the *New York Review of Books* (November 23, 1978), "and between discussions of outrageous plans there are solid facts about the universe and informed speculation about the awesome possibilities that lie ahead."

Any number of books published during the twentieth century have tried to offer the layman a grasp of Albert Einstein's theories of relativity. Cal-

der's attempt was *Einstein's Universe*, which was published by BBC Publications and Viking Press in 1979, to coincide with the British and American telecasts of a two-hour documentary commemorating the centenary of the Nobel Prize-winning physicist's birth. Writing in the *Wall Street Journal* (March 19, 1979), Edmund Fuller was among the many critics who applauded Calder's singular "gift for the memorable metaphors which, for the general reader, must take the place of the physicist's equations," and he called *Einstein's Universe* "perhaps his finest book."

Calder took a more popular approach in *The Comet Is Coming! The Feverish Legacy of Mr. Halley* (BBC, 1980; Viking, 1981), a witty and somewhat irreverent account of the history of Halley's Comet, which Calder belittled as "a piece of orbiting trash," on the eve of its reappearance in 1985. The critic Don Lessum, writing in the *Smithsonian* in June 1986, remarked that "*The Comet Is Coming!* far outshone not only the surfeit of literary competitors but also the current dim showing of Halle's ice ball."

After editing *Unless Peace Comes*, his anthology on the future of weaponry, in the late 1960s, Calder deliberately avoided thinking about the possibility of a nuclear war: "I put the subject from my mind and spent a joyful ten years harvesting some of the fruits of our Western culture. . . . Human mastery over the primeval forces might be the death of us, but as I watched my family grow up and sailed my boat, I tried not to think about the 'multiple independently targetable' warheads that were going into the strategic missiles all through the 1970s." Calder wrote those words in the opening pages of *Nuclear Nightmares: An Investigation Into Possible Wars* (BBC, 1979; Viking, 1980), the companion piece to his 1979 television documentary of the same name. After cross-examining many of the world's "nuclear warriors," Calder outlined four likely routes to nuclear holocaust: a preemptive strike by a major nuclear power; an unforeseeable breakdown in the command structure; conventional war in Europe; and the escalation of a local conflict—in, for example, the Middle East—into a full-scale war involving the superpowers. Bleakly pessimistic in tone, *Nuclear Nightmares* set forth several limited and pragmatic solutions to the nuclear dilemma, including the ratification of a nuclear test ban treaty and the acceptance of strict limits on the research and development of new nuclear weapons because "generals and admirals would not care to bet the fate of nations on the reliability and accuracy of their aging missiles." "After reading the book, no layman will be able to take refuge in the comforting belief that he doesn't understand the issues," John Keegan, the eminent military historian remarked in the *New Republic* (September 27, 1980). "[Calder] knows the facts almost as well as those whose daily round it is to deal with them."

"*Nuclear Nightmares* helped to nudge my work onto new lines," Calder told *Current Biography*. "I found myself doubting the legitimacy of science—

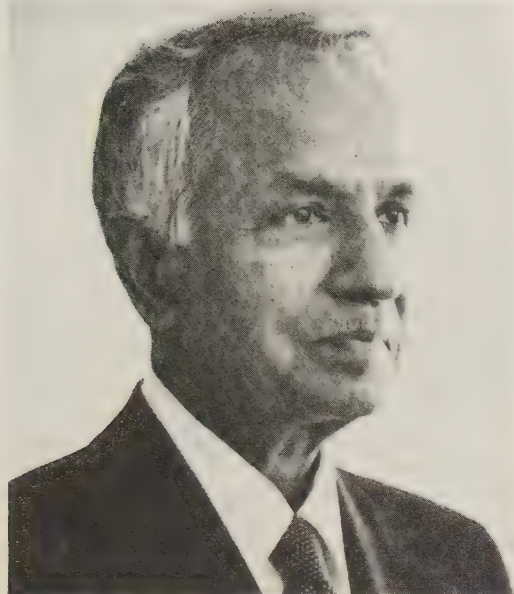
not of the discoveries I enjoyed reporting, but of the scientific enterprises harnessed to nationalism, which threatened the very lives of our children." To put the human crisis in a cosmic perspective, Calder wrote his most elaborate book: *Timescale: An Atlas of the Fourth Dimension* (Viking, 1983). Integrating cosmology, geology, archaeology, and history to tell the story of the universe and of life on Earth from the "Big Bang" to the 1980s, the narrative ends with the remark: "The outcome of the great gamble of reasonableness versus dangerous knowledge remained entirely in doubt." Philip Morrison, writing in *Scientific American* (February 1984), called *Timescale* "a tour de force."

Although more light-hearted in manner, *The English Channel* (Viking, 1986) also reflected the author's newly aroused interest in the interactions of nature, science, and history. Cast as a small-boat voyage of discovery along the French and English shores, the book delves into such varied subjects as prehistoric seafaring, the origin of the seaside vacation, the nuclear power stations dotted along the coasts, and the historical importance of the Channel as "the laboratory where modern nationalism was invented."

In Calder's judgment, biotechnology offers the best hope for science to redeem itself and to help create new and safer forms of social life. In *The Green Machines*, which is scheduled to be published by Putnam late in 1986, he describes the promise of biotechnology as applied to genetic engineering and to the production of food, energy, and materials. Drawing together themes from a number of his earlier books, Calder visualizes the dissolution of the world's nation-states in the face of the nuclear threat and their replacement by small, biotechnological communities. "It was hope of a cynical kind," Calder told *Current Biography*, "but all the stronger for that."

On May 22, 1954 Nigel Calder married the former Elisabeth Palmer. They have five children: Sarah, Penelope, Simon, Jonathan, and Katharine. Calder is an avid sailor, and his clubs are the Cruising Association and the Athenaeum. A longtime member of the Association of British Science Writers, Calder served as its chairman from 1962 until 1964. In 1972 he was awarded the Kalinga Prize by UNESCO for his outstanding literary interpretation of science to the general public. In electing Calder a Fellow of the American Association for the Advancement of Science in May 1986, the AAAS Council cited his "distinguished work in film and print that communicates the wonders, mysteries, and complexities of science to the general public."

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Chandrasekhar, Subrahmanyan

Oct. 19, 1910—Astrophysicist. Address: b. Lab for Astrophysics and Space Research, 933 E. 56 St., Chicago, Ill. 60637

When astrophysicist Subrahmanyan Chandrasekhar was awarded the 1983 Nobel Prize for Physics, which he shared with William A. Fowler, on his seventy-third birthday, he observed with wry understatement, "Usually my work has become appreciated only after some length of time." Indeed, the Swedish Academy, while noting Chandrasekhar's lifetime of scientific contributions, did single out as his "possibly best-known achievement" his study of the structure of white dwarfs, which he completed before he was thirty years old. In that examination of stellar structure, the young scientist had laid the groundwork for the discovery of black holes, but at the time he had been met with only derision from other astronomers. Chandrasekhar proceeded to investigate other areas, among them stellar dynamics, hydromagnetics, and radiative transfer. In almost every case, it took the scientific mainstream several years to catch up with the conclusions of his theoretical studies. Over the years, Chandrasekhar's many research projects—any one of which would "constitute the life's work of another scientist," according to the physicist Robert Wald—earned him numerous honors, including the Gold Medal of the Royal Astronomical Society, the Royal Medal of the Royal Society, the Rumford Medal of the American Academy of Arts and Sciences, and the National Science Medal. A member of the faculty of the University of Chicago since 1938, he currently holds the position of Morton D. Hull Distinguished Service Professor of Astrophysics in the departments of astronomy and physics and in the Institute for Nuclear Studies.

Subrahmanyan Chandrasekhar, who is known to colleagues and students alike as "Chandra," was born into a distinguished Hindu family of scientists and scholars on October 19, 1910 in Lahore, a city in northwestern India that has since become part of Pakistan. His father was a well-known musicologist and an authority on the theory of Carnatic music, the classical music of South India. His uncle, the physicist Sir Chandrasekhara V. Raman, was the discoverer of the so-called "Raman Effect," describing the refraction of light by crystals, for which he was awarded the Nobel Prize in Physics in 1930. "Extremely excited," as he has put it, by his uncle's discovery and by the work of other physicists in the 1920s, which is often referred to as the "golden age in physics," Subrahmanyan Chandrasekhar decided on a scientific career at an early age. When he was only eighteen, he published his first research paper, an analysis of the thermodynamics of the Crompton Effect with reference to the interior of the stars, in the *Indian Journal of Physics*.

While he was a student in theoretical physics at Presidency College, Madras University, Chandrasekhar eagerly followed the latest developments in astrophysics. He was especially intrigued by the work of the British astronomers Sir Arthur Stanley Eddington and Ralph Howard Fowler, who had been studying the life cycles of stars and had concluded that every star followed the same pattern of birth, gradual aging, and death. After receiving his B.A. degree from Madras in 1930, Chandrasekhar continued his education at Trinity College, Cambridge University on a government of India research scholarship. Shortly before he left his homeland for Great Britain he won as a prize in a physics competition a copy of Eddington's book *The Internal Constitution of the Stars*, in which the physicist maintained that all stars, once they have exhausted their fuel supplies, collapse under the pressure of their own weight into dense, earth-sized, white-hot balls called white dwarfs. During the long ocean voyage, Chandrasekhar studied the book carefully and detected what seemed to be a flaw in Eddington's argument. Applying quantum statistics and special relativity theory to his analysis of a star's life cycle, he concluded that only smaller stars would stabilize into white dwarfs. According to his calculations, stars with a mass more than 1.44 times that of the sun would follow a different course. The enormous gravitational force of a large collapsing star would cause the electrons in the star's gases to move increasingly faster, until they approached the speed of light,—a state known as relativistic degeneracy. Under such tremendous pressure, he speculated, the star would not pass into the white-dwarf stage, but simply continue to compress.

Over the next two years, at Cambridge University, Chandrasekhar continued to investigate the behavior of dying stars. In 1932, in the first of several papers he wrote on the subject, he suggested that further progress in the analysis of stellar structure depended on finding the answer to a fundamental

question: "Given an enclosure containing electrons and atomic nuclei, what happens if we go on compressing the material indefinitely?" The following year, he received his Ph.D. degree from Cambridge, but he remained at the university as an elected Fellow of Trinity College and carried on with his research. By mid-1934 he had developed a complete theory, buttressed by extensive mathematical calculations, of the evolution of white dwarfs.

Eager to share his groundbreaking discovery with his colleagues, Chandrasekhar submitted two papers to the Royal Astronomical Society, to which he had been elected the year before. The society invited him to present his findings at its monthly meeting in January 1933. The day before the meeting, Chandrasekhar received a copy of the program in the mail. To his astonishment, he saw that Sir Arthur Eddington was also scheduled to give a paper, immediately following his, on relativistic degeneracy. Although the two men had been meeting twice weekly for months and had developed what seemed to be a close working relationship, Eddington had not told Chandrasekhar that he had been doing research in the same area.

In his presentation to the Royal Astronomical Society, Chandrasekhar argued that because of the existence of a finite maximum mass—the critical division line, now known as the Chandrasekhar Limit, is 1.44 solar masses—for a white dwarf, the life history of a star of large mass "must be essentially different" from that of a smaller star. While he stopped short of predicting the fate of a giant star, saying only that "one is left speculating on other possibilities," his reasoning clearly pointed the way toward the eventual discovery of such cosmological phenomena as invisible neutron stars and black holes—objects so dense that not even radiation can escape their powerful gravitational fields.

When Eddington took the floor, he immediately launched into an attack on relativistic degeneracy, upon which Chandrasekhar had based his theory, declaring that "there [was] no such thing." Although he could not fault Chandrasekhar's logic, he questioned his acceptance of the mathematical derivation of the relativistic degeneracy formula. "One has to look deeper into its physical foundations, he insisted, "and these are not above suspicion. The formula is based on a combination of relativity mechanics and nonrelativity quantum theory, and I do not regard the offspring of such a union as born in lawful wedlock." Continuing in this rather light-hearted manner, to occasional bursts of laughter from his listeners, Eddington belittled Chandrasekhar's proposition as "almost a *reductio ad absurdum* of the relativistic degeneracy formula." As Chandrasekhar would have it, he explained, a massive dying star would "go on radiating and radiating and contracting and contracting until, I suppose, it gets to a few km radius, when gravity becomes strong enough to hold in the radiation, and the star can at last find peace. . . . Various accidents may intervene to save a star, but I want more protection than that. I think there

should be a law of Nature to prevent a star from behaving in this absurd way!"

Chandrasekhar was, by his own account, "distraught." As he told John Tierney, whose biographical sketch of him appears in the book *A Passion to Know* (1984), "I had gone to the meeting thinking that I would be proclaimed as having found something very important. Instead, Eddington effectively made a fool of me. . . . I returned to Cambridge late that night. . . . I remember going into the common room. . . . Nobody was there, [but] there was a fire still burning, and I remember standing there in front of it and repeating to myself, 'This is how the world ends, not with a bang but with a whimper.'" Chandrasekhar devoted most of the next few years to marshaling support for his theory in the face of Eddington's continuing attacks. Realizing that the central issue in dispute was essentially a question of physics, he sought and received private reassurance that he was on the right track from such prominent physicists as Niels Bohr and Wolfgang Pauli. Few scientists, however, were willing to challenge publicly the authority of such a renowned and respected figure as Dr. Eddington.

The ongoing argument with Eddington virtually ruled out the possibility of Chandrasekhar's receiving a tenured position in a British university, so in 1937 he left England for the United States, where he accepted a job as a research associate at the University of Chicago. Named to the faculty as an assistant professor in 1938, he advanced to the ranks of associate professor in 1942, professor in 1944, and to distinguished service professor of theoretical astrophysics in 1947. During his first few years on campus, he detailed his theory of the evolution of stars in *An Introduction to the Study of Stellar Structure* (University of Chicago press, 1939), a work recognized as a classic in its field only some twenty years later.

Putting his work on stellar structure behind him, Chandrasekhar went on to investigate the dynamics of star clusters. Among other things, he measured the effect of dynamical friction on the individual stars that make up the cluster known as the Pleiades, noting that their movements relative to each other were similar to the so-called "Brownian movement" observed when fine particles are suspended in a liquid. Using the mathematical laws of probability, he estimated that it would have taken three to five billion years for the stars in the cluster to arrive at their present positions. He discussed the results of his research in that area in his book *Principles of Stellar Dynamics*, which was published by the University of Chicago Press in 1942.

Throughout World War II, in addition to teaching and conducting research, Chandrasekhar served as a consultant to the United States War Department at the Aberdeen Proving Ground, a testing ground for military materiel in Maryland. It was early in this period that the University of Chicago was chosen by the government as the site for top-secret atomic weapons research. Chandrasek-

har occasionally took part in some of the research projects, in collaboration with, among others, the eminent physicists Enrico Fermi, Edward Teller, and James Franck. Fermi and Franck stayed on at the university after the war, adding to the physics department's reputation as the best in the nation. By the late 1940s, top graduate students in physics from all over the world were flocking to the campus. In 1947, for example, Chandrasekhar's students included two doctoral candidates, Tsung-dao Lee and Chen Ning Yang, from China. Chandrasekhar was so impressed by those young men that he regularly drove the 100-mile round trip from Lake Geneva, Wisconsin, where he was doing research at the Yerkes Observatory, to instruct the two. Ten years later, Lee and Yang jointly won the Nobel Prize in Physics for their studies of subatomic particles.

For Chandrasekhar, contact with young minds has always been of critical importance. E.E. Salpeter, writing in *Science* (November 25, 1983), has suggested that perhaps Eddington became for Chandrasekhar a kind of "anti-role model," prompting him to adopt a respectful attitude regarding the ideas and work of his students. Dr. Chandrasekhar is fond of quoting the nineteenth-century physicist Lord Rayleigh who, at the age of sixty-seven, was asked by his son for his opinion of Thomas Huxley's remark that a sixty-year-old scientist does more harm than good. Rayleigh is reputed to have replied, "I don't see why that should be so, provided you do what you understand and do not contradict young people." In Chandrasekhar's view, there is "a certain modesty" in that remark, and as he told John Tierney, "A certain modesty toward understanding nature is a precondition to the continued pursuit of science."

It is at least partly his own "modesty toward understanding nature" that has compelled Chandrasekhar to change his area of study every eight to ten years. "My motive has not been to solve a single problem," he explained to Tierney, "but instead to acquire a perspective of an entire area." During the mid- and late 1940s, he focused on the radiative transfer of energy in the interior of stars. He then moved on to an investigation of the effects of magnetism in the universe, concluding that many galaxies, including the Milky Way, are surrounded by gigantic magnetic fields so powerful that they distort the shapes of stars. In about 1961, he turned to a study of the stability of ellipsoidal figures of equilibrium, a task that occupied him until 1968. His next area of concentration was the general theory of relativity and relativistic astrophysics. In the mid-1970s, he returned to a subject that had tantalized him forty years earlier—namely, the mathematical theory of black holes. In each instance, when he arrived at the point where he could see his subject "as a whole with a perspective," to use his words, he wrote a book, which invariably became the definitive text in the field. His many published works include *Radiative Transfer* (Dover, 1960), *Hydrodynamic and Hydromagnetic Stability* (Clarendon, 1961),

Ellipsoidal Figures of Equilibrium (Yale University Press, 1969), and *The Mathematical Theory of Black Holes* (Clarendon, 1983).

Chandrasekhar explained his unorthodox style of research in an autobiographical note for the Nobel Foundation, which was reprinted in the January 1984 issue of *Physics Today*: "After the early preparatory years, my scientific work has followed a certain pattern motivated, principally, by a quest after perspectives. In practice, this quest has consisted in my choosing (after some trials and tribulations) a certain area which appears amenable to cultivation and compatible with my taste, abilities, and temperament. And when after some years of study, I feel that I have accumulated a sufficient body of knowledge and achieved a view of my own, I have the urge to present my point of view, *ab initio*, in a coherent account with order, form and structure."

Structure and order characterize all aspects of Chandrasekhar's life. Every morning he sets out for his office on the University of Chicago campus wearing a dark suit, white shirt, and dark tie—his working uniform for more than fifty years. His desk, where he spends some ten hours daily, often seven days a week, is scrupulously neat. Even his conversation is structured. John Tierney was one of several interviewers to point out that he invariably speaks "in complete sentences and logical paragraphs." "He does this with a soft-spoken, gentle charm," Tierney wrote, "digressing occasionally with jokes and allusions to everything from Picasso to Mother Goose to Keats, but always sternly bringing himself back to the original question."

Chandrasekhar's disciplined orderliness belies the passionate intensity with which he pursues his research and his devotion to "the importance of beauty" in theoretical physics, as E. E. Salpeter, among others, has observed. In Chandrasekhar's view, aesthetic criteria are as essential to the scientist as they are to the artist. As he explained in a speech at an international symposium in honor of Robert R. Wilson at the Fermi National Accelerator Laboratory in Batavia, Illinois on April 27, 1979, both the artist and the scientist seek theories that display "a proper conformity of the parts to one another and to the whole" and, at the same time, show "some strangeness in their proportion." Taking the criteria for beauty formulated by Francis Bacon and by the Nobel Prize-winning physicist Werner Heisenberg as his yardsticks, he went on to discuss in detail the "unparalleled beauty" of the general theory of relativity.

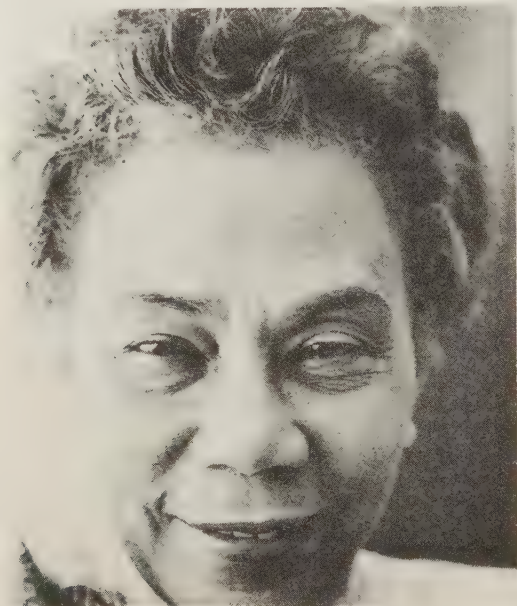
A slender man with a patrician bearing, Subrahmanyan Chandrasekhar stands five feet six inches tall and has thinning white hair and rather sorrowful dark eyes. In the interview with John Tierney he admitted that his single-minded dedication to science had "distorted" his personality because he had had to sacrifice his other interests, such as literature, music, and travel. Among other things, he said that he wished he had had the time to read all of Shakespeare's plays "very carefully, line by line, word by word." "I know I could have been a differ-

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ent person had I done this," he continued. "I don't know if regret is the right term for what I feel. But sooner or later, one has to reconcile these losses. One has to come to terms with oneself. One needs some time to get things in order." In his spare hours, he reads, or listens to music. He is especially fond of Mozart and Beethoven, particularly the latter's late compositions. Chandrasekhar and his wife, the former Lalitha Doraiswamy, whom he married in September 1936, make their home in the Hyde Park neighborhood of Chicago, near the uni-

versity. He has been a naturalized United States citizen since 1953.

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Charles, (Mary) Eugenia

May 15, 1919- Prime Minister of the Commonwealth of Dominica. Address: b. Office of the Prime Minister, Government House, Roseau, Dominica

Although the small, impoverished eastern Caribbean island nation of Dominica—with an area of 290.5 square miles and a population estimated at 75,400—is not usually in the mainstream of world events, its prime minister, Eugenia Charles, has taken her place, alongside Golda Meir, Indira Gandhi, and Margaret Thatcher, among women heads of government who have influenced history. In October 1983, Miss Charles, as chairman of the Organization of Eastern Caribbean States, persuaded President Ronald Reagan to send United States forces against the militant leftist government that had seized power on the island of Grenada after overthrowing its more moderate prime minister. Although the action was widely criticized, it was, in the words of Edward Cody of the *Washington*

Post (December 16, 1983), viewed as a "historical marker" by leaders in the eastern Caribbean. Since taking office as prime minister of Dominica in 1980, Eugenia Charles has withstood political intrigue, rampant corruption, and natural disasters to bring some measure of stability and well-being to her people.

The granddaughter of a former slave, Mary Eugenia Charles was born on May 15, 1919, in Pointe Michel, near Dominica's capital of Roseau, to John Baptiste ("J. B.") and Josephine (Delauney) Charles. Her three brothers became doctors, and her sister became a nun. J. B. Charles, a mason by trade, who as a result of judicious investments became a successful fruit exporter, land speculator, and founder of the Penny Bank, died in 1982 at the age of 107. In an interview with Charles S. Sanders in *Ebony* (July 1981), Miss Charles described her father as "a very, very great man" who taught her "much about being tough where it counts and about always being open and honest with people." It was her mother, however, who was the dominant personality of her early years, in what was essentially a matriarchal society. "In Dominica we really live women's lib," she told Greg Walter of *People* magazine (November 14, 1983). "We don't have to expound it."

Miss Charles received her secondary education at the Convent High School in Dominica and also attended St. Joseph's Convent in St. George's, on the island of Grenada. To practice her shorthand skills for a required school secretarial course, she spent much of her free time attending court hearings and transcribing the proceedings. As a result, she became interested in law. After completing high school, she went to Canada to study at the University of Toronto, and on obtaining her B.A. degree there, continued her law studies in England, at the London School of Economics and Political Science. She qualified as a lawyer in 1947, when she was called to the bar as a member of the Inner Temple. Miss Charles planned to remain in England to study the legal problems of juvenile delinquency at the London School of Economics, but a visit from her parents persuaded her that she was needed in Dominica. She returned home in 1949 and opened a law practice in Roseau, becoming the first woman lawyer on the island.

While engaged in a successful legal practice, Eugenia Charles became interested in politics, and in the early 1950s began to write letters to the editor of the local newspaper, protesting what she saw as governmental abuses. "I belonged to no party, and I was not involved in politics as such," she told Peter Richard in an interview in *Américas* (September–October 1985). "But I was a concerned citizen involved in what was happening in my country, and quite often I would write letters of criticism of whatever government was in power at the time."

When, in 1968, the dominant Labor party under Prime Minister E. O. Le Blanc obtained passage of a sedition law to stifle dissent, Eugenia Charles joined with others to form a broad-based organization called the "Freedom Fighters" and traveled around the country to address protest rallies, earning a reputation as an effective orator. When the Freedom Fighters formed the right-of-center Dominica Freedom party later that year, Eugenia Charles reluctantly agreed to become party leader. Although she was not among the five Freedom party members elected to the legislature in 1970, she managed to obtain one of the appointive seats provided for in the constitution and entered the house of assembly.

In 1975 Eugenia Charles was one of three Freedom party members to be elected to the house of assembly, where she became leader of the opposition, a post that she continued to occupy until 1980. Meanwhile, Dominica, which since 1967 had been a part of the six-member West Indies Associated States, dependent on Great Britain on a voluntary basis, was moving toward national independence. Although the Freedom party at first opposed independence on the ground that the island was not yet prepared for the responsibility that it entailed, Miss Charles became a member of the delegation that went to London for independence talks in 1977. "They didn't do too bad for us," she said of British rule, as quoted by Jo Thomas in the *New York Times* (December 1, 1980). "They tried to educate us. . . . They taught us lessons of democracy and freedom. If we didn't get them, it was our own fault." Dominica formally became independent as a member of the British Commonwealth on November 3, 1978. Shortly afterward it became the twenty-sixth member of the Organization of American States (OAS) and the 151st member of the United Nations.

After independence was achieved, Eugenia Charles led the opposition to Prime Minister Patrick John, whose Labor party government was wracked by scandal. She spoke out against what she regarded as the government's excesses and expressed dismay at reports that the John administration, despite its original leftist orientation, was engaged in business dealings with South Africa's white supremacist government. According to a 1979 BBC documentary, Prime Minister John's industrialization plans included construction of an oil refinery that was to benefit South Africa. Government officials were said to be involved in the

lucrative marijuana trade, controlled by members of the Jamaica-based Rastafarian religious sect. Unemployment was rampant, inflation was rising, and businessmen were making deals with the government to avoid paying taxes.

On May 29, 1979 government security forces opened fire on some 15,000 demonstrators protesting legislation designed to curtail freedom of the press and the rights of organized labor. Calling a general strike, the five leading trade unions demanded Prime Minister John's resignation and asked the opposition Freedom party to take over the government. In the following month, after a number of the prime minister's supporters had moved into opposition, the John government was forced out of office, partly as a result of the efforts of Eugenia Charles. "There was so much mismanagement, the people couldn't take it anymore," she later explained, as quoted in the *New York Times* (December 1, 1980). An interim government under James Oliver Seraphine, who had broken with Prime Minister John, was in her opinion even worse than its predecessor. Dominica's woes were compounded by Hurricane David, which struck the island in August 1979, killing forty-two persons, making some 65,000 homeless, and largely destroying the banana crop, the mainstay of Dominica's economy.

Public clamor for general elections resulted in nationwide balloting on July 21, 1980, which Eugenia Charles's Dominica Freedom party easily won, with 16,083 votes, or 52.3 percent of the total, obtaining seventeen of the twenty-one parliamentary seats. Seraphine's moderately leftist Democratic Labor party retained only two seats, while the remaining two went to independents. Despite its image as the party of urban affluence, the Dominica Freedom party received substantial support among poorer rural voters, a phenomenon attributed by political observers to its reputation for integrity and cohesion. In addition to assuming the prime ministership, Eugenia Charles also took charge of the key portfolios for foreign affairs and for finance and development in her seven-member cabinet. On being formally appointed by President Aurelius Marie, Eugenia Charles pledged that her government would be "liberal, democratic, and anti-Communist," that it would pursue a non-aligned foreign policy, and that it would seek foreign investments in order to promote industrial development.

Trying to restore some degree of order to her strife-torn and devastated island nation, Prime Minister Charles cracked down on corrupt government officials and tax evaders and notified those involved in questionable practices that they could "no longer do business as usual and engage in their shady deals." She rejected overtures from foreign business interests to legalize casino gambling, fearing that it might attract criminal elements to the island. The 200-member Dominican defense force was ordered to turn over its arsenal of weapons to police in Roseau for inventory after reports revealed that some of its officers had been selling

arms to Rastafarian marijuana growers. Officials were investigated for allegedly offering to sell Dominican passports to wealthy Iranians and other foreigners. In October 1980 Eugenia Charles came to Washington, D.C. for the annual meeting of the World Bank and International Monetary Fund and was one of four Caribbean heads of government to witness the signing at the State Department of a \$15-million loan agreement for private agricultural projects in fifteen Caribbean nations.

In February 1981 Eugenia Charles declared a national emergency following the kidnapping, reportedly by Rastafarians, of a prominent farmer with links to the government, in retaliation for police raids on their marijuana fields. In the following month, former Prime Minister Patrick John and two associates were arrested by Dominican authorities in the light of evidence of a conspiracy to overthrow the Charles government by force. Then, on April 27, 1981, plans for a United States-based plot against the Dominican government were foiled near New Orleans by agents of the Federal Bureau of Investigation who arrested ten mercenaries with links to the Ku Klux Klan and the neo-Nazi movement and seized a van filled with automatic weapons, handguns, and explosives. It was later revealed that the men were to be paid \$150,000 to invade Dominica, overthrow the Charles government, return Patrick John to power, and establish a "free port," where gambling and the drug trade could flourish unimpeded. Another coup attempt was thwarted in December 1981, after disgruntled Dominican soldiers, Rastafarians, and American mercenaries tried to storm police headquarters and the main prison in Roseau in an abortive effort to free Patrick John and his cohorts from imprisonment.

But despite those crises, Eugenia Charles appeared to remain firmly in control. In 1981 she launched a wide-ranging reform program in such areas as education, health care, and agricultural development, and by the following year, Dominica seemed to show some real signs of growth for the first time. Through President Ronald Reagan's \$355-million Caribbean Basin initiative for development projects in Central America and the West Indies, funds were made available to rebuild Dominica's dilapidated road system, with a corresponding increase in jobs. New light industries were established on the island; tourists, attracted by Dominica's scenic beauty, increased substantially; and plans were initiated, with help from the United States and Canada, for the rehabilitation of the banana, coconut, and lime industries. Over a three-year period during Miss Charles's first term in office, the inflation rate was reduced from 30 percent to 4.2 percent per year, and as a result of increased exports, the balance of trade deficit was cut by nearly one-half.

In keeping with standards set forth by the International Monetary Fund, the Charles government exercised prudence in its expenditures, but not all Dominicans agreed with the prime minister's policies. Citing a decline in banana prices, some farm-

ers complained that too much attention was being paid to luring industry and not enough to agriculture. Some workers felt that curtailment of certain government agencies had boosted unemployment, that fiscal restraints had depressed wages, and that the prime minister was running the nation like a business, with little regard for its people. Defending her economic policies, Eugenia Charles asserted, as quoted in the *New York Times* (May 28, 1984): "There has been restricted spending, but for the right priorities. People realize that there is not much money, but what there is, is spent on assisting them. We have given the government credibility."

In foreign policy, Eugenia Charles kept her government firmly in the Western camp and spurned overtures from Cuba, the Soviet Union, and Libya. Dominica maintained no official mission in Washington, D.C. but conducted diplomatic relations with the United States through the American ambassador to Barbados and through occasional visits to the United States by Prime Minister Charles and other officials. In addition to belonging to the UN, the British Commonwealth, and the OAS, Dominica is also one of the thirteen-member Caribbean Community and Common Market (CARICOM). In July 1981 it was one of the founding members of the seven-nation Organization of Eastern Caribbean States (OECS).

On October 23, 1983, Prime Minister Charles, as chairman of the OECS, requested that the United States intervene militarily in Grenada, one of the organization's member nations, following a coup in which that island's leftist prime minister, Maurice Bishop, was overthrown and executed by extremist members of the ruling New Jewel movement, who took over the government. Two days later, a contingent of 1,900 United States Marines and Army rangers landed on Grenada, backed up by a ten-ship Navy task force and a Caribbean unit of 300 men from Dominica, Antigua, St. Lucia, St. Vincent, Barbados, and Jamaica.

President Ronald Reagan, accompanied by Eugenia Charles, announced at a televised press conference in Washington, D.C. on October 25, 1983 that he was acting on an "urgent formal request" from the OECS to assist in a multinational effort to restore law and order in Grenada. The American objectives, he declared, were to protect the lives of some 1,100 United States citizens in Grenada, to facilitate the evacuation of those wishing to leave, and to "help in the restoration of democratic institutions" on the island. Miss Charles revealed at the press conference that she had information that Cuba and the Soviet Union had been behind the recent coup and suggested that Prime Minister Bishop was probably killed because he "was on the way to having elections." She denied that the action by the United States and the OECS was an "invasion," but claimed that it was an act of collective security on the part of the Eastern Caribbean States, which constitute "one region."

The Grenada action was described in the Soviet press as "an act of undisguised banditry." It drew criticism from within the UN and from many mem-

bers of the United States Congress, as well as from the governments of Canada, France, and West Germany. Even British Prime Minister Margaret Thatcher expressed "very considerable doubts" about its wisdom. When the OAS convened in Washington on October 26, 1983, a majority of the delegates condemned the action, but Eugenia Charles defended it as a "pre-emptive strike" to remove a "dangerous threat to peace and security." She informed the OAS delegates that the Caribbean force would remain in Grenada until "normalcy" was restored, adding that it was "quite wrong" to suggest, as some had done, that the OECS had been created to toady to the interests of the United States in the region. At a Commonwealth conference held in New Delhi a month later, she was recognized as a major international figure but was disappointed to discover that most of the nations represented there had opposed the Grenada action. "I don't have the respect for the Commonwealth that I had before," she said after her return to Dominica. "I think that from now on we're going to say, what's good in the Commonwealth we'll keep, and what's bad we'll forget."

When CARICOM met in Nassau in July 1984 for a summit conference of the leaders of its thirteen member nations, Eugenia Charles noted with satisfaction that the Grenada issue, on which there had been strong dissension within the group, was not even discussed. The meeting, she asserted, had "done away with any ideas people might have had that the organization might break up." Later that month, she was one of a delegation of Caribbean leaders meeting at the University of North Carolina to ask the United States to make good on its pledge for economic assistance to help develop the region.

In her campaign for a second five-year term, in 1985, Prime Minister Charles was faced by a newly reconstituted Labor party coalition, headed by Michael Douglas, a British-trained mechanical engineer. During the three-week campaign, Douglas accused Miss Charles of being "slavish" in her support of the Reagan administration, maintained that she had mismanaged the marketing of the banana crop, and denied her charges that he was receiving funds from Cuba, North Korea, Libya, and Guyana. Miss Charles, in turn, emphasized the success of her policies, which had been accompanied by a decline in unemployment during her first term in office from 23 to 13 percent, a 4.3 percent rate of economic growth in 1984, a reduction of the inflation rate to 2.2 percent, and the transformation of the national budget deficit into a surplus for 1985-86.

On election day, July 1, 1985 Eugenia Charles's Dominica Freedom party garnered 59 percent of the 33,000 votes, though its representation in the twenty-one-member house of assembly was reduced from seventeen to fifteen. Sworn in two days later as prime minister, as well as minister of foreign affairs, finance, economic affairs, and defense, she noted that her victory showed that "people understand what we've been doing and

are asking for more." As one of the heads of government addressing the General Assembly on the fortieth anniversary of the United Nations in October 1985, she avoided references to regional crises and recommended UN membership for South Korea, sanctions against South Africa, and independence for Namibia.

Eugenia Charles has been called "very much the mother of her people," though she never has married. Susan Page of *Newsday* (April 15, 1982) described her as "a tall woman with strong hands and the gravity of a judge." In the words of Charles L. Sanders of *Ebony*, who compared her with the former United States congresswoman Barbara Jordan, Miss Charles is a "brilliant lawyer, savvy politician, razor-sharp in debate," who can "turn cold-faced and wither strong men with a stare, saying nothing," but can also "turn on considerable charm." Miss Charles lives in her family's comfortable two-story house in Roseau. She has served on the boards of the Dominica Infirmary, the Fort Young Hotel, and the Dominica Cooperative Bank, and she enjoys reading, cooking, gardening, traveling, and "being with friends."

Self-described as a "pragmatist," Eugenia Charles is considered by political observers as a "strict constitutionalist" and a "thoroughgoing democrat" who favors social welfare programs and limited government intervention while rejecting the more radical forms of socialism. "We should give the people not luxury but a little comfort—a job, the means to build a house, assistance for agricultural pursuits," she told the *Newsday* interviewer. "We will never be a rich country, but I think we can be a self-reliant nation, with a little thrift and a little development."

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Collins, Martha Layne

Dec. 7, 1936- Governor of the State of Kentucky.
Address: b. Governor's Office, State Capitol,
Frankfort, Ky. 40601

"One of the bright new stars of our party" is how former Democratic National Committee Chairman Charles T. Manatt described Governor Martha Layne Collins of Kentucky when she was picked to chair the 1984 Democratic National Convention. A few months earlier, just twelve years after entering politics at the grassroots level, Mrs. Collins, a former high-school teacher, became the first woman ever to be elected chief executive of the Bluegrass State. Seasoned political observers attributed her remarkable success among Kentucky's generally



Martha Layne Collins

conservative voters to her talent for campaigning, her shrewd strategic planning, and her cautious, middle-of-the-road stand on such potentially divisive issues as women's rights. As one of the highest-ranking Democratic women in the United States, Governor Collins is widely considered to be a potential force in national politics.

Martha Layne Hall was born on December 7, 1936 in the hamlet of Bagdad in rural Shelby County, Kentucky, the only child of Everett Larkin Hall and Mary Lorena (Taylor) Hall. Her father was a mortician, and as a young girl Martha Layne frequently helped in the family business by arranging flowers and greeting mourners. When she was a little older, she learned to drive a tractor and "set" tobacco—skills that proved to be useful years later in politicking among rural Kentuckians. An outgoing and competitive teenager, she was selected for the cheerleading squad at her local high school, and in her senior year she was named queen of the Shelby County Tobacco Festival.

Following her graduation from high school in 1955, Martha Layne Hall attended Lindenwood College, a small liberal arts institution in St. Charles, Missouri for a year, then transferred to the University of Kentucky in Lexington. While she was a student there, she entered several local beauty contests, winning, among other crowns, the title of Queen of the Kentucky Derby Festival. She received a B.S. degree in education from the university in 1959. Several weeks later, on July 3, 1959, she married Bill Collins, a dentist she had met at a Baptist Church summer camp. In the fall of that year, Martha Layne Collins accepted a job teaching mathematics and home economics at Fairdale High School in Louisville, Kentucky, where her husband established a thriving dental practice. The following year she taught the same subjects at

Seneca High School, also in Louisville. In 1966, after the Collinses moved with their two young children, Stephen Louis and Marla Ann, to a small farm in nearby Versailles, Martha Collins joined the faculty of Woodford County Junior High School. She remained there until she left the teaching profession in 1970.

Having been a local Democratic party volunteer in the 1960s, Martha Collins got involved in politics at the state level as a foot soldier in Wendell H. Ford's successful campaign for the governorship in 1971. A tireless worker, she chaired the gubernatorial primary campaign in the 6th Congressional District and acted as the state coordinator of women's activities for the Democratic ticket. From Wendell Ford, Mrs. Collins learned the personal, grassroots campaign style, pitched to small towns and the "little man," that she later adopted for her own. "She had the basic instincts," Ford, now a United States senator, told Lois Romano in an interview for a *Washington Post* (June 18, 1984) profile of Mrs. Collins. "She understood the political process and her organizational ability was excellent."

As a reward for her efforts in his behalf, Wendell Ford made Mrs. Collins Democratic national committeewoman from Kentucky, a post she held from 1972 to 1976. During those years, she also served as coordinator of women's activities for Walter D. Huddleston, in his campaign for the United States Senate, and for the Kentucky State Democratic headquarters; as delegate to the Democratic National Convention in 1972 and to the party's national mid-term charter conference in 1974; and as chairwoman of the Kentucky Committee for Carter in 1976. Appointed to the Kentucky State Democratic Central Executive Committee in 1972, she was its secretary for five years, beginning in 1974.

A veteran campaigner by the mid-1970s, Martha Layne Collins decided to run for office herself in 1975. She won her first statewide contest, for clerk of the Kentucky Court of Appeals, the state's highest tribunal, handily. Four years later, in 1979, she was elected lieutenant governor of Kentucky by a 200,000-vote margin over her Republican rival. (Her impressive vote total owed nothing to the landslide victory of the Democratic gubernatorial nominee, John Y. Brown, the wealthy former owner of the Kentucky Fried Chicken franchise operation, who, as required by state law, ran on a separate ballot.) The first lieutenant governor in the state's history to serve on the governor's executive cabinet and a frequent stand-in for the chief executive during his absences from the state, Mrs. Collins turned what had been a largely ceremonial office into a post of considerable political weight. As "acting governor" for 480 days of her four-year tenure, she gained valuable administrative experience and, in her official travels throughout the state, familiarized herself with the views and needs of ordinary Kentuckians. Perhaps equally important to her political career, she received national media exposure when she became, in

1982–83, the first woman ever to chair the National Conference of Lieutenant Governors.

In her post as president of the state senate, Lieutenant Governor Collins was called upon to break a tie in a roll-call vote only twice, and in both cases she took the more politically compromising position. Her vote against a measure that would have given public-school teachers the right to engage in collective bargaining was to cost her the support of the Kentucky Education Association when she ran for the governorship a few years later. She also opposed a bill, supported by powerful state banking interests, that would have allowed Kentucky banks to set up a statewide branch system, thus threatening the existence of small, local banks.

According to many analysts, the contrast between Martha Layne Collins' businesslike manner and John Brown's flamboyance probably worked to Mrs. Collins' advantage when she ran for the governorship in 1983. Her plain-spoken, no-nonsense approach earned her the nickname "Mother Superior" from some party regulars, but it gave her an aura of efficiency and stability that appealed to a constituency weary of the publicity whirl that surrounded the millionaire governor and his wife, the television personality Phyllis George. But despite her favorable public image and her widespread name recognition, Mrs. Collins, in her bid for the Democratic gubernatorial nomination, faced stiff competition from Harvey Sloane, the mayor of Louisville, and from Dr. Grady Stumbo, a former state official who had the endorsement of Governor Brown (himself prevented from running for a consecutive second term by state law). Stumbo's substantial labor support eventually rebounded to benefit Mrs. Collins by taking votes away from Sloane, her principal rival. On the stump, Mrs. Collins scored additional points against the more liberal Sloane, a transplanted New Yorker, by playing up her image as a native Kentuckian particularly attuned to the needs of rural voters. When the ballots were counted on primary election day, the lieutenant governor came out ahead by a scant 3,400 vote margin, capturing 34.1 percent of the total votes cast to 33.5 percent for Sloane and 30.5 percent for Stumbo.

Although registered Democrats outnumber Republicans by a two-to-one margin in Kentucky, Mrs. Collins mounted an aggressive campaign against her conservative Republican opponent in the November general election, Jim Bunning, a former major-league baseball pitcher turned investment broker. Anticipating a possible crossover vote to Bunning from disaffected Democrats unwilling to vote for a woman, Mrs. Collins met the issue head-on by adopting the slogan "Let's Make History" and by running on a generally conservative platform that included pledges for tougher crime-control measures and for improvements in the state educational system. In public statements, Mrs. Collins downplayed her support for the Equal Rights Amendment (ERA) and went on record as being opposed to abortion except in cases of rape or incest—positions that cost her the endorsements

of the National Organization for Women and of other women's groups but probably contributed to her victory. Perhaps most important, she repeatedly crisscrossed the state, visiting all of its 120 counties and meeting personally some 32 percent of those Kentuckians who later voted for her.

On November 6, 1983 Martha Layne Collins decisively defeated Jim Bunning, taking 55 percent of the vote to his 44 percent. Sworn in on December 13, Governor Collins lost no time in presenting her educational reform package to the state legislature. In her proposal, she reminded legislators that, according to the 1980 national census, Kentucky had the least-educated adult population in the United States, lagging well behind the national average in its proportion of high school and college graduates. To rectify the situation, she advocated a comprehensive program intended to promote basic learning skills and improve teacher performance in the public schools. Among other measures, the governor recommended making kindergarten attendance mandatory, testing students' basic skills at each grade level, improving remedial education by hiring and training hundreds of new teacher-assistants, and rewarding so-called "superior teachers," as determined by their students' performances.

To finance the program, Governor Collins, abandoning her campaign promise to avoid tax increases, asked the legislature to raise individual income taxes and corporate licensing fees and to extend the coverage of the state sales tax to a wider range of services. One of the largest proposed tax increases in the state's history, the plan was designed to bring in an additional \$324 million in revenue over the next two years, two-thirds of which would be devoted to improving the quality of public education. Strongly opposed to the sales-tax scheme, the Democratic-controlled general assembly turned down the governor's fund-raising plan but voted for a bill requiring school districts to levy a minimum *ad valorem* tax for education. The legislators also approved some significant educational reform proposals, including the compulsory kindergarten program, student discipline guidelines, basic skills testing, and an internship and testing program for new teachers.

As the race for the Democratic presidential nomination heated up in the spring of 1984, Governor Collins found herself embroiled in controversy over the political composition of the Kentucky delegation to the party's forthcoming national convention in San Francisco in July. Partly to increase the state's political leverage in choosing the candidates and constructing the platform and partly in deference to her appointment, in January 1984, as chairwoman of the Democratic National Convention, Mrs. Collins was determined to lead an uncommitted slate of delegates to the convention. For months she had resisted front-runner Walter F. Mondale's repeated requests that she release the delegates to declare for the candidates of their choice, but on June 21 she finally capitulated. Thirteen of the state's thirty-three delegates immediately declared

their preference for Mondale, who had made a strong showing in Kentucky's Democratic party caucuses in April. Although gratifying for the Mondale forces, the governor's decision sparked a dispute with the Reverend Jesse Jackson's supporters, who argued that their candidate was underrepresented in proportion to his caucus returns and who threatened to challenge the makeup of the state delegation on the convention floor.

The prospect of a general challenge of the delegate-selection rules by Jackson loyalists was just one of several potential problems Governor Collins faced when she gavelled the proceedings to order at the Moscone Convention Center in San Francisco on July 16, 1984. Both Jackson and Senator Gary Hart, the third major presidential candidate, refused to concede any ground to Mondale, raising the possibility of a long, multi-ballot nominating session. In addition, many Hispanic delegates had vowed to abstain on the first ballot to dramatize their opposition to the proposed Simpson-Mazzoli immigration bill, then pending in Congress. Finally, the prospect of a major floor fight loomed over the composition of the party platform, with both Hart and Jackson advocating the inclusion of liberal planks on a broad range of social, economic, and foreign policy issues. Ultimately, compromises were made and unity forged with less controversy than expected, thanks largely to the willingness of the two minority candidates to compromise and to Governor Collins' skill in keeping the proceedings running smoothly on schedule.

The personal qualities—organizational ability, a tenacious will, and a natural inclination towards moderation and consensus—that helped Governor Collins run the convention have been the hallmarks of her political career. "I don't just say a lot of things," she remarked, as quoted in the *New York Times* (November 10, 1983). "I'm very systematic and cautious. I consider very carefully what my position will be, what the ramifications are and the results." Although she is a dynamic public speaker, her personal style is low-key, and she prefers working quietly behind the scenes to seeking out the political spotlight.

Governor Collins' political caution has been reflected in her position on women's rights, which some feminists have described as only "lukewarm." "I support the ERA," she told Judy Klemesrud of the *New York Times* (May 20, 1984). "I just do things differently. I don't carry placards and go around wearing large buttons. And it bothered me that some women's groups made women who want to stay home and raise children feel like second-class citizens. I think they ought to have the right to choose. But I give those groups credit for making people aware of the issues." Moreover, she added in a later interview with Lois Romano for the *Washington Post* profile, "I think all issues are women's issues. I don't care if it's health insurance or car insurance or roads, it affects the quality of life for women." Nevertheless, when Walter Mondale approached her a few weeks before the Democratic National Convention as a possible vice-

presidential running mate, she was astute enough politically to acknowledge that she might not be "a strength for the ticket," as she put it, because of her lack of support from women's political groups.

Since taking over the governorship, Mrs. Collins has made every effort to keep the lines of communication to the executive office open to her constituents. "I do a lot of talking eyeball-to-eyeball," she explained to Lucia Mouat of the *Christian Science Monitor* (December 1, 1983). "I think you get a better perspective that way and a good feeling for people's concerns. Sometimes they just want to fuss at you a little bit or they feel better if they can get something off their chest, even if you may not be able to solve the problem. I think people deserve that from their elected officials." Prohibited from seeking reelection upon the expiration of her four-year term in December 1987, the governor has frankly conceded that her accomplishments may be limited by Kentucky's unfavorable revenue forecast. "I'm at a disadvantage because I don't have the money," she admitted to Lois Romano. "My administration will just have to be known as the one that got us through the tough times."

Martha Layne Collins is a trim, well-groomed woman with blue eyes and sleekly coiffed blonde hair. Because of her demanding work schedule, she has had to forego her favorite recreational activities—golf and tennis—in favor of a regular at-home exercise routine and long walks. Occasionally, she manages to escape for a quiet weekend on board the houseboat that she and her husband keep moored on the Kentucky River. Bill Collins, who gave up his dental practice a few years ago to establish Collins Investments, Inc., a private investment company in Lexington, has been his wife's chief fund raiser throughout her political career. Both the Collinses' children are interested in politics and public service. Stephen Collins, who played a major role in his mother's gubernatorial campaign and served as chairman of Kentucky's delegation to the Democratic National Convention in 1984, is writing a book about life in the state's Executive Mansion. Marla Collins is active in a number of charitable and civic organizations. In interviews, Governor Collins has been unusually reticent about any future political ambitions. "I have worked all my life, since I was in the eighth grade in school, in summers and Christmases, wrapping packages as a clerk," she told Lois Romano. "I've worked. I feel like I have accomplished. . . . When the governorship runs out, I am not thinking about what I'm going to do. . . . Some of the women's groups get upset with me when I say this, but I may just be ready to retire and raise grandkids."

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Collins, Marva

Aug. 31, 1936– Educator. Address: b. Westside Preparatory School, 4146 W. Chicago Ave., Chicago, Ill. 60641

Soon after Marva Collins, an inner-city elementary school teacher, founded the Westside Preparatory School in Chicago in 1975, her ability to transform supposedly “unteachable” ghetto children into accomplished readers who quoted Shakespeare and Socrates, made her a national celebrity. The media referred to her as a “miracle worker,” a “superteacher,” and a “national treasure”; Cicely Tyson portrayed her in a television film drama, “The Marva Collins Story”; and she was considered for a succession of prestigious jobs—including United States secretary of education, county superintendent of the Los Angeles school district, and member of the Chicago school board—but turned them all down in favor of expanding and developing her school. Although her sharp criticisms of public education made her a target of some educators and investigative reporters who believed her teaching methods to be simplistic and less effective than she claimed, her accomplishments have won recognition from such institutions as the National Education Association, the American Academy of Achievement, and the National Urban League.

Marva Delores Collins, the daughter of Henry and Bessie (Nettles) Knight, was born on August 31, 1936 in Monroeville, Alabama, some seventy miles north of Mobile, and spent much of her early life in Atmore, Alabama, near the Florida Panhandle. She has a younger sister, Cynthia Sutton. Her father, whom she has called “the moving force in my life,” was a well-to-do undertaker, cattle buyer, and merchant who instilled in her a “stubborn streak,” self-reliance, and a strong work ethic. “My

father was the greatest person I have ever known,” she has recalled. “Because he taught me how to survive and have a positive outlook on life, challenges have only intrigued me. Helping others was a natural outgrowth of this attitude; thus teaching was a wonderful choice.”

She began her formal education at Bethlehem Academy, in Monroeville, an old-fashioned elementary school where “the teachers were strict and strong; there was no foolishness.” A voracious reader who was denied use of the local public library because of her race, she had to content herself with labels on cans, the Farmer’s Almanac, Bible-school stories, and books that her father purchased for her in Mobile. For her secondary education, she attended the all-black Eschambia County Training School in Atmore, graduating in 1953. With money that she earned doing clerical work for her father, she went on to Clark College in Atlanta, where she obtained her B.A. degree in secretarial sciences in 1957. Although she has said that she “never wanted to be a teacher,” she returned to Alabama and took a job teaching typing, shorthand, bookkeeping, and business law at Monroe County Training School in June 1957. In 1959 she moved to Chicago and went to work as a medical secretary at Mount Sinai Hospital. She and Clarence Collins, a draftsman, were married on September 2, 1960.

Realizing that she “missed the excitement of helping students discover the solution to a problem, of seeing the pieces fit together,” Mrs. Collins decided in 1961 to reenter the teaching profession. Ineligible for a teaching certificate because she lacked courses in education, she entered the Chicago school system as a full-time substitute, without seniority or permanent placement. Her first students were second-graders at Calhoun South Elementary School.

During the fourteen years that she worked in Chicago’s inner-city schools, Mrs. Collins became known as a maverick who had little patience with ineffective teachers. She complained that many instructors came to school unprepared, had no respect for the children, and merely created “more welfare recipients.” Because many of her students were too poor to afford well-soled shoes, her class did not break for recess during the winter months. Instead, the children occupied their time performing in an operetta that Mrs. Collins had written or presenting their own version of such musicals as *Don’t Bother Me, I Can’t Cope*. She told an interviewer for *Essence* (October 1981) that because she taught in a different way and demanded more from her pupils, she would sometimes find “hate notes” in her mail from other teachers, some of whom accused her of acting like “some kind of god.”

Angry and disillusioned, Mrs. Collins quit her job with the city schools in September 1975 and with \$5,000 in retirement money began what was at first called the Daniel Hale Williams Westside Preparatory School in the basement of Daniel Hale Williams University. Her first class consisted of her daughter and three neighborhood children.

Shortly afterward, in order to have more independence, she moved the school, now known simply as the Westside Preparatory School, to the vacant second floor of her own home, a sixty-year-old brownstone in West Garfield Park, one of Chicago's poorest neighborhoods. Her husband, Clarence, applied his skills as a carpenter to create a schoolroom and took a second job to raise the money for school supplies and equipment. Mrs. Collins then salvaged textbooks from schoolyard trash bins and hand-copied other books. Within three years, twenty-eight children aged three through twelve years were enrolled, and there was a waiting list of 175 applicants. Although many parents were hard pressed to pay the requested \$80 per month tuition, Mrs. Collins insisted that she would never apply for a federal grant because, she said, "I don't want any experts telling me what's good for these kids or telling me how to teach." Instead, she appealed for funds from neighborhood people, churches, and other segments of the community.

Unlike most schools, Westside Prep did not use such educational aids as audio-visual equipment that Mrs. Collins felt served mainly to protect teachers from having to teach. Insisting that "all you really need for teaching is a blackboard, books, and a good pair of legs that will last through the day," she became known for her "hands-on" approach to teaching, walking from desk to desk, praising her students, patting a hand, touching a shoulder.

As set up by Mrs. Collins, the school day at Westside Prep began at 9 A.M., although some students arrived as much as two hours earlier. The children worked until 2:30 P.M. with only a twenty-minute break for lunch. There was no recess, recreation period, or gym class. Emphasis was on "the basics," including reading and language development, but there were no specifically designated subjects or periods. When children studied mathematics, for example, they simultaneously learned ancient history and language roots by talking about the life and times of Pythagoras and discussing the Greek and Latin root words for mathematical concepts. To hold her students' interest, Mrs. Collins eschewed "Dick and Jane" type books and assigned Aesop's *Fables* to five-year-olds and such works as *Uncle Tom's Cabin*, *Macbeth*, *Paradise Lost*, and Jerzy Kosinski's *The Painted Bird* to older children. Daily compositions were required of all. Children memorized a quotation of their own choosing each day, and every two weeks each pupil read a new book and reported on it orally or in writing.

Mrs. Collins' claim that Westside Prep students commonly jumped from well below to as much as five years above their grade level in reading and language skills first attracted media attention in May 1977, when reporter Zay Smith of the *Chicago Sun-Times* wrote a story headlined "Teacher Works Wonders in Inner City." During the next two years, national publications, including *Time*, *Good Housekeeping*, and *People*, picked up Mrs. Collins' story. After Morley Safer interviewed her for

the popular CBS-TV newsmagazine *60 Minutes* in November 1979, the acclaim earned her a \$50,000 grant from the Chicago insurance magnate W. Clement Stone, and she began to command as much as \$10,000 for speaking engagements.

In December 1980, a month after Ronald Reagan was elected president, members of his transition team announced that Marva Collins was a top prospect for the post of secretary of education. She responded that she would not accept the cabinet post even if it were offered to her because she preferred to continue teaching. Soon thereafter she declined a seat on the Chicago school board and the \$52,000-a-year position of superintendent of the Los Angeles county school system.

Mrs. Collins' devotion to her students and her family was the focus of "The Marva Collins Story," a *Hallmark Hall of Fame* CBS television special that starred Cicely Tyson as Mrs. Collins and Morgan Freeman as her husband. The dramatization, filmed on location in Chicago, was first shown on December 1, 1981, and it was widely praised by television critics. John J. O'Connor of the *New York Times* (December 1, 1981) spoke for many when he expressed admiration for Mrs. Collins' accomplishments and noted that "she created an atmosphere of discipline and love that apparently worked educational miracles." Other reviewers referred to her as an "heroic" and "amazing" woman. The \$100,000 that she received for "The Marva Collins Story" and the fees from her speaking engagements enabled Mrs. Collins to move the Westside Preparatory School to its own permanent facilities—two adjoining one-story brick office buildings—in September 1981. The expanded school, located a few blocks from the Collins home, had a staff of five teachers, some 200 students, and a burgeoning waiting list of about 1,000.

The year 1982 was a sobering one for Mrs. Collins. Her outspoken criticism of "apathetic" public-school teachers and her steadfast insistence that she would never accept federal funds had made her a favorite of politicians who sought to cut school budgets and rearrange educational priorities. Then, in February 1982, George Schmidt, a Chicago teacher who had lost his job as a result of budget cuts, released the results of his two-month investigation into Mrs. Collins' background, her school, and her effectiveness. Writing in *Substance* magazine, a journal published by an organization of substitute teachers, Schmidt labeled Mrs. Collins' story "a hoax aimed at . . . crippling public education" in Chicago and throughout the United States. Schmidt revealed that Mrs. Collins, despite her widely publicized disdain for government money, had received \$69,000 in federal funds under the Comprehensive Employment and Training Act (CETA) through the Alternative Schools Network. He also maintained that she was exaggerating the progress of students at her school.

In an interview with Len Walter, on Chicago news radio station WBBM, Patricia Jergens, a former teacher at Westside Prep, claimed that half of the students in Mrs. Collins' school had failed the

California Achievement Test, and that when she learned of the poor results she did not send the tests out for scoring. Walter also learned that an article published under Mrs. Collins' byline on September 10, 1981 in the *Chicago Sun-Times* bore striking similarities to an essay by Dr. Neil Postman of New York University, that had been reprinted in the *American Educator* (Fall 1981). Subsequent investigations indicated that Mrs. Collins had put undue pressure on parents of Westside Prep students who had fallen behind in paying the \$150 monthly tuition and that a test that she had copyrighted and given to students during a summer course at the Cabrini-Green housing project in Chicago was an exact duplicate of a test copyrighted by the late C. H. Schutter, a principal at Delano School, where she once taught.

Stung by the attacks, Mrs. Collins defended herself on two segments of the nationally syndicated *Phil Donahue Show* in early March 1982. Claiming that she was the victim of a "witch hunt," Mrs. Collins said that she was not aware that the money funneled through the Alternative Schools Network, a social service agency, had originated in Washington. She acknowledged that students who were in arrears on tuition had been prevented from attending school but said that this would not happen again. Concerning the copyrighted test, Mrs. Collins' lawyer Gerald Peterson, who appeared with her on the second Donahue show, explained that she and Schutter had worked together in preparing the test, for which Dr. Schutter had the "registered copyright," while Mrs. Collins had the "common-law copyright." Mrs. Collins denied a charge that she had misrepresented her credentials by circulating a résumé listing a master's degree in education from Northwestern University. She asserted that someone had stolen and altered her résumé.

Most parents of Westside Prep students expressed support for Mrs. Collins. Some 200 parents, students, and community members staged a rally in her behalf in February 1982, and many parents told reporters how pleased they were with the optimism and the enthusiasm for learning that she had instilled in their children. Morley Safer, who anchored the *60 Minutes* segment on which Mrs. Collins was featured, called the attacks on her "outrageous" and "loaded with inaccuracies." According to Safer, members of the program's staff talked to most of the thirty-five or forty parents who had children in Westside Prep at the time and found them to be "happy with the school." Another supporter of Mrs. Collins was Harvey Gross, the admissions director at Chicago's prestigious Providence-St. Mel private high school, who revealed that he tested eleven of Mrs. Collins' students more than once and found that over a one-year period they averaged about a 1.3 grade-level increase in reading, a 1.2 increase in language, including grammar, spelling, and punctuation, and a 0.7 increase in mathematics. "I do believe that Marva Collins is an outstanding teacher," Gross said, although he acknowledged that the actual advances

of Westside Prep students were more modest than had been reported in media accounts.

With the start of the new school year in September 1982 Marva Collins was back at Westside Prep, determined to carry on. "I have a job to do right here," she said. "I don't have time to get even." Westside Prep continued to thrive, and by 1982 its enrollment stood at 240 students. The school's 1983 eighth-grade graduation address was delivered by Kevin Ross, a Creighton University basketball star who came to Westside Prep in 1982 to obtain the reading and spelling skills that he had failed to acquire even through four years of college. After eight months at Mrs. Collins' school, Ross's reading and mathematics scores almost doubled and his language score tripled. "I think Mrs. Collins is one of the greatest people on earth," Ross has said, as quoted in *Ebony* (February 1985).

Mrs. Collins no longer teaches classes at Westside Prep but devotes all of her time to presiding over a staff of instructors whom she has "retrained." Early in 1985, with a grant from Prince, the rock star, Mrs. Collins founded Westside Prep's National Teacher Training Institute, which seeks to train 1,200 teachers throughout the United States. Her methodology, as outlined in the book *Marva Collins' Way* (J.P. Tarcher, 1982), written by Mrs. Collins and the investigative journalist Civia Tamarkin, who spent a year observing classes at Westside Prep, stresses strict adherence to the phonics system of reading, emphasis on memorization and interdisciplinary learning, and the necessity of getting children "to see the intrinsic value of education, so they . . . want to learn for the sake of learning." Mrs. Collins' plans for the future include running a high school and a day-care center. She also envisions an adult-education facility, because "parents in this area really need the education children get."

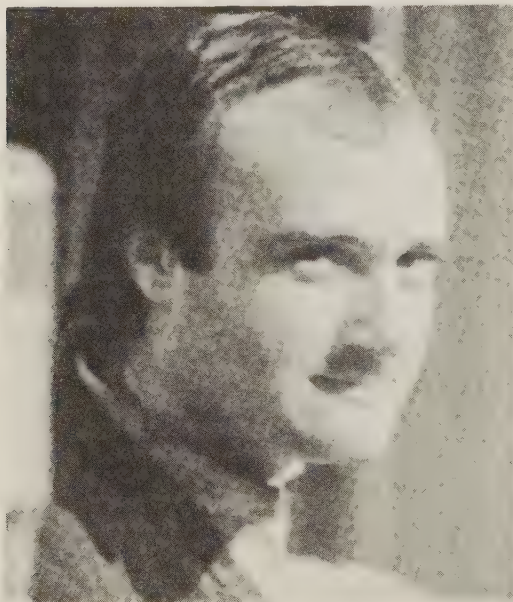
In addition to *Marva Collins' Way*, Mrs. Collins has written a number of articles and reviews for magazines, newspapers, and professional journals. Among other activities, she has conducted workshops in the United States and Europe; served on the President's commission on White House fellowships, the council of the National Institutes of Health, and the National Advisory Board on Private Education; and acted as a consultant to the National Department of Children, Youth, and Family Services. In 1978-79 she was a Sunday school teacher at the Morning Star Baptist Church. Her honors include educator-of-the-year awards from Phi Delta Kappa and the Chicago Urban League, a United Negro College Fund award, the Fred Hampton Image Award, the Sojourner Truth Award, the Jefferson Award of the American Institute for Public Service, and designation as Legendary Woman of the World by the City of Birmingham, Alabama. Educational institutions that have awarded her honorary doctorates include Howard University, Amherst College, and Dartmouth College.

A striking, impeccably dressed woman, Marva Collins is five feet eleven inches tall, weighs about

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150 pounds, and has been described as having a "magnificent, commanding presence." Her husband, Clarence Collins, retired in 1978 from his job as a draftsman at the Sunbeam Corporation to assist his wife in running the school. The couple's three children are Eric Tremayne, Patrick, and Cynthia. Mrs. Collins' favorite recreations are reading, gardening and listening to music.

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Collins, Phil

1951- Singer; songwriter. Address: b. Atlantic Recording Corp., 75 Rockefeller Plaza, New York City, N.Y. 10019

After toiling for twelve years in relative anonymity as the drummer and singer for a marginal English art-rock band, Genesis, by the mid-1980s Phil Collins had won four Grammy awards, released three best-selling albums, produced a slew of Top Ten singles, and become the most famous drummer-singer to hail from Great Britain since Ringo Starr. An unlikely superstar, Collins is the antithesis of the stereotypical rock heartthrob; and he is diffident about his celebrity. Although he is widely

considered to be pop music's Everyman, Collins composes melodies as catchy as they are simple, and he has a special gift for writing distinctively dramatic, tension-filled songs about the ache of romance gone wrong.

Capable of both rocking out and wringing dewy sentiments from tender ballads, Collins is a master studio craftsman whose music has "turned out to be exactly the sort of product the resurgent Top 40 needed to fill its thirsty airwaves," according to David Hinckley, writing in the *New York Daily News Magazine* (June 30, 1985). "'Easy Lover,' 'One More Night,' and 'Against All Odds' are perfect car radio, party cassette or MTV songs: nice, simple, basic words and melodies that any tone-deaf, out-of-tune cruiser can sing along with." More important, Collins has achieved his ambition of creating music that is respectable as well as successful. One of the most influential drummers in pop music, he is also credited with having rejuvenated the sound of 1960s American rhythm and blues by fusing it with contemporary art rock.

Born in London, England in 1951, Philip Collins grew up in comfortable circumstances in the middle-class suburb of Hounslow. His father was in the insurance business, and his mother managed a toy shop before becoming a successful agent for child actors. It was June Collins who encouraged all three of her children in their creative pursuits. Her older son, Clive, is a cartoonist for the tabloid *London Sun*; her daughter, Carole, an ice skater turned theatrical agent. As Mrs. Collins told Rob Hoerburger in an interview for the *Chicago Tribune* (May 19, 1985), "My husband used to say, 'If only I could have one normal child, who works in an office 9 to 5.' He tried it with my older son and with my daughter. So I told him, 'Don't you dare try it with Philip.'"

The consuming passion of Phil Collins' childhood was music. He had begun playing the drums when he was just five years old. By the time he was ten, he had his own drum set. Two years later, in 1963, he bought his first pop album, the Beatles' *Please Please Me*. From then on, he immersed himself in British rock and American soul, especially the Motown sounds of the Supremes, the Four Tops, and the Temptations. His mother, however, believed her youngest child had a flair for acting, and in 1964 she enrolled the boy in the Barbara Speake Stage School. Although Collins regularly played drums with a succession of amateur rock combos, his mother lined up acting jobs for him, including the role of the Artful Dodger in a London stage production of *Oliver!* and a few bit parts in television and film. "Philip was the model pupil," Barbara Speake told Rob Hoerburger. "He did everything you asked without getting a big head about it." Nonetheless, in about 1967 Collins dropped out of school to become a full-time rock drummer, despite the opposition of his mother. "I was the agent, . . ." she explained to Hoerburger. "He wasn't making any money drumming; he was just groping about."

For the next few years Collins played in a series of inconsequential bands. Then, in 1970, he auditioned for and won the spot of drummer for Genesis, the seminal art-rock group, led by Peter Gabriel, that was gaining a cult following among British college students. Genesis had been formed in the later 1960s when Gabriel, keyboardist Tony Banks, and bassist Mike Rutherford were classmates at Charterhouse, the exclusive public school in Godalming. Behind Gabriel, the band's singer and presiding genius, Genesis developed an influential, quasi-symphonic sound, crossing Beatles-derived melodies with classical music, folk idioms, and American soul. Compositions such as "The Return of the Giant Hogweed" and "The Fountain of Salmacis," long, brooding, often bombastic suites swollen by myth-laden, opaquely allegorical lyrics, were characteristic of the group's unique style.

Collins spent the next five years in "comfortable anonymity, hidden behind the drums, as the group built its reputation around the flamboyance and theatrics of its leader-'auteur,' Peter Gabriel," as Rob Hoerburger observed in the *Tribune*. Powered by albums like *Nursery Cryme* (1971), *Foxtrot* (1972), and the two-LP rock opera *The Lamb Lies Down on Broadway* (1974), Genesis was building up a sizable following in Great Britain and the rest of Europe when Gabriel decided to leave the group to pursue a solo career. With Gabriel's exodus, Collins told an interviewer for *People* magazine (July 8, 1985), "the press had [Genesis] dead and buried." Hundreds of would-be replacements auditioned for the group, but according to Collins, "as they came one by one, it became apparent that I was as good as they were."

Although Collins had never considered himself a lead vocalist, his white-soul voice was better than average, and his theatrical training helped him adapt to fronting for the band in concert. The next two albums, *A Trick of the Tail* and *Wind and Wuthering*, proved that Genesis could get by without Gabriel, but when guitarist Steve Hackett quit in late 1977, the group seemed once again about to break up. Moreover, anarchic punk bands like the Clash and the Sex Pistols were then the rage in England, and their visceral primitivism made the lofty detachment of Genesis sound bland and out of date.

Realizing that Genesis needed to crack the American market in order to survive, Collins, Banks, and Rutherford began planning an extensive United States tour. Collins' wife, however, objected. She disliked the music business, although Collins had tried to accommodate her desire for a normal family life by avoiding the late-night hours and vampirish lifestyle that are de rigueur for many rock stars. Instead, he would start work with Genesis at midday and spend his mornings and evenings with his wife and two children. On New Year's Eve in 1977 Collins explained to his wife that Genesis had come too far to disband, that for the next year he would be on the road, and he asked her to put the marriage on hold. Her response was: choose me or choose the band. "I said

to my wife," Collins recalled in an interview for *Rolling Stone* (May 23, 1985), "Don't be stupid. We'll work it out. Just try to hold on for a year.' I realize now that you can't switch people off like that."

Shortly thereafter, Genesis embarked on a year-long tour that took the band to Japan, to America three times, and to Europe twice. By the end of 1978, . . . *And Then There Were Three* . . . had become Genesis' first gold album, and Collins' wife had taken their son and daughter and left him. Although Collins was on the verge of quitting the group in 1979 to save his marriage, he seems to have realized that a less-than-total commitment to music was for him untenable. "I could have said no to the band, and I would still be married," he told the reporter for *Rolling Stone*, "but then who's to say the breakup wouldn't have happened anyway? We'd always had a rocky go of it. She just didn't like the music business, and there was nothing I could do."

As Rob Hoerburger observed, "The divorce left Collins demoralized, bitter, alone and, eventually, rich." He converted the master bedroom of his country home into a recording studio and there, in what Cathleen McGuigan of *Newsweek* (May 27, 1985) termed "a spasm of cathartic creativity," he wrote the songs comprising his first solo album, *Face Value* (Atlantic, 1981). Unlike his compositions for Genesis, *Face Value* showcased Collins' love of Motown and 1960s rhythm and blues, and the songs—up-tempo numbers as well as ballads—were intensely personal, about feelings of loss and romantic betrayal. But despite the melancholic strife of Collins' "please-don't-go-get-out-of-my-life" lyrics, *Face Value* made the Top Ten album chart and spawned two hit singles, the horn-driven "I Missed Again" and the haunting "In the Air Tonight."

Rather than abandon Genesis, Collins guided the group's music closer to the pop mainstream, emphasizing leaner arrangements and more tuneful melodies rather than arty pomposity. Released late in 1981, the band's *Abacab* LP, some of which had a familiar, "In the Air Tonight" ambiance, became Genesis' first million-seller. "You can't mystify people if you want to sell records," Collins explained to Hoerburger. "Genesis only began to break when the lyrics became less story-oriented. The basic difference between me and . . . Tony [Banks] and Mike [Rutherford] is that lyrically they're a bit emotionally screwed up. They went to boarding schools all their lives, only saw their families on holidays, while I went to a regular school, went home every day. They would never put 'I love you' in a lyric, whereas I think nothing of it." In another interview for the *Chicago Tribune* (March 13, 1983), Collins told Gary Graff that his role was to introduce soul and funk into the band's musical equation, "but it gets compromised with Tony and Mike and comes out as something different and unique that is Genesis."

Maintaining a balance between the band and his solo career, in 1982 Collins released another

best-selling solo album, *Hello . . . I Must Be Going* (Atlantic), and Genesis followed suit with the double-record set *Three Sides Live*. On *Hello . . . I Must Be Going*'s dance tracks, Collins gave vintage rhythm and blues a contemporary sound by interweaving the horn section from the funk band Earth, Wind and Fire, synthesizers, and his own distinctive instrumental signature: stripped-down, thunderously percussive arrangements. Two hit singles came from the album—"I Don't Care Anymore," a bitter kiss-off to a faithless lover, and "You Can't Hurry Love," a homage to the Supremes' hit from the mid-1960s.

In the years between the releases of *Face Value* and *No Jacket Required* (Atlantic, 1985), the multi-platinum LP that brought him fame, Collins busied himself producing albums for other pop artists. In 1982 he produced *Something's Going On*, a solo album by Frida Lyngstrom, a lead vocalist for the Swedish group Abba, and played drums on former Led Zeppelin singer Robert Plant's *Pictures at Eleven* LP. In 1984 he produced Eric Clapton's *Behind the Sun*, an album Collins feels was nearly ruined by meddling Warner Brothers executives who, fearing that Collins and Clapton had failed to include any singles suitable for radio play, eliminated three of the original tracks and substituted three co-produced by Lenny Waronker, the president of Warners. In *Rolling Stone*, Collins complained that Warner's brass "just didn't understand what Eric's music was about." "When he puts out a record," Collins continued, "it's not necessarily meant to compete in the same marketplace as those of [teen rock idols like] Duran Duran." A happier collaboration for Collins was with Philip Bailey, one of Earth, Wind and Fire's lead singers. In addition to producing Bailey's *Chinese Wall* (1984), Collins co-wrote and sang, in a duet with Bailey, the album's hit single, "Easy Lover." One of the pop music industry's most sought-after producers, Collins is scheduled to work on forthcoming albums by the British "blue-eyed soul" singer Paul Young and by Clapton. "I don't really think of myself as a producer, like Phil Spector or George Martin," Collins told David Hinckley. "I just try to put people in their best environment. I'm more a director than a producer."

Collins emerged as a full-fledged superstar in the spring of 1985, when he earned an Oscar nomination and won a Grammy for his 1984 Number One hit "Against All Odds (Take a Look at Me Now)," the theme song he had composed for the film *Against All Odds*, a box-office flop. *No Jacket Required*, which has sold more than six million copies to date, was released in late March and vaulted instantly to the top spot on the album charts. It has also yielded three megahit singles: the chart-topping ballad "One More Night," the Prince-influenced dance track "Sussudio," and the rocking "Don't Lose My Number." Reviewing the LP for *Rolling Stone* (May 9, 1985), David Fricke noted that Collins' "effortless graft of bright white-R&B bounce to quirky, unexpected melodies is instinctively commercial but never feels overly con-

trived. . . . *No Jacket Required* is not an album that waits to be liked. . . . His continued reliance on staccato horn fills ('Sussudio,' 'Only You Know and I Know') is . . . beginning to wear thin. But 'Who Said I Would' is a refreshing blast of breathless Prince-style funk. . . . 'I Don't Wanna Know' has a swift rock kick, and 'Take Me Home' adds all-star vocal backup (Sting, Peter Gabriel, Helen Terry) to its engaging, circular rhythm and languid melodic texture."

Until recently, it has been the view of many elite rock critics that Collins is an ersatz, middle-of-the-road soul man, a slick white version of pop balladeer Lionel Richie, and that the only musical innovations to have come from Genesis personnel were Peter Gabriel's. As Hoerburger reported, "The only innovation [Collins is] credited with is the fat, cavernous drum sound of 'In the Air Tonight,' and even that he developed when he was playing on Gabriel's third solo album." However, in his evaluation of Collins' music for the *New York Times* (April 7, 1985), Stephen Holden pointed out that the musician was "quietly revolutionizing and expanding the role of the drums in pop record making." In Holden's estimation, Collins had gone beyond the traditional use of drums to propel a song with a solid backbeat or provide an "atmospheric dance pulse." Instead, he has "defined a new relationship between rock rhythm, singing and songwriting, in which . . . shifting multicolored drum textures determine the music's emotional as well as its rhythmic climate. . . . As both a songwriter and an instrumentalist, . . . Collins is especially adept at sustaining a mood of suspense, often heavily tinged with menace. His shadowy song lyrics are suffused with lurking suspicion, dread and the suggestion of passions so pent-up they could explode violently, though they never do."

Because of the glossy texture and Hitchcockian suspense of Collins' music, several of his songs have become closely identified with *Miami Vice*, the hip, super-stylized TV crime series that features trendy cops, stylish lawbreakers, and a pulsating rock soundtrack. "In the Air Tonight" became a hit a second time when it was prominently used in *Miami Vice*'s debut episode on the NBC network in September 1984. Other Collins numbers used on the show's soundtrack have been "I Don't Care Anymore," from an installment titled "No Exit" (1985); "Take Me Home," from "The Prodigal Son" (1985); and *No Jacket Required*'s moody "Long Long Way to Go," from "Sons and Lovers" (1986). Collins' involvement with *Miami Vice* became more pronounced when "Phil the Shill," an episode starring Collins as a beguiling con man named Phil Mayhew, was telecast in January 1986. As he told a reporter for *TV Guide* (August 16, 1986), he had never enjoyed acting when he was a teen-ager, but he had found the experience of filming "Phil the Shill" to be so exciting that he now thinks he may have a "future in acting."

Although Collins has readily acknowledged his debt to American soul, his detractors have occa-

sionally accused him of exploiting black music rather than of fusing it with art rock and "technopop." For example, when "Sussudio" was released as a single in Britain, English critics thrashed Collins for his song's superficial melodic affinity with "1999," a "party-until-the-apocalypse" dance tune by Prince, the black American superstar. "I'm not plagiarizing black music . . .," Collins insisted in the *Rolling Stone* interview. "I could never write a song like Prince, because I'm not from that environment. I'm a white guy from Hounslow. . . . Because of my love of R&B and the fact that I surround myself with black musicians, music critics think I'm trying to convince people that I'm half-black. I have never been under any misconception of who I am or where I come from."

In the spring of 1986, "One More Night" brought Collins two Grammy awards, for best song and best male vocal performance, and *No Jacket-Required* earned him a third, for best album. In addition, the most Collins-influenced Genesis album yet, *Invisible Touch* (Atlantic), was released in June. It quickly made the Top Ten, and the single version of the title track cracked the Top Five. Collins believes that the next defection from Genesis will bring about the band's demise, but he insists that he will not be the one to leave. "I feel happier with what we're doing now," he has explained, "because I feel [the music] is closer to me."

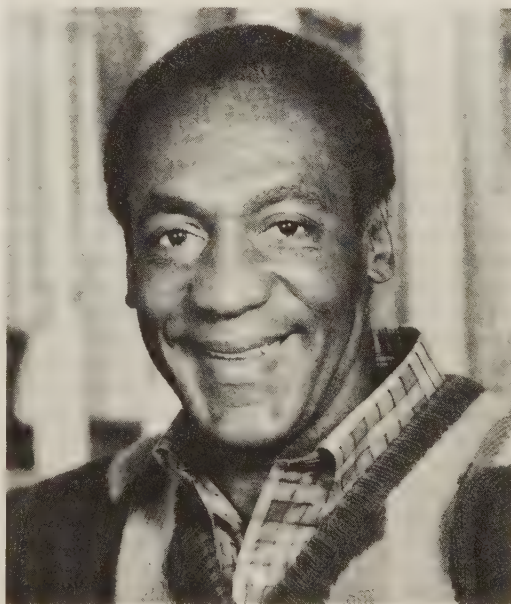
Because of the ethereality of the early Genesis sound, Collins has taken pains to "deflate any pomposity" that might be associated with his music. As he told Gary Graff of the *Chicago Tribune*, in concert, he strives "to appear very different from Genesis, where I wear T-shirts, running shoes and sweat pants." When performing live, Collins rejects the high-tech glitz of heavy-metal groups as well as the frenzied sexual outrageousness of Prince. Instead, his sweat-drenched, two-hour concerts stress heartfelt performances and Collins' own musical versatility, as he sings, leads the band, and moves from drums to keyboards—instruments he plays with equal authority. Reviewing a Collins concert for the *Chicago Tribune* (June 19, 1985), Rick Kogan wrote: "After hearing and observing Collins' eminently satisfying and frequently spectacular performance, one is left not with a series of niggling questions but rather with renewed admiration for the forcefulness of well-crafted songs played in a straightforward manner."

Although he moves easily in a circle of pop aristocrats that includes Sting, Eric Clapton, and Robert Plant, Collins shuns the excesses of the royal rock life-style. Once described as "hopelessly unhip-looking," he does not maintain a lavish wardrobe, preferring casual clothes in loose-fitting designer styles to the leather-and-jewels flash of today's typical, MTV-oriented rock stars. Nor is Collins blinded by the bright lights of the big city. "I like New York," he told one interviewer, "but what I like to do is take its energy and get out."

Collins "gets out" to a large home that doubles as his recording studio on a fourteen-acre plot near

Guildford, Surrey, where he lives with his second wife, the former Jill Tavelman, an American whom he met in 1980 and married four years later. Having grown up in California as the daughter of a Hollywood outfitter whose clientele included Greta Garbo and Groucho Marx, Jill Collins takes an active role in her husband's career. Because the modest-to-a-fault Collins is loathe to indulge in his new, superstar status, she has been the one to introduce him to the celebrities he admires, like Diana Ross and Stevie Wonder, and to some of the hard, American "roots-rock" music she loves. "My first wife just didn't understand what I needed to do to be happy, which is work," Collins told *Rolling Stone*. "Jill obviously knows better than to try and fence me in." From his first marriage, Collins has a stepdaughter, Joely, and a son, Simon.

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Cosby, Bill

July 12, 1937—Comedian; actor; author. Address: b. c/o NBC-TV, Press Dept., 30 Rockefeller Plaza, Rm. 1420, New York City, N.Y. 10112

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1967.

During a quarter of a century as a comedian and actor, Bill Cosby has become recognized as the dominant comedic voice of assimilated black

Americans, while capturing a huge audience that comprises members of all races. Eschewing the vulgar racial and sexual jokes around which some comedians have built their careers, Cosby has instead focused his gentle humor on commonplace, everyday events, especially those that take place within a middle-class family. After enjoying success on television and in films throughout the 1960s and 1970s, Bill Cosby surpassed himself with the immense popularity of the *Cosby Show*. Since its premiere on NBC-TV in the fall of 1984, it has become one of the most highly rated programs in the history of television and made Cosby a superstar of the brightest magnitude.

William Henry Cosby Jr. was born on July 12, 1937, to William Henry and Anna Pearl Cosby, in the Germantown district of North Philadelphia, where he grew up in the all-black Richard Allen housing projects with his two younger brothers, Russell and Robert. His father, a United States Navy mess steward, was frequently away from home for months at a time. The mother, a domestic worker, often read to her sons from the Bible and the works of Mark Twain and taught them to steer clear of the seamier aspects of the ghetto environment. To help out with the family income, which sometimes had to be supplemented by public assistance, Bill Cosby shined shoes and delivered groceries.

Even as a child, Cosby was a comedian, inspired in particular by Sid Caesar. A sixth-grade teacher wrote on his report card that he was "an alert boy who would rather clown than study." Later he earned a high score on an IQ test and was assigned to a class for gifted students at Germantown High School, where he was captain of the track and football teams, played basketball and baseball, and practiced mimicry. But his academic performance was inadequate, and when he was told that he had to repeat the tenth grade, he dropped out of school. After working briefly as a shoe repairman, Cosby enlisted in 1956 in the United States Navy. During his four-year service, he learned physical therapy, was assigned to Bethesda Naval Hospital in Maryland, went on a voyage from Newfoundland to Guantanamo Bay, and earned a high school equivalency diploma through correspondence courses.

After completing his naval duty, Cosby enrolled at Temple University in Philadelphia in 1961, aided by a track-and-field scholarship. Majoring in physical education, he threw discus and javelin, broad-jumped and high-jumped for the university's track team, and played right halfback on its football team. His playing impressed a scout for the Green Bay Packers, who suggested that he might make a career in football.

Cosby's career as a professional comedian started during his sophomore year, when a friend offered him five dollars a night to tend bar and tell jokes to customers at the Cellar, a Philadelphia coffeehouse. Later, he was hired by the Underground, another Philadelphia night spot, where he earned twenty-five dollars a night telling jokes when the resident comedian had the night off. In the spring

of 1962, Cosby took a temporary leave of absence from Temple to entertain at the Gaslight Cafe, a coffeehouse in New York's Greenwich Village. Among his fellow performers was Woody Allen, then at the beginning of his career as a stand-up comic. Soon afterward, Cosby formally quit Temple to pursue the life of a comedian. Tours that included performances at the Gate of Horn and Mr. Kelly's in Chicago, the Shadows Club and the Shoreham Hotel in Washington, D.C., the Fifth Peg in Toronto, and the hungry i in San Francisco, enhanced Cosby's reputation, and he was a certified success when he returned to New York City to appear at the Bitter End and Basin Street. Soon he found himself in demand by such Nevada night spots as the Flamingo in Las Vegas and Harrah's at Lake Tahoe.

Although Cosby told some racial jokes during the early stages of his career, including one about an imaginary first black president of the United States, he soon abandoned them. "I'm trying to reach all the people," he told an interviewer for *Newsweek* (June 17, 1963). "I want to play John Q. Public." Creating his own material, Cosby adopted a style of humor that has been his trademark ever since. His subject matter included anecdotes about his family, routines of everyday life, boyhood experiences, and commonly held beliefs and superstitions. Often he made himself the butt of his own jokes, and he larded his joke-telling with funny faces, weird sounds, and hilarious impersonations.

A 1965 appearance on the *Tonight Show Starring Johnny Carson* led to Cosby's first acting assignment. The television producer and former actor Sheldon Leonard saw Cosby on the show, and, impressed by his personality and talent, gave the young comedian a screen test for a part in the upcoming NBC-TV adventure-espionage series *I Spy*. Cast in the role of Alexander Scott—which had not been conceived for a black actor—Cosby costarred with Robert Culp, playing the role of Kelly Robertson. The series featured the two actors as a team of secret agents under cover as an itinerant tennis player (Culp) and his trainer-companion (Cosby). The scripts took the two men around the world and into sometimes dangerous, sometimes humorous adventures. It remained a popular series from its premiere on September 15, 1965 until its final showing on September 2, 1968.

The success of *I Spy* stemmed, in part, from its transcendence of the spy-movie genre by presenting lead characters who were both realistically conceived and possessed with a sense of humor. Cosby's blackness made the series unique, too: he was the first black actor ever to perform in a starring role in a nationally broadcast dramatic television series. *I Spy* also assigned serious roles to other black performers, including Cicely Tyson, Leslie Uggams, and Eartha Kitt, while sidestepping racial references.

As Alexander Scott, Cosby established the persona of a black man comfortable with his identity, assimilated into white society, but still aware of his blackness. J. Fred MacDonald wrote in his book

Blacks and White TV (1983) that Cosby's part in *I Spy* was "one of the most significant roles in the history of blacks on TV," in part because it "made a national hero out of a mature black secret agent defending the U.S. around the world." The show earned three consecutive Emmy awards for Cosby, in 1966, 1967, and 1968, for "outstanding continued performance by an actor in a leading role in a dramatic series." He received his fourth Emmy in 1969 for NBC-TV's *Bill Cosby Special*. Cosby also lent his name and talent to media discussions of racial issues. In the summer of 1968 he narrated the first episode of a seven-part series, *Of Black America*, on the *CBS News Hour*. The segment, entitled "Black History: Lost, Stolen or Strayed?," brought an Emmy award to its two writers, Perry Wolff and Andy Rooney.

Cosby returned to the NBC-TV airwaves, on September 14, 1969, with the *Bill Cosby Show*. This time, he was not only the series' star, but its executive producer, co-director and co-creator as well. Set in the fictional Richard Allen Holmes High School, in a lower-middle-class neighborhood of Los Angeles, the show featured Cosby as Chet Kincaid, a physical education teacher with a gentle sense of humor and a willingness to help others. As J. Fred MacDonald wrote, Cosby was the embodiment of "the middle-class, educated black man who has not deserted the ghetto but moves gracefully between both worlds." The *Bill Cosby Show* ran through August 31, 1971, for a total of fifty-two episodes.

In February 1972, Cosby starred in CBS-TV's *To All My Friends On Shore*, a ninety-minute made-for-television film drama that he had also written, scored, and produced. In it, he portrays the head of a family who wants to move from the urban ghetto and own a house in the country, but has to abandon his dreams when his son develops symptoms of sickle cell anemia. Allan Sloane received an Emmy award for his teleplay adaptation of the drama.

In his first Hollywood film, *Hickey and Boggs* (United Artists, 1971), Cosby was reunited with his old partner from NBC-TV's *I Spy* team, Robert Culp, who was also making his debut as a director. The pair played down-and-out Los Angeles private detectives who are hired to find a missing woman and become involved in a search for a \$400,000 haul from a bank robbery masterminded by a prison inmate. Although Cosby and Culp were effective in their roles, some critics complained that the film was too violent, and others found the twists and turns of the plot overly confusing.

Cosby was back on television in September 1972 with the debut of the *New Bill Cosby Show*, a one-hour comedy and variety program, with guests who included Sidney Poitier, Harry Belafonte, Peter Sellers, Lily Tomlin, and Tim Conway. But although Cleveland Amory, writing in *TV Guide* (September 30, 1972), classified it as "strictly grade A," the show failed to ingratiate itself with the critics, and CBS-TV executives yanked it off the air on May 7, 1973.

Overlapping that program was the Saturday morning cartoon series *Fat Albert and the Cosby Kids* on CBS-TV, which had its premiere on September 9, 1972 with Cosby as host and executive producer. The show featured a cast of risible characters—Fat Albert, Weird Harold, Mush Mouth, and Donald—drawn from Cosby's boyhood friends and from comedy routines that he had made famous through live and recorded performances. Each episode was punctuated by Cosby's appearance at the beginning and the end, often making some moral point that related to the cartoon episode. In addition to its entertainment value, the series aimed to illustrate the proper ways to deal with such childhood dilemmas and challenges as anticipating a vaccination, losing a tooth, getting caught telling a lie, or failing to be chosen for a team. *Fat Albert* remained in production through September 1984 and was shown in reruns thereafter. Its producers won the Children's Theater Association Seal of Excellence in 1973 and an Ohio State University award in 1975. The publishers McGraw-Hill later distributed shortened versions of the show to schools as a teaching tool.

During the 1970s, Cosby was a regular guest on the innovative children's television programs *Sesame Street* and *Electric Company*. It was also during that decade that he became a familiar television advertisement personality, appearing in commercials for Jell-O, Bird's Eye frozen foods, Coca-Cola, Texas Instruments, Del Monte, and Ford Motors. "I'm a damned fine pitch man," he told Harry F. Waters of *Newsweek* (September 2, 1985). Cosby was cited by *Advertising Age* as "Star Presenter of 1978."

Cosby's advertising work subjected him to occasional criticism. He lost some credibility when he endorsed Coca-Cola's "New Coke" shortly before that company reintroduced the so-called "Classic Coke." Contrary to the message that Cosby had been hired to present in the "New Coke" ads, consumers seemed to prefer the taste of the older formula. Cosby was also criticized for taking on the E. F. Hutton account after that Wall Street firm pleaded guilty to fraud. Some critics felt that his appearance in the Hutton ads ran counter to his wholesome image. Others suggested that he had overextended himself by representing too many companies.

Movie theatres featured Cosby's image once more with the release of *Uptown Saturday Night* (Warner Brothers, 1974), with Sidney Poitier as co-star and director of a black cast that also included Harry Belafonte, Flip Wilson, and Richard Pryor. In the film, Cosby, playing a taxi driver, and Poitier, in the role of a factory worker, set out to recover a winning lottery ticket that was stolen from the latter at an after-hours club. Critics were divided in their opinions. Gary Arnold of the *Washington Post* (July 23, 1974) called the film "cheerless," and described Poitier's direction as "extremely sluggish." But Penelope Gilliatt, writing in the *New Yorker* (June 17, 1974), noted that the film "demonstrates something . . . revolutionary:

'Black is fun.'" And the critic for *Newsweek* (August 29, 1974) observed that Cosby "carries the comedy from start to finish."

Following the commercial success of *Uptown Saturday Night*, Cosby and Poitier teamed up once more in *Let's Do It Again* (Warner Brothers, 1975). This time, they played a couple of fast talkers trying to win money at gambling for their fraternal lodge. Critics and audiences enjoyed the film. In the opinion of the reviewer for *Variety* (October 8, 1975), Cosby had a versatility that seemed "as great as that of Peter Sellers," and David Sterritt, writing in the *Christian Science Monitor* (October 15, 1975), found that Cosby displayed "flashes of pure genius."

Television welcomed Cosby once again, on September 19, 1976, with *Cos*, a one-hour variety show for children presented on ABC-TV. The show featured Cosby, as host, and a cast of regulars, including a group of performing children, as well as guest celebrities, sports stars, and puppets, in comedy sketches and musical numbers. But the show was not successful, and it was taken off the air on November 7, 1976.

Cosby's fourth film, *Mother, Jugs and Speed* (Twentieth Century-Fox, 1976), is a morbid comedy about employees of a sleazy private ambulance company in Los Angeles, with Cosby as "Mother," a happy-go-lucky veteran driver; Raquel Welch as "Jugs," a secretary and receptionist who would rather be a paramedic and hates her sexist nickname; and Harvey Keitel as "Speed," a suspended policeman who finds romance. Almost universally panned, the film was dismissed as "utterly worthless" by Gary Arnold of the *Washington Post* (June 1, 1976), who felt that Cosby had been wrongly cast as a "hired hand with no particular ambition." And David Sterritt, writing in the *Christian Science Monitor* (October 7, 1976), found the film "too grim and cynical" for a comedy.

In May 1977, Cosby was awarded a doctor of education degree from the University of Massachusetts at Amherst. The university gave him credit for life experience, since he lacked the requisite bachelor's degree, and allowed him to fulfill his practice teaching requirements while working as an instructor in prisons and appearing on the *Sesame Street* and *Electric Company* television programs. Cosby also made use of his television career for his 242-page doctoral dissertation, entitled "An Integration of the Visual Media via Fat Albert and the Cosby Kids into the Elementary School Curriculum as a Teaching Aid and Vehicle to Achieve Increased Learning."

Cosby's doctorate was publicly criticized in 1985 by Reginald G. Damerell, a former associate professor of education at the University of Massachusetts who had been among those who evaluated his dissertation. Damerell told an interviewer for *New York* magazine (November 4, 1985) that Cosby's dissertation committee meeting was actually a "dinner party at Cosby's home" and that Cosby had attended no courses other than "one weekend-long seminar." But the university's acting dean respond-

ed, as quoted in *People* (November 18, 1985), that Cosby's dissertation was a "very respectable piece of work."

The twice-successful film team of Cosby and Sidney Poitier was reunited in *A Piece of the Action* (Warner Brothers, 1977), which Poitier again directed. This time, the two were a pair of independent, ingenious, and successful crooks who are "blackmailed" by a retired police officer, played by James Earl Jones, into working with underprivileged children in the black community. The film met with a mixed response. A critic for *Time* (November 14, 1977) commented that Cosby had "one of the great faces in the Western world" and was "the best thing in this woofin', shuckin' film." But David Sterritt of the *Christian Science Monitor* (October 6, 1977) complained that it did not "measure up to the uproarious hokum" of previous Cosby-Poitier collaborations.

Cosby next appeared in *California Suite* (Columbia, 1979), a screen adaptation of four Neil Simon plays all set in a Beverly Hills hotel, with a distinguished cast that included Alan Alda, Michael Caine, Jane Fonda, Walter Matthau, Maggie Smith, and Elaine May. In the vignette featuring Cosby, he and Richard Pryor played a pair of Chicago doctors vacationing with their wives. A slapstick scene that included a knockdown, drag-out brawl between Cosby and Pryor aroused the indignation of Pauline Kael in the *New Yorker* (January 8, 1979), who found that the scene had "horrifying racist overtones" and was degrading to blacks. Cosby later responded to Miss Kael's comments with the observation, quoted in *Newsweek* (September 2, 1985), that "her own racism would not allow her to see two guys who were taking the same liberties . . . as Laurel and Hardy and the Marx Brothers were permitted to take."

Apart from his motion picture appearances,¹ in the Walt Disney production *The Devil and Max Devlin* (1981), in which he played the role of Satan, and in the Twentieth Century-Fox Classics production *Bill Cosby—Himself* (1983), Cosby maintained a relatively low profile through the early 1980s. He attained a new level of popularity and success with NBC-TV's half-hour situation comedy series the *Cosby Show*, which was first broadcast on September 20, 1984 and became one of the most popular comedies in television history, with an estimated 60 million weekly viewers. The show helped to pull NBC-TV from a ten-year slump as the number three network to first place.

Cosby's role in the show is that of Dr. Heathcliff Huxtable, an obstetrician who lives in a New York City townhouse with his wife, Claire, a lawyer (played by Phylicia Rashad), and their son and four daughters. In addition to being the series' star, Cosby is also one of its three creators, as well as its coproducer, executive consultant, and composer of some of the theme music. He has brought to the show some of the Cosby trademarks, including his famous "slow burn," his emphasis on everyday family problems, and his avoidance of the anomalous or scandalous. Based in part on occurrences

within Cosby's own family, the show is devoid of violence and of sexual or racial humor, and the atmosphere remains friendly and congenial. Cosby generally manages to sneak in a moral message or two during each episode. But, as he told an interviewer for *Playboy* (December 1985), "If I threw out a message hard and heavy, I'd lose viewers." In 1985, the year it reached the top of the Nielsen ratings scale, the *Cosby Show* received an Emmy award as the best television comedy series. It also earned a Golden Globe award from the Hollywood Foreign Press Association and four People's Choice awards.

Cosby wrote the lead chapter of the book *You Are Somebody Special* (McGraw-Hill, 1978). Edited by Charlie W. Shedd, this collection of addresses, essays, and lectures was designed to instruct children on the conduct of life. Cosby's contribution, which bore the same title as the book, was both uplifting and gently humorous. In May 1986, Doubleday published Cosby's *Fatherhood*, a book that hewed closely to the *Cosby Show* formula. Instead of providing a continuous narrative, it presents a series of vignettes from daily life in the Cosby household, illustrating the perplexities of being a father in today's world. Giving the book a semi-scholarly façade are a preface and a postscript by Alvin F. Poussaint, M.D., of Harvard Medical School, who serves as a script consultant to the *Cosby Show*. The book soon topped the best-seller lists and was praised by critics. Leo Simpson, reviewing it in the *Toronto Globe and Mail* (July 5, 1986), called it "high-tension truth for parents." Cosby has signed a contract with Dolphin Books, a division of Doubleday, to write a book on the subject of aging.

Record albums have also played a large part in Cosby's comedy career. He has made more than twenty of them since 1963, for Capitol, Warner Brothers, and other labels, including *I Started Out as a Child*, *Why Is There Air?*, *Fat Albert* and, in 1986, *Those of You With or Without Children*, *You'll Understand*. His records have sold millions of copies and earned him eight Grammy awards.

Jazz is another recurrent theme for Cosby, who has played the drums since he was eleven. During the 1950s and 1960s, he frequented Philadelphia jazz clubs to hear Miles Davis, Thelonious Monk, the Modern Jazz Quartet, and others, and he includes among his friends the jazz trumpeter Dizzy Gillespie. Cosby even compares his comedy routines to jazz solos. "To me, a joke is a tune that has a beginning, a middle, and an end," he told the *Playboy* interviewer. "I'm the soloist, and my chord changes are the punch lines that make people laugh."

Bill Cosby is about six feet tall, exercises to keep his weight under 200 pounds, and is often seen smoking one of his beloved Jamaican cigars. He has been president of the Rhythm and Blues Hall of Fame since 1968, and he received the NAACP Image Award in 1976. In September 1986 he joined with the Reverend Jesse Jackson in promoting a comprehensive antidrug program. Cosby and his

wife, the former Camille Hanks, whom he met on a blind date while she was a psychology student and married on January 25, 1964, have five children: Erika Ranee, Erinn Charlene, Ennis William, Ensa Camille, and Evin Harrah. All their names begin with the "E," for "excellence," Cosby has explained. The Cosbys have four residences: a New York City townhouse; a four-bedroom house in Pacific Palisades, California; a house in Philadelphia; and a 265-acre farm near Amherst, Massachusetts.

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Davis, Patti

Oct. 22, 1952- Writer; actress; singer; songwriter; political activist. Address: b. c/o Crown Publishers, Inc., 225 Park Ave. South, New York City, N.Y. 10003

"I have lived in the shadow of my father all my life," Patti Davis, née Patricia Ann Reagan, the daughter of President Ronald Reagan and First Lady Nancy Reagan, has said. "It's been a problem that grew larger as he moved from actor to governor to president. The monkey on my back gradually became an orangutan and I'm still trying to loosen its grasp." The First Daughter has often dismayed her conservative parents with her peace and women's-rights activism or her countercultural lifestyle, ever since the late 1960s, when she was a teenaged rebel and her father, a former Holly-

wood star, was governor of California. Because she wanted "something of [her] own," she adopted the professional surname Davis, her mother's maiden name, in 1974, when she was an aspiring guitar-playing folk/rock singer and songwriter. "Frustrated" at her minimal success in that career and in her subsequent efforts as an actress, she decided to "stop hiding" from the realities of her life and to seek "a positive way of using [her] experiences, as unique as they are." The first fruit of that search is the tantalizing autobiographical novel *Home Front* (1986), written with the help of Maureen Strange Foster, a specialist in coming-of-age fiction. When *Ms.* magazine named Miss Davis one of its twelve Women of the Year for 1985 it cited her "for retaining her own identity despite the pressures of being a president's daughter and for writing honestly about honoring our families and principles at the same time."

Patti Davis was born Patricia Ann Reagan in Los Angeles, California on October 22, 1952, the first of the two children of Ronald Wilson and Nancy (Davis) Reagan. Her younger brother, Ron, following an abortive career in ballet, has gone into journalism. Her half-siblings, Maureen, the founder and chairman of the Republican Women's Political Action League, and Michael, a businessman, were raised by their mother, President Reagan's first wife, the actress Jane Wyman. "My brother Ron and I were raised to think for ourselves . . ." Miss Davis told Sheila Weller in an interview for an article in *McCall's* (April 1981). "As for the Hollywood influence, well, the people my parents were closest to—Bill Holden, my godfather, and Jane Allyson and Dick Powell—you never saw them at Hollywood parties. They lived in the mountains, on ranches. They were very earthy."

A self-described "ham from the word go," Miss Davis in childhood regularly dressed up in improvised costumes, sang songs from such musicals as *The King and I*, and staged skits, some of which her parents preserved in home movies. At the same time, she wanted "to be a nobody," and sometimes she would ride up front in the family limousine, hoping to be mistaken for the chauffeur's daughter. "Children want to start out with a clean slate," she explained to Cheryl Lavin of the *Chicago Tribune* (March 19, 1986). "But I never could. I always started out with other people's preconceptions of me. I'd see them whispering behind their hands. And then I'd cringe when they'd say, 'You're not at all what I expected.' I was afraid to ask them what they meant." A tomboy, she liked "hanging around" and going horseback riding with her father, "the softer touch" of her parents.

For her secondary schooling, Miss Davis chose to go to the Orme School, a private coeducational institution near Phoenix, Arizona, at least partly because it had a good, large riding stable. At Orme, she took part in dramatics and began writing poetry influenced by Dylan Thomas and Sylvia Plath. Being away at school was "healthy" for her, she later said, because she was "feisty" and "rebellious" and the distancing from home gave her the opportunity

to "work through a lot of growing-up traumas . . . without what might have been unpleasant confrontations" with her parents. One manifestation of her independence was her style of makeup and dress, described by her as "total beatnik."

Miss Davis was nonplused when her father gave up acting and television promotional work for politics and entered the California gubernatorial race. "I wanted him to remain in show business because that's what I wanted to do," she has said. "I think I had fantasies about acting with him at some point." Besides, as she told Sheila Weller in the *McCall's* interview, she hated politics, as she still does, because "it seems very mean." She recalled that when her father jubilantly telephoned her on the night of his election as governor in 1966 she "burst out in angry, hysterical tears" because she "didn't want to lose [her] privacy" and "didn't want to lose him to the lion's den."

Just as it divided the country, the issue of the Vietnam war contributed to discord between Miss Davis and her parents. "I disagreed with him [her father] in the late 1960s," she has recounted. "I got pretty political myself then, but I think it went beyond politics. I think the issue of Vietnam was bigger than politics. I was very against it [the war], and I was very vocal about it." She was as "hard-line and radical" in her way as her father was in his. The ideological differences between father and daughter developed into estrangement when he began eyeing the presidency, and her activism provided potential ammunition to his political enemies.

In 1970 Patti Davis entered Northwestern University. Although she majored in English, her chief interest was in drama, and after auditioning unsuccessfully for dramatic productions at Northwestern, she transferred in 1971 to the University of Southern California at Los Angeles. At USC she played the female lead in a production of John Osborne's *Look Back in Anger* and became interested in singing and songwriting. Dropping out of college in her senior year to pursue a career as a folk rock/singer and songwriter, she supported herself by working as a waitress between gigs. Not wanting to exploit her membership in California's First Family, she began using her mother's maiden name as a means of dissociation. The movie producer A. C. Lyles, a close friend of her father's, told Sheila Weller that he often drove with his wife "all the way down to these little out-of-the-way clubs to hear her play her guitar for thirty people."

Ronald and Nancy Reagan disapproved of their "flower child" songstress daughter's freewheeling countercultural life-style, which included experimentation with recreational drugs. (Miss Davis still thinks that marijuana should be decriminalized.) Mrs. Reagan, a staunch sex-in-marriage traditionalist, particularly objected to Patti's live-in relationship, beginning in the mid-1970s, with Bernie Leadon, who was at that time a guitarist with the rock group the Eagles. Miss Davis had her first taste of commercial success when a song she wrote with Leadon, "I Wish You Peace," was released on

the Eagles' album *One of These Nights* (1975), which went double platinum.

In the late 1970s Miss Davis studied acting with Mary Carver while continuing to sing in clubs. Her first television dramatic roles were small guest shots in episodes of *Love Boat*, *Fantasy Island*, *Hart to Hart*, and *Vega\$*, all on ABC. Through A. C. Lyles, she was cast in an episode of the comedy-adventure series *Here's Boomer* on NBC in 1980. While realizing that her father's election as president of the United States on the Republican ticket in November 1980 was the "biggest break" any struggling actress could ask for, the intensified limelight stirred contradictory feelings in her. The stress she felt became apparent during the inaugural festivities in Washington on January 20, 1981, when she suffered a nervous collapse. "I got really sick," she told Julie Greenwalt of *People* (August 8, 1983). "I couldn't breathe and had to be taken to the hospital emergency ward. It was stress. My whole body went into shock." During a week of bed rest at home she came to the conclusion that "things had come into [her] life for a reason and [she] could handle this—or anything else—and grow as a person."

Signed to a one-year, \$100,000 exclusive contract by NBC Entertainment, Miss Davis in 1981 was cast in an episode of *Nero Wolfe*; hosted a broadcast of the variety show *The Midnight Special*; and had the leading female role in the made-for-television movie *For Ladies Only*. The film role was that of a Broadway booking assistant who befriends a young actor and is dismayed to learn that he has opted for the easy money of a career as a male stripper. "Davis comes across as an appealingly saucy young actress with bad or just eccentric posture," Tom Shales wrote in his preview of the TV film in the *Washington Post*. "She's a pleasure to have around in this film and more than once a viewer may wish it were her vehicle instead of [Gregory] Harrison's." Miss Davis was "offended" by the movie when she saw the finished product.

When her father was hospitalized with a serious gunshot wound after a failed assassination attempt in the spring of 1981, Miss Davis later recounted, she would "cry and then stop crying and then want to do something like make coffee to make the world normal again." "My little dog kept bouncing a ball in front of me. I could see that he wanted to play. And that seemed normal, but the sun was still shining. I felt that the clouds should come over the sky and everything should change." In 1979 she had canceled an "anti-nuke" Survival Sunday speech for fear of seeming to be "some girl trying to spoil her father's election." Once Ronald Reagan was in the White House, however, she felt she had any citizen's right to speak out on public issues, and after the President recovered, she did so, lending her voice (including her singing voice) to mass demonstrations against nuclear power and the proliferation of nuclear weapons. She also publicly supported the Equal Rights Amendment, gun control, and abortion. As she reported, her father was

"not happy" with her activism, especially in the anti-nuke cause, but he did concede at her urging, in 1983, and grant a White House audience to Dr. Helen Caldicott, the leader of the antinuclear coalition, Physicians for Social Responsibility. Caldicott reported of the meeting: "I spent more than an hour with President Reagan, along with his daughter, and I tell you he doesn't understand much of this." Miss Davis' activism elicited what she described as "tons of hate mail," forwarded to her from the White House.

In 1983 Miss Davis played one of the rape victims in the CBS TV movie *Night Partners*, and on the big screen she had the minor role of a French newscaster in the comedy *Curse of the Pink Panther*. During the same year she made her professional stage debut costarring in a production of *Vanities* at the Cherry Hill Playhouse in Traverse City, Michigan. Her costars, veterans of the Broadway and regional theatre who expected her to be "little Ms. President . . . snotty, overdressed and affected," were surprised by her "open and caring" personality and "amazed" at her acting ability. With less enthusiasm, a critic for the *Grand Rapids Press* described her as "a competent little actress." In 1984 Miss Davis starred opposite Robert Kline in a production of the musical *The Pajama Game* at the Birmingham, Alabama Summerfest. Reflecting on her minimal success in acting, Miss Davis has offered this analysis: "I wasn't given a chance to just do my work as an actor. A lot of it was the media's fault. . . . I assumed people would be interested in me at first because I'm Ronald Reagan's daughter, and then the interest would die out and they'd give me a chance. It was very stupid of me to think that. I was *always* just Ronald Reagan's daughter."

Having felt "frustrated creatively for a long time," Miss Davis wanted "to do something [she] could be proud of and that represented, hopefully, the fact that [she has] something more to offer than just being related to the President of the United States." Deciding to write a fictionalized version of her life, and especially of her relationship to her father, she collaborated with Maureen Strange Foster to produce the roman à clef *Home Front*. In that collaboration, she would write a chapter, and the more experienced Maureen Strange Foster would enhance the narrative and dialogue. As the work progressed, less and less rewriting was necessary.

Home Front (Crown, 1986) chronicles the growing into adulthood of Beth Canfield, the daughter of Robert Canfield, an actor and television pitchman with "hearty good looks," "homespun likeability," and a "persuasive voice" who carries those assets into the political arena, and his devoted wife, the prim, excessively fashion-conscious Harriet Canfield, who "can hardly wait to redecorate" the White House. The heart of the novel is the long personal crisis that Beth, a young New Left-style activist, endures as the difference between her views and those of her conservative father, on sex, abortion, drug use and, most

important, the Vietnam war are intensified by his long-term bid to move from the governorship of California to the presidency of the United States.

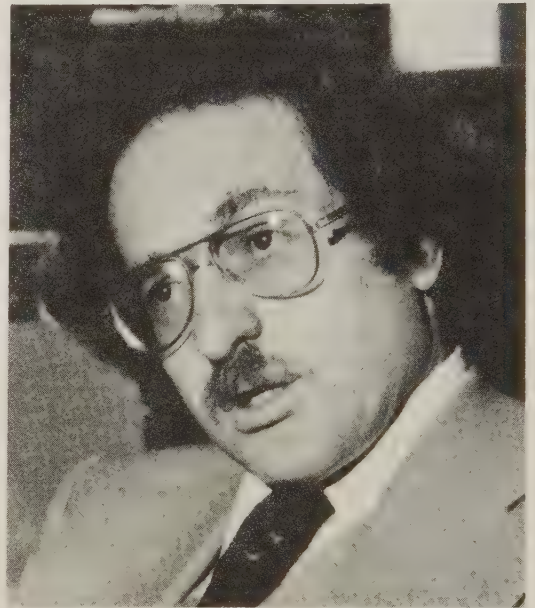
As Simon Hoggart pointed out in the *Observer* (March 16, 1986), *Home Front* "can be seen as an extended love letter to her father, a father who always seemed to be too busy doing something else." "The naiveté of its style," Hoggart wrote, "suggests that the book is probably more hurtful to the Reagans than their daughter intended. The couple have a bathetic utterance for every occasion. . . . The Patti figure . . . hardly troubles to hide her hatred and contempt for the right-wing politics with whom her father surrounds himself, and who are all depicted as greedy boors. There are useful insights, too, into the absolute sincerity with which Reagan holds his opinions. In the middle of yet another argument with her father about Vietnam, she reflects: 'I had heard it all before. The essence was that America was always right, that her soldiers only go where they need to go in the name of freedom, democracy, and God.'" According to reports in the press, when Nancy Reagan read an advance account of the book in a news magazine she perceived it as "hostile," and there were rumors (all denied) that White House pressure was brought on talk-show hosts in a partly successful effort to keep Miss Davis from promoting it on television. Pressed by reporters, President Reagan said he considered the book "interesting fiction" and hoped that his daughter would make "a lot of money" from it.

Although the prose of *Home Front* is "ordinary" and Miss Davis' "qualifications as a novelist may be suspect," as Jonathan Yardley observed in his review in the *Washington Post*, the author "must be given her due." "Those who approach it [the novel] with cynicism and suspicion, as I confess I did," Yardley wrote, "will find it an unexpectedly moving depiction of the painful divisions within families that were created by the Vietnam war and other controversies of that period." In the same newspaper, Judy Mann using a mixed metaphor, pointed out that while *Home Front* "may seem a little too close to home for the First Parents . . . it says a good deal about them—and their family—that their daughter did her mending [of the torn family fabric] not with darts, but with affection and a thoughtful understanding of the elemental beliefs that wrenched the generations apart."

Five-feet-eight inches tall and long-limbed, Patti Davis has shaggy brown hair and brown eyes "that radiate an edgy, intelligent wariness," as Sheila Weller noted in her *McCall's* article. Nancy Reagan has described her as "like Ronnie in build," with eyes dark like her own but "shaped like Ronnie's" and a laugh like his. She enjoys telling stories and anecdotes but shuns small talk. Having a wardrobe preference for denim jeans, sweaters, and jumpsuits, she claims to have "no sense of style." The books "she can get lost in" include those written by James Clavell, John Irving, Thomas Thompson, and Sidney Sheldon. Miss Davis is a vegetarian, an exercise enthusiast, and a non-smoker. On August 14, 1984 she married her

yoga instructor, Paul Grilley, with whom she lives in an unpretentious Spanish-style house in Santa Monica, California. The First Daughter is currently writing a novel of political intrigue, apparently all on her own.

References: *Chicago Tribune* XII p3 D 28 '80 por, V p2 Mr 19 '86 pors; *McCall's* 108:14+ Ap '81 por; *Ms.* 14:78+ Ja '86 por; *Newsday* p9 Jl 22 '84 por, II p4+ F 27 '86 pors; *Newsweek* 97:43+ Je 22 '81 por, 107:45 Mr 10 '86 por; *People* 15:36+ Ja 12 '81 pors, 21:44 Ap 30 '84 por, 20:88+ Ag 8 '83 pors, 25:31+ F 24 '86 pors; *Redbook* 166:131+ Mr '86 por; *Time* 116:18+ Jl 14 '80 por, 117:24 Ja 5 '81 por, 123:27 Mr 19 por; *Sat Eve Post* 254:42+ O '82 pors; *Vanity Fair* 49:136 Mr '86 por



Dershowitz, Alan M(orton)

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A foremost expert on constitutional rights, professor Alan M. Dershowitz of the Harvard Law School has also earned a reputation as a bold, blunt, and uncompromising appellate lawyer for some of the most notorious criminal defendants in the United States. Described by a *Time* magazine writer as "the top lawyer of last resort in the country—a sort of judicial St. Jude—the mouthpiece, or patron saint, of hopeless cases," Dershowitz has numbered among his clients a pornographic film star, a Central Intelligence Agency whistle-blower, two Arizona brothers convicted of mass murder, and the patrician socialite Claus von Bulow. Der-

showitz has been criticized in some quarters as a First Amendment absolutist and abuser of constitutional privileges, but he defends untrammelled speech and aggressive advocacy for the most despised members of society as fundamentals of democratic freedom. A trenchant critic of what he terms endemic corruption in the functioning of the criminal justice system, Dershowitz has also assailed a recent trend in Supreme Court rulings that expand police investigatory and arrest powers, and he has branded the Department of Justice under the Reagan administration for being "hazardous to our constitutional health."

The New York Criminal Bar Association honored Dershowitz in 1981 for his "outstanding contribution as a scholar and dedicated defender of human rights," and in 1983 the Anti-Defamation League of the B'nai B'rith gave him the William O. Douglas First Amendment Award for his "compassionate and eloquent leadership and persistent advocacy in the struggle for civil and human rights." The Lawyers Club of San Francisco has honored him as a "legend of law," while members of the Atlanta Bar Association have categorized him as a "legal superstar." In 1979 he was given a Guggenheim Fellowship for his work on human rights.

Alan Morton Dershowitz was born on September 1, 1938, in Brooklyn, New York, the son of Harry Dershowitz, a wholesale clothing store owner, and Claire (Ringel) Dershowitz, a bookkeeper. He grew up in the Boro Park section of the city, an orthodox Jewish enclave, and attended Yeshiva University High School. Because he was feisty and argumentative, his neighbors and high school principal envisioned him as a future lawyer, but he was an indifferent student until he enrolled at Brooklyn College, where he was elected to Phi Beta Kappa and obtained a B.A. degree, *magna cum laude*, in 1959.

Admitted to Yale Law School in the fall of 1959, Dershowitz soon demonstrated a remarkable legal talent, with a special aptitude for constitutional and criminal law. He was elected editor of the *Yale Law Review* during his second year and conducted research on the relationship of psychiatry to the law. Dershowitz's writing on that still relatively unexplored subject won him such high regard in the professional legal community that Harvard Law School invited him to join its teaching staff when he finished his degree work. He graduated first in his class in 1962. Dershowitz chose instead to postpone acceptance of the Harvard Law School offer in favor of a clerkship with Chief Judge David L. Bazelon of the United States Court of Appeals in Washington, D.C. After his admission to the District of Columbia bar in 1963, Dershowitz served a one-year clerkship with Arthur J. Goldberg, the newly appointed United States Supreme Court justice. He wrote a detailed memorandum on the constitutionality of the death penalty that Justice Goldberg used to formulate an opinion that existing state statutes constituted "cruel and unusual punishment."

Dershowitz accepted the Harvard Law School faculty appointment in 1964, and three years later, at twenty-eight, became the youngest tenured law professor in its history. As a teacher, he specialized in criminal law, but he also kept up his scholarly interest in the relationship of mental health to legal issues; he was, for example, a coauthor of the standard casebook, *Psychoanalysis, Psychiatry, and the Law* (1967). Making sure that law schools remain at the center of contemporary issues, Dershowitz offered a highly popular non-credit course in 1968 on legal problems related to the Vietnam war, which inspired similar courses at other law schools around the country.

The domestic repercussions of the Vietnam conflict also prompted Dershowitz to litigate his first First Amendment, or free speech, cases. He joined the Massachusetts branch of the American Civil Liberties Union, the country's preeminent constitutional rights advocacy group, and soon took a leadership role. On his own, Dershowitz represented several Harvard students who faced suspension or expulsion by the university for their protest activity in the early 1970s, and he helped to defend the antiwar leader Dr. Benjamin Spock in a conspiracy prosecution. The radical lawyer William M. Kunstler also retained Dershowitz to draft a successful 1972 appeal of Kunstler's contempt of court conviction for his defense of the "Chicago Seven" group of antiwar radicals.

In addition to his antiwar cases, Dershowitz contested many other highly publicized free speech disputes in the 1970s. While on a research sabbatical at Stanford University in 1971-72, he provoked controversy by defending the rights of both the English professor Bruce Franklin, a militant leftist, and the racist genetic theorist William Shockley, to air their views on campus. In 1977 he litigated a First Amendment case that raised the complex issue of balancing the right to freedom of speech against the government's prerogative to impose restrictions on it for reasons of national security. The case involved an ex-Central Intelligence Agency official named Frank Snepp who helped to oversee the agency's panicky evacuation of Vietnam in 1975. He then wrote a book called *Decent Interval* that criticized the bungled operation, which, he said, abandoned many United States collaborators and sensitive intelligence documents to the mercies of the Communist victors. After purging his manuscript of what he deemed to be sensitive information, Snepp refused to submit it to CIA censors before publication as required by his contract with the agency because he feared that his account would be censored for political reasons. The CIA then sued Snepp to recover all profits that he made from the published book and to enjoin him from writing anything new about the agency without its prior approval. After preparing the legal briefs and advising Snepp's defense counsel in federal district court, Dershowitz drafted an unsuccessful Supreme Court appeal of the unfavorable decision. In a ruling that was widely criticized by civil libertarians, the Supreme Court affirmed the principle of

prior submission and the primacy of Snapp's contract with the CIA over his First Amendment right to publish.

Some of Dershowitz' most controversial free speech cases have involved pornography. In 1969 he made his first Supreme Court argument in defending the Swedish porn film *I Am Curious (Yellow)*—the first explicit sex film to be commercially distributed in the United States—against an obscenity ban in Boston. Dershowitz had argued successfully before a three-judge court that any movie exhibited to consenting adults in a discreet setting was constitutionally protected under the First Amendment. But the Supreme Court remanded the case, and the prosecution was dismissed.

That broad permissive standard remains Dershowitz's goal as a civil liberties advocate, but he chose a narrower legal ground when he argued pornography star Harry Reems's appeal, in 1976, of a federal criminal conspiracy conviction for his role in the classic porn feature *Deep Throat*. The Reems case raised some novel constitutional and conspiracy law issues that fascinated Dershowitz, as he recalled in his book *The Best Defense* (Random House, 1982). Although Reems acted in the film several years before the federal indictment was handed down and was never involved in its production or distribution, he was convicted because of his acting role alone of taking part in an ongoing nationwide conspiracy to transport an obscene film in interstate commerce. The prosecution argued successfully that a conspiracy involving everyone associated with making and marketing the film continued as long as *Deep Throat* was distributed, excluding only those former participants who took "affirmative actions" to "defeat and destroy" the conspiracy. The "ongoing national conspiracy" argument allowed prosecutors to select the conservative city of Memphis as the trial venue, even though the film had neither been made nor shown there, and to apply a tougher new obscenity standard to the case than the one that was in effect when the film was made. On appeal, Dershowitz succeeded in winning a new trial for Reems on the ground that the more permissive obscenity standard operative when the actor made the film should apply, but he acknowledges that Reems's effective media campaign in his own defense probably embarrassed the Justice Department into dismissing the indictment against him.

In an essay for *Film Commentary* and in a chapter of *The Best Defense*, Dershowitz outlines his views on pornography—a genre that has come under increasing attack in recent years from feminists, evangelical Christians, and the Department of Justice under the Reagan administration. He argues that "there is simply no justification for government censorship of offensive material of any kind," including violent pornography, even if such pornography can be demonstrated to desensitize viewers to violence against women. Convinced that censorship of pornography would inevitably invite other forms of repression and a steady erosion of civil liberties, Dershowitz concludes that

"the choice is between a society in which everyone must tolerate some offensiveness at the price of diversity, or a society that permits only expression that is offensive to no one." Pornographic "bad" speech, in Dershowitz' view, is most effectively challenged by "good" speech that opposes it in the public "marketplace of ideas."

Dershowitz' uncompromising commitment to civil liberties and constitutional rights is also evident in the highly publicized criminal defense cases he has taken over the years, justifying his reputation as an appellate "lawyer of last resort." He tried his first criminal case in 1972, when he defended a Boro Park childhood acquaintance named Sheldon Seigel, a member of the terrorist Jewish Defense League, who was charged with felony murder in connection with a bombing attack on the Manhattan offices of the arts impresario Sol Hurok. The group's bombmaker, Seigel had also been working as a police informer on the understanding that his identity would remain confidential and he would never be called to testify against his fellow terrorists in court. When the Hurok case came up, the government denied making any such deal and threatened Seigel with full prosecution if he refused to testify, but Dershowitz was able to prove the contrary in court with the help of secret tape recordings that Seigel had made of his police interviews. An appellate court ruled that Seigel could not be forced to testify, and charges were dismissed against all of the bombing defendants for lack of evidence. Dershowitz saw the Seigel case, which also involved illegal wiretaps and searches, and violent police threats to coerce information from his client, as a chance to challenge what he believes to be pervasive unconstitutional practices in government dealings with informers and hostile witnesses.

In 1974 Dershowitz had an unusual opportunity to take part in a criminal defense that raised civil liberties issues in the Soviet Union. Led by Telford Taylor, the former Nuremberg war crimes tribunal prosecutor, Dershowitz and other members of a team of American lawyers formed the Soviet Jewry Defense Project. Traveling to Moscow, they submitted formal legal appeals on behalf of fourteen Russian Jews and two non-Jews who had been sentenced to long prison terms for conspiring to hijack an airplane to Sweden after having been refused emigration visas. The American effort was credited with helping to bring about the early release of several prisoners and their departure for Israel. In 1978, in an unrelated case, Soviet authorities denied Dershowitz permission to represent the prominent "refusenik" Anatoly Shcharansky at his espionage trial. Shcharansky was sentenced to fifteen years in prison but was released in 1986 in exchange for five captured espionage agents from the Soviet bloc.

Back in the United States, Dershowitz continued to take criminal appeals cases for unpopular defendants through whom he could raise constitutional issues. His decision to represent Bernard Bergman, the notorious New York City nursing

home operator, on an appeal, in 1975, of his prison sentence for Medicare fraud and attempted bribery, drew a barrage of criticism from his fellow civil libertarians, his law students, and even members of his own family. The original investigation had uncovered many examples of abuse of elderly patients in Bergman's chain of nursing homes, and the case had generated a great deal of heated public opprobrium. Dershowitz sought without success to have Bergman's one-year state prison sentence reduced to four months on the ground that the special prosecutor in the case had violated a plea bargain by improperly influencing the sentencing judge to impose the longer term.

The constitutional issue raised by Dershowitz' appeal, in 1980, of the death sentences imposed on Ricky and Raymond Tison, two Arizona brothers convicted of murder, was whether a person can be executed for a murder he neither planned nor committed. The case began in July 1978, when the teenage Tison brothers helped their father Gary to break out of the Arizona State Prison, where he had been serving a life sentence for murder. Another convicted killer, Jerry Greenawalt, also escaped, and joined Gary Tison in murdering a family to steal their car. Although the Tison boys were with their father and Greenawalt at the time, neither one had anticipated or taken part in the killings. After their capture, however, Ricky and Raymond were convicted and sentenced to die in the gas chamber for the crime of felony murder. After arguing an unsuccessful appeal of the sentence before the Arizona Supreme Court, Dershowitz took the case to the United States Supreme Court in 1981. In July 1982 the lives of the Tisons appeared to be spared when the high court ruled in another case that death penalty sentences for criminal accomplices who neither killed nor intended to kill violated the Eighth Amendment prohibition against cruel and unusual punishment. But the Arizona Supreme Court reaffirmed the Tisons' death penalties, and Dershowitz argued for their lives before the United States Supreme Court in November 1986.

Dershowitz' most celebrated criminal case in recent years was his successful appeal of socialite Claus von Bulow's conviction, in 1982, of attempting to murder his wife, the heiress Martha ("Sunny") Crawford, by surreptitiously injecting her with insulin. The prosecution had mounted a strong circumstantial case at the first trial, arguing that von Bulow twice injected his wife into a coma—irreversibly the second time—in bungled attempts to kill her so he could inherit her fortune and marry his lover, the former soap opera actress Alexandra Isles. The state's evidence relied heavily on the testimony of Sunny's trusted personal maid, Maria Schrollhammer, who described von Bulow's indifferent behavior during Sunny's first coma and swore that between the two comas she had discovered syringes and insulin in a black bag belonging to the accused. The prosecution's case was supported by laboratory evidence that found high insulin levels in Sunnys' blood and encrusted

on one of the black bag needles, and by expert medical opinion that concluded that exogenously introduced insulin was the likely cause of Sunny's second coma. After spending six days in deliberation, a jury found von Bulow guilty on two counts of assault with intent to murder, and he was sentenced to thirty years in prison.

On appeal of the conviction to the Rhode Island Supreme Court, Dershowitz, who was not involved in the original trial defense, made a three-pronged argument for reversal or retrial. He argued that a private investigator's search without warrant of von Bulow's apartment, and of the black bag, before the first trial at the behest of Sunny's children, Alexander and Ala von Auersperg, violated his client's constitutional rights. He also contended that notes taken by the von Auerspergs' lawyer, Richard Kuh, at meetings with the family during the early stages of the investigation were wrongly withheld from the defense. Finally, Dershowitz adduced new medical evidence that raised doubts about the earlier findings of insulin on the black bag needle and in Sunny's bloodstream, and he submitted sworn statements from acquaintances of the comatose woman declaring that she had habitually used large amounts of unprescribed and dangerous drugs. Although the appeals court reversed von Bulow's conviction in April 1984, the Rhode Island authorities announced that they would retry the case against him the following year.

Von Bulow's courtroom defense at his new trial was conducted by Thomas Puccio, with Dershowitz retained as an overall strategist. After gaining access to Richard Kuh's disputed investigatory notes, defense was able to show that neither Maria Schrollhammer nor anyone else had mentioned seeing insulin when discussing the contents of the black bag until after the family learned that a high insulin level had been found in Sunny's blood. The notes also revealed that the von Auerspergs had discussed the possibility of paying von Bulow off to get him to drop his claim to his wife's fortune before charges were brought against him. Equally important to the defense, the von Bulow legal team presented expert medical testimony that disputed the results of the past insulin tests performed, suggesting that Sunny's coma could have been caused by a combination of alcohol, depressant drugs, and a hypoglycemic reaction to a sugary dessert. After a costly six-week trial—Dershowitz estimates the total prosecution and defense cost at \$3.5 million—the jury returned a verdict of not guilty on both charges in June 1985. In his book *Reversal of Fortune* (Random House, 1986), Dershowitz discusses the legal strategy behind the von Bulow appeal and retrial in detail. His son Elon, who assisted him on the case, was reported in May 1986 to be working on a film version of the book with Hollywood producer Edward R. Pressman.

Throughout his career as a criminal defense lawyer, Dershowitz has been criticized for his willingness to exploit legal technicalities, use the press, and engage in whatever courtroom trickery it takes, short of unethical practices, to secure victories for

his clients, most of whom, he acknowledges, are guilty. A number of his fellow lawyers have also suggested that a hunger for publicity and hefty fees has motivated him to take some of his most notorious cases, rather than the sometimes tenuous constitutional issues involved. Dershowitz responds to those charges in *The Best Defense* by declaring that he considers it a high professional obligation to represent guilty, "despicable" defendants in the most challenging, difficult, and precedent-setting cases he can find. In his view, aggressive defense of those unpopular cases represents the best protection of constitutional rights for all citizens, and his position as a professor freed from everyday law practice gives him the resources and independence to pursue them vigorously. Noting that he takes half of his cases *pro bono* or for a nominal fee, Dershowitz wrote in *The Best Defense*: "I am proud to be regarded as over-zealous on behalf of my clients."

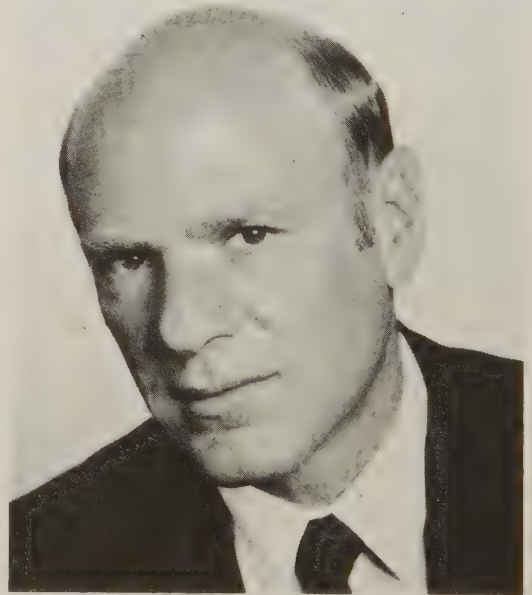
On the other hand, Dershowitz finds that most agents of the American justice system—judges, prosecutors, and defense attorneys alike—are distinctly apathetic in their pursuit of truth and justice and in their respect for the Constitution. He acknowledges that part of the problem is built into the adversary system, under which each opposing side seeks only to present enough truth to win its case. But Dershowitz sees abuses that extend far beyond the necessary limitations of adversarial law, which in his view dispenses a "rough justice," and he castigates lazy and incompetent defense attorneys; the pervasive practice of plea bargaining whereby defenders and prosecutors can both register "wins" at the expense of equity; and the conduct of police officers, prosecutors, and judges who are willing to run roughshod over constitutional rights to convict defendants they believe to be guilty. Judges, whom Dershowitz has labeled "a secular priesthood" and "the weakest link in our system of justice," come under special fire in *The Best Defense* for what he calls their endemic "lying, distortion and other forms of intellectual dishonesty," and he urges lawyers, scholars, and members of the media to be less timid about criticizing judicial abuses. A frequent media commentator on civil liberties and criminal justice issues, Dershowitz recently blasted a Supreme Court decision upholding a murder confession extracted from a suspect deliberately held incommunicado by police and charged Edwin Meese's Justice Department with a "radical mission to roll back our most fundamental constitutional protections."

Dershowitz somehow manages to find enough time to write a weekly column for United Features Syndicate that appears in more than forty of America's leading newspapers, and to conduct a monthly column called "Justice" for *Penthouse* magazine. Books on which he has collaborated include *Fair and Certain Punishment*, *Report of the Twentieth Century Fund Task Force on Criminal Sentencing* (McGraw-Hill, 1976); *Courts of Terror* (as assistant to Telford Taylor, Vintage, 1976); *Criminal Law: Theory and Process* (with Joseph Goldstein and Richard Schwartz, Free Press, 1974); and

Psychoanalysis, Psychiatry and the Law (with Jay Katz and Joseph Goldstein, Free Press, 1974).

Alan Dershowitz, who stands a slim five feet nine inches tall, has been described by a *Time* reporter (May 17, 1982) "as a cross between Woody Allen and Bozo the Clown," with a halo of bushy red hair that, according to *Life* magazine, "seems to have been combed with a writ of mandamus in a wind tunnel." An avid sports fan, Dershowitz holds season tickets to games of the Boston Celtics and the Red Sox, and he relaxes by shooting baskets in the backyard court of his Cambridge home. He travels regularly to New York to attend performances of the Metropolitan Opera. Divorced since 1975, Dershowitz raised his adolescent sons, Elon and Jamin, alone; Elon is now an assistant to the film producer Edward R. Pressman, and Jamin is a student at Yale Law School. Dershowitz maintains a full teaching schedule at Harvard Law and often uses his students to help research and formulate strategy for his major court cases.

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Diller, Barry (Charles)

Feb. 2, 1942— Motion picture executive. Address: b. Twentieth Century-Fox Film Corp., 10201 W. Pico Blvd., Los Angeles, Calif. 90035; h. 5555 Melrose Ave., Los Angeles, Calif. 90038

As the chairman and chief executive officer of the Paramount Pictures Corporation from 1974 to 1984,

Barry Diller transformed Hollywood's erstwhile last-place film-maker into the most stable and consistently successful of the six major studios. Explaining that "taking risks is what [he does] for a living," Diller moved on to a new and greater challenge in October 1984, when he took charge of operations at the Twentieth Century-Fox Film Corporation. Because Fox was hundreds of millions of dollars in debt and losing tens of millions annually, Diller has had to concentrate more than usual on finances there, but his wont is to be deeply involved in film projects, an area in which he has a knack for picking low-budget winners and keeping them within budget. His success in Hollywood may be attributed not only to his brilliance but also to his fresh point of view, which he brings from his previous eight years' experience as a wunderkind in television, including five years as an innovative vice-president in charge of prime-time entertainment programming with the American Broadcasting Company. Under Diller, Fox has launched a fourth television network, the Fox Broadcasting Company, to compete with the old, established nets, NBC, CBS, and ABC.

Born in San Francisco on February 2, 1942, and raised in Beverly Hills, Barry Charles Diller is the son of Michael Diller, a real estate developer who built thousands of tract houses throughout Southern California after World War II, and Reva (Addison) Diller. Even as a child, Diller enjoyed matching wits with people, especially his father, whom he described to Tony Schwartz in an interview for *New York* (July 30, 1984) as "noisy," "hypercritical," and "argumentative." "From a very early age, I loved to incite him and then do battle. It drove my mother crazy."

At nineteen, having dropped out of the University of California at Los Angeles after attending classes for only four months, Diller set his sights on show business. He turned for help to the actor Danny Thomas, a client of the William Morris Agency, with whose children he had grown up, and Thomas arranged an interview for him at the talent agency. Accepted into the William Morris training program in 1961, Diller started out as a mail boy and clerk in the copying room, where he read everything that passed through his hands. He also became familiar with the agency's vast filing system and the information it contained on clients, including business arrangements. Soon he was promoted to junior agent and assigned to sell television talent to Universal and Warner Brothers studios. In 1964 he was promoted to full talent agent.

At a party given by his friend Marlo Thomas, the actress, Diller met the television executive David Goldberg. The two men argued, but Goldberg came away impressed with Diller's "intensity." After Goldberg became vice-president in charge of network television programming for the American Broadcasting Company, he hired Diller as his assistant, in April 1966, and Diller moved up to executive assistant two years later. "The best thing about Barry was that you told him to get something done and you could blank it from your mind," Goldberg

recalled for Tony Schwartz. "You never asked how it got done. Command came easily to him. He was always comfortable with power."

Diller's chief assignment in his early years at ABC was to negotiate with outside production companies for motion pictures. "They [the studio salesmen] only respected strength, and he [Diller] could give it back," Goldberg recounted to Tony Schwartz. "At the same time, he had a sophistication and style they did not." Diller himself told Schwartz that "hearing hundreds and hundreds of ideas get pitched" was useful training for all of his later work. "It got so that I was almost oblivious to the pitch. If I didn't think the idea itself was sensible, no amount of selling was going to convince me."

It was Diller who persuaded Goldberg to hire Michael Eisner, then a low-ranking employee in the children's programming department at the CBS television network who had sent out scores of résumés without success until Diller spotted the one that came into ABC. Eisner, who was put in charge of ABC's Saturday morning children's programming in 1969, was later, as a prime-time executive, instrumental in bringing to the air the situation comedies *Laverne and Shirley*, *Welcome Back, Kotter*, and *Happy Days*. Still later, he would become Diller's second in command at Paramount Pictures.

At Diller's suggestion, ABC decided to produce its own films for television, and in 1969 it put him in charge of the project, with the title of vice-president for feature films and program development, East Coast. Previously, the networks had occasionally inserted made-for-TV movies into series consisting principally of theatrically released pictures. ABC's *Movie of the Week*, which made its debut under Diller in the fall of 1969, was the first series offering the "world premiere" of a made-for-television movie every week. The series drew 33 percent of the national viewership in its time slot in 1969-70, and the percentage rose to 38 in the early 1970s.

In 1971 Diller was made vice-president in charge of Circle Entertainment, the unit of ABC Entertainment responsible for selecting, producing, and scheduling ABC's *Tuesday Movie of the Week* and *Wednesday Movie of the Week* and Circle Film original features as well as for acquiring theatrical features for and telecasting them on the ABC *Sunday Night Movie* and *Monday Night Movie*. In 1973 he was named vice-president in charge of prime-time programming for ABC Entertainment. Before he left ABC he introduced the miniseries to television and secured the rights to *Roots*, Alex Haley's novel, which, as a miniseries, would become the most-watched dramatic show in television history.

In 1974 the self-made corporate buccaneer Charles G. Bluhdorn, the founder and chairman of Gulf + Western Industries Inc., asked Diller to help him to revitalize the Paramount Pictures Corporation, a company within Bluhdorn's conglomerate that was in a serious slump. Accepting the chal-

lenge, Diller became chairman and chief executive officer of Paramount, where he spent his first several years massively reorganizing the command structure, making changes in policy inspired in large measure by his television experience and carried out with an imagination and daring of which old Hollywood hands would have been incapable. One change was a move away from negative pickups—the bankrolling of the projects and packages of others—and back to moviemaking. (The studio had been making only three pictures a year.) The executive offices were moved back to the Paramount lot, and the budget for scripts and movie rights to books, magazine articles, and plays was quadrupled. In marketing and distribution, Paramount under Diller developed the most savvy operation (ultimately headed by Frank G. Mancuso) in Hollywood, one that departed from the hoary formula according to which a picture went into wide distribution only after its reception in key markets was thoroughly publicized. Getting to know exhibitors better, and finding out what “tracks,” or tiers of theatres, to pick for particular films, the studio now advertised lavishly but tailored and localized the advertising, favoring spots on individual radio and television stations within the chosen tracks over network saturation. Beginning with *King Kong*, which went immediately into 1,000 theatres upon its release in 1976, most Paramount films became first-run in at least 500 theatres nationwide.

“It took longer to turn than I expected,” Diller has said of the general situation at Paramount in his early years there, and he admits that he was slow in finding his own creative bearings in choosing the right movie material. The watershed year for both him and the studio was 1976. It was in that year that, one, he bought the script for *Bad News Bears* (“I said, ‘My God, a story!’”), and two, he persuaded Michael Eisner, by then a prime-time programming chief at ABC, to become president of Paramount.

Eisner, with his instinct for mass appeal and his boyish love of fun-and-adventure material, and Diller with his taste, intelligence, and hard-nosed skepticism and realism, made the perfect script-scrutinizing team, and the properties they chose remained under Diller’s cost-conscious supervision during in-house development. In keeping with his belief that “it isn’t necessary to risk the entire store on one movie,” he kept budgets down to an average of \$8.5 million a production (as compared with the \$12 million of his competitors, who were not as directly involved with the productions they financed), going higher only if the risk could be covered by financial arrangements with outside parties. “What we do to exhaustion, irritation, and finally insanity,” he observed on one occasion, “is make arrangements, not movies.”

In the fiscal year ending July 31, 1977, Paramount still had the lowest earnings of any of the six major Hollywood studios. Then, suddenly, in 1978, it registered a score of profitable releases, including *Up in Smoke* (a \$2 million production) and

Heaven Can Wait and the blockbuster hits *Saturday Night Fever* and *Grease*, and led the studios with a 24 percent share of domestic rentals and revenues of \$384 million. It never finished first again during Diller’s tenure, but it was the only studio consistently to place among the top three money-makers year after year.

Among the motion pictures contributing to Paramount’s sustained success under Diller and Eisner were the 1980 releases *Ordinary People* and *Elephant Man*, both Diller choices; *Reds* (1981), a special favorite of his, a rare big-budgeter, costing over \$30 million, which he financed through an ingenious tax-leasing arrangement with Barclays Bank; *Raiders of the Lost Ark* (1981), an Eisner choice; the 1982 releases *Forty-Eight Hours*, *Trading Places*, *Staying Alive*, and *An Officer and a Gentleman*; and the 1983 commercial and critical successes *Flashdance* and *Terms of Endearment*. Such unexpected coups as *An Officer and a Gentleman* and *Flashdance* are “the kind of movie” Diller has said he loves—“inexpensive, with no heat,” no pressure to live up to touting, such as that experienced with the sequel to a blockbuster. The number of Paramount-made television series with high ratings quadrupled under Diller and Eisner. Among the shows were the situation comedies *Mork and Mindy*, *Cheers*, and *Taxi*, the nightly show-business report *Entertainment Tonight*, and the miniseries *Winds of War*.

After Charles G. Bluhdorn died, in February 1983, Martin Davis succeeded him as president of Gulf + Western. Davis divested the conglomerate of some of its less profitable holdings and consolidated the others into three divisions, embracing financial services, consumer products, and leisure-time enterprises. The leisure-time division, called the Entertainment and Communications Group, comprised Paramount Pictures, Simon & Schuster and Famous Music publishers, the Madison Square Garden Corporation, the Famous Players international motion-picture theatre chain, and the Sega videogame company.

In August 1983 Davis named Diller president of the Entertainment and Communications Group, a position in which Diller retained his operating responsibility for Paramount Pictures. Long-term differences between Davis and Diller soon worsened, however, and Diller began considering an offer from another Davis with a similar first name, Marvin, the Denver oil billionaire. Marvin Davis had bought the Twentieth Century-Fox Film Corporation in 1981, financing the transaction largely by borrowing against the expectation that his ambitious plans for Fox would work out. They did not, and Marvin Davis’ withdrawals of equity from the studio made matters worse. Fox lost an average of \$27 million a year, its net worth dropped from \$377 million to \$52 million, and it went hundreds of millions of dollars into debt. Marvin Davis offered Diller an equity position in Fox if he would take charge of the troubled studio.

When his contract came up for renegotiation in the fall of 1984, Diller opted to leave Gulf + West-

ern and Paramount to become chairman and chief executive officer of TCF Holdings Inc. and Twentieth Century-Fox for a reported \$3 million a year, a share in the ownership of the studio of at least 5 percent, and other generous inducements tied to Fox's performance. With the hiring of Diller, Norman Levy, the marketing and distribution chief at Fox, resigned, and he later sued the studio, charging that an interest in the studio that had been promised to him went instead to Diller.

At Fox, Diller began attracting top production talent from two other studios, including James L. Brooks, the multi-Oscar-winning writer and director, who followed on Diller's heels from Paramount. For a long time, however, Diller had to give most of his attention to Fox's finances. He helped to persuade Marvin Davis to infuse new equity into the studio; negotiated with the banks to which Fox owed money for a delay in the repayment of principal and an escalation of the studio's credit line; and refinanced the studio with \$120 million drawn against the future earnings of CBS/Fox Home Video.

Fox received a major financial boost when, in March 1985, Rupert Murdoch, the publishing and broadcasting mogul, paid \$250 million for a 50 percent stake in the studio. After Murdoch bought in, Fox spawned the subsidiary News America Television, which purchased a group of television stations from Metromedia Inc. The stations, which report directly to Diller, became the nucleus of a fourth television network, the Fox Broadcasting Company. The fledgling network was launched gradually, beginning with the week-night *The Late Show Starring Joan Rivers* in October 1986, to be followed up with weekend programming later in the 1986-87 season.

One year after Diller's arrival, Fox had a debt of only \$200 million, down from \$600 million. In the first three quarters of the 1985 fiscal year it lost \$80 million on revenues of \$468 million, but in the last quarter of that year it expected to show a small profit for the first time in half a decade. "Although Diller's impact won't be seen until next summer," Ellen Farley reported in *Business Week* (September 30, 1985), "exhibitors have expressed new confidence in the studio's future."

Barry Diller, who went prematurely bald years ago, is short in stature, slight in physique, meticulous in dress, and elegant in appearance. Somewhat aloof, he has been described as having "the sly manner of a leprechaun." In his dealings he is blunt, and "when he lets loose," according to some of those involved, he can have "a cruel mouth" and be "cutting" and "intimidating," especially when he senses weakness. According to one show-business lawyer, quoted in the *New York Times* (August 26, 1985), "a lot of people don't like him." A sympathetic source quoted by Tony Schwartz in his *New York* article observed that although Diller "isn't a very warm guy . . . he's always challenging and provocative." Diller's closest friends, including Marlo Thomas and Diane Von Furstenberg (with whom he once had a romantic

relationship, according to Schwartz), insist that his seeming coldness is actually shyness and that he is loyal to a fault. Mike Nichols, the director of the 1986 Paramount production "Heartburn," found him to be "fair and enthusiastic and supportive." "He knows as much about how to make a picture," Nichols said, as quoted in the *Times*, "as anyone at the studio." A bachelor, Diller socializes outside of the Hollywood vortex, with a bi-coastal set that includes the actors Warren Beatty and Debra Winger and the fashion designer Calvin Klein. In seeming contradiction of his reputed elitist tastes, he has been known to enjoy trips to Disneyland.

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Ellerbee, Linda

Aug. 15, 1945- Broadcast journalist. Address: b. c/o ABC News, 1330 Avenue of the Americas, New York City, N.Y. 10019

"I am less concerned with how often I'm on than with what I'm doing when I am on," the broadcast journalist Linda Ellerbee said in a recent interview. A fourteen-year veteran of television journalism, she first achieved national attention in the late 1970s as the coanchor of the highly praised but short-lived NBC news magazine *Weekend*. Known for her bare-bones writing style, her wry wit, and her direct manner, she gained a sizable cult following in the early 1980s, when she coanchored the

critically acclaimed *NBC News Overnight*. By refusing to "act and model the news," as she once phrased it, Linda Ellerbee has helped to turn network newscasts into something more than, in her words, "the gospel according to the cute." Since July 1986 she has been a member of ABC's news team and host of its prime-time news program *Our World*.

Linda Ellerbee, whose professional surname derives from her third marriage, was born Linda Jane Smith on August 15, 1945 in Bryan, Texas, the only child of Lonnie Ray Smith, the vice-president of an insurance company, and his wife, Hallie (Mainer) Smith. About four years later, she moved with her family to Houston, where she attended the local public schools. In an interview with Tony Kornheiser of the *Washington Post* (October 18, 1983), she described her childhood as that of a tomboyish loner: "I just didn't fit into any particular group, and I think I wanted to. I was the kind of kid who'd bad-mouth the idea of homecoming and then be really hurt when no one asked me." Throughout her childhood and adolescence, she spent much of the day reading, a pastime encouraged by her parents, especially her mother. "She would push me to read, to stretch," Linda Ellerbee recalled in an on-air essay two weeks after her mother's death in October 1983, "even when she didn't agree with what I read or where I stretched."

A talented artist, Linda Ellerbee won several awards for her paintings while she was in high school, including a scholarship from a local art museum, but as she told one interviewer, she was eventually dissuaded from pursuing a career in art by two discoveries: "One was that I wasn't good enough, and two was that it was a lot of hard work. Writing was easier. Writing had always been easy for me." Consequently, in the fall of 1962, she enrolled at Vanderbilt University in Nashville, Tennessee, intending to major in history. A lackluster student, she nonetheless wrote well enough to win a summer's study in Bolivia through an essay contest sponsored by the United Methodist Church. Linda Ellerbee, who had not been to church since she was thirteen years old, submitted an essay suggesting that if she were sent to the church's mission in Bolivia, she might be converted to Methodism along with the native Indians. "I learned a lot that summer," she wrote later in her best-selling autobiography "*And So It Goes*": *Adventures in Television* (Putnam, 1986), "but when it was over I still wrote better than I prayed."

Following her marriage to fellow student Mac Smith, Linda Ellerbee left Vanderbilt in 1964 and moved to Chicago, Illinois, where her husband attended graduate school while she worked, successively, as a bookkeeper, a writer for a trade magazine and, under the pseudonym of "Hushpuppy," a disc jockey at WSOM, an all-music radio station. After her divorce in 1966, she worked for a time as the program director of a small radio station in San Jose, California before returning to Houston, in 1968, to care for her ailing mother. Shortly thereafter, she met and married

Van Veselka. Their daughter, Vanessa, was born in March 1969.

A few months later, the Veselkas moved to Juneau, Alaska, where their son, Joshua, was born. There the family lived in what Linda Ellerbee has since described as "a commune in the economic sense." "A couple of us had full-time jobs," she told Tony Kornheiser. "The rest were writing out the plans for the new society. I knew this most surely—that certain people did the work and certain people sat on the couch saying, 'Far out!'"—the third time I had to lie on my belly on the ice in order to get deep enough into the well to get water." Her marriage to Veselka ended, Linda Ellerbee found herself, in 1971, stranded in Alaska with two children, no job, and no money. "That's where all my ambition comes from, knowing I had these two little hostages to support," she told Jennifer Allen in a conversation for *New York* magazine (May 30, 1983).

For a time, Linda Ellerbee remained in Juneau, supporting herself and her children by working for a local radio station and, later, writing speeches for Terry Miller, then the majority leader of the Alaska state senate. Eager to return to Texas, she eventually persuaded the Associated Press bureau in Dallas to test her for a job as a news writer. After cramming for two days and nights, she passed the test and was hired, in June 1972, to write news bulletins for radio and television. For six months, Linda Ellerbee worked at the AP bureau without attracting any special attention. Then, in December, she wrote what she has since come to call "The Letter." One night, she had used her AP computer terminal to type a personal note to a friend, in which she criticized her boss's hiring policies, the city of Dallas, two local newspapers, and the Vietnam war, but she had accidentally hit the wrong button so that instead of printing a single copy of her message, the AP computer had transmitted it to television and radio stations throughout Texas and in three neighboring states.

Summarily dismissed by the AP, Linda Ellerbee nonetheless found herself to be something of a regional celebrity. Broadcast journalists read her letter on the air, and it was the subject of a number of newspaper stories. To her surprise, she also received several job offers, among them one from KHOU-TV, the CBS affiliate in Houston. Dick John, the station's news director, thought she "wrote funny"; more important, Ellerbee admitted to Marlene Cmons, he "was the only one who didn't treat [my situation] like a joke. He took me seriously." Although not entirely comfortable with the idea of working on television, she accepted John's offer.

Linda Ellerbee, who made her television debut in January 1973, spent her first six months on the job at KHOU-TV learning all she could from the camera crews. Apart from on-location filming, sound recording, and editing, she has credited KHOU's technicians with teaching her how to chase a story without tripping over the field equipment. As she was settling into her new career, she

was also settling into a new marriage, to Tom Ellerbee, a Houston architect whom she had wed in the spring of 1973.

Most of Linda Ellerbee's assignments at KHOU were routine local features, but in the late summer she was asked to cover a sensational murder investigation involving two teen-agers who had confessed to killing thirty boys and were prepared to show the police and the press where their victims' bodies were buried. One of her reports on the grisly case caught the eye of Alan Ober, the assistant news director of WCBS-TV, the CBS network's flagship station in New York City. Ober offered the young journalist a job. Encouraged by her husband, Linda Ellerbee moved to New York and joined the staff of WCBS-TV in October 1973 as a general assignment reporter. "I worked 3 P.M. to midnight, which meant I covered a lot of homicides and fires . . .," she told Marlene Cmons. "I played cops and robbers for three years." During her first year at the station, her marriage to Tom Ellerbee ended in divorce.

In December 1975 Linda Ellerbee left WCBS-TV and signed on with NBC News. Assigned to the network's Washington bureau, she covered the House of Representatives from 1976 until 1978. As she has remarked on more than one occasion, the late 1970s were not the most exciting years to be a reporter in the nation's capital, for the city had settled into a post-Watergate lull, and few major stories emerged from the House. Nevertheless, her occasional reports so impressed Reuven Frank, then an executive producer of NBC News, that he selected her, in January 1978, to co-anchor, with veteran correspondent Lloyd Dobyns, a weekly prime-time version of the network news magazine *Weekend*. Elated, she accepted the appointment immediately. It was, she said later, "the first thing I ever really wanted to do." Shortly thereafter, she obtained a legal separation from her husband of two years, John David Klein, a fellow journalist.

Weekend, which had made its debut as a monthly, late-night series in 1974, was known for its spare, narrative style and its literate approach to the news. For Linda Ellerbee, *Weekend* became a kind of "classroom" where, under the guidance of Reuven Frank, the show's creator and executive producer, she learned to tell rather than explain a story and to construct her piece around the accompanying visual images. Moreover, *Weekend* gave her the opportunity to "say"—by implication—how she felt about a particular issue. Her first report for *Weekend*, broadcast on September 10, 1978, was an exposé about a religious publishing company in Alabama that appeared to exploit students and the poor. She measured the success of another early piece—a special one-hour program on the politics of abortion—by the number of complaints she received from people on both sides of the issue. Commenting on Linda Ellerbee's contribution to *Weekend* in a profile of the reporter for *Newsday* (September 17, 1978), John Cashman observed, "Ellerbee easily matched Dobyns' dry, often mordant delivery. And they worked well together,

complemented each other. More important, they maintained in tandem that elusive Dobyns ability to single out and puncture the absurdities of existence while almost, but never actually, smiling."

Despite encouraging reviews, *Weekend* failed to attract a large audience, at least partly because of frequent changes in its time slot, and in the spring of 1979 it was canceled. Linda Ellerbee spent the next three years in New York as a correspondent for the network's *Nightly News* broadcast, surviving two changes in the management of NBC's news division. Then, in early 1982, Reuven Frank was named president of NBC News. One of his first actions was to reunite the former *Weekend* coanchors for a projected post-midnight news program scheduled to air weeknights in the early morning hours. Within the framework of the shoe-string budget allotted the hour-long show, the pair were told, they were free to present the news any way they wanted. It became, in Linda Ellerbee's words, an example of "the inmates being allowed to take over the asylum."

NBC News Overnight made its national debut on July 5, 1982, the night of a lunar eclipse, which the program covered live. Over the next eighteen months, *Overnight* carried scores of stories that had been ignored by the other major television news programs, relying on footage from affiliates around the country and from foreign news organizations, and on contributions from NBC News staffers, many of whom submitted reports they had prepared on their own time simply to get the stories on the air. *Overnight* covered not only the news, but the way the news is covered. One of Linda Ellerbee's favorite pieces was a tape that showed Sam Donaldson, ABC's veteran White House correspondent, arguing with one of the president's aides about how and when the White House could be photographed and whether or not it was, as the aide insisted, "private property." ABC News chose not to broadcast the tape. According to Linda Ellerbee, *Overnight* decided to air the taped exchange because of what it told viewers about the White House, the people assigned to report on the president, and the nature of the journalist's job.

Linda Ellerbee was able to present herself on *Overnight* exactly as she'd always seen herself, as "just a sort of befuddled citizen . . . muddling [her] way through the last quarter of the twentieth century." Many viewers responded to the edge of skepticism, bordering on cynicism, that flavored some of her stories, especially those dealing with politics. "I have a bias against politicians, perhaps," she admitted to one interviewer, "but that's a healthy bias in this business." Television critics, too, were taken by the "sassy," "classy" style of the Ellerbee-Dobyns team. The two journalists "resist any possible temptation to play the Newsie Twosie," as Tom Shales remarked in the *Washington Post* (July 12, 1982). "They don't talk to each other, they talk to us. . . . *Overnight* is the best thing to happen [to late-night television] since old movies. It's bright, it's responsive, and it's eminently civil." Characteristic of the show's witty, in-

formal style was Linda Ellerbee's signature sign-off phrase, "And so it goes," which she has cheerfully admitted to "stealing" from Dobyns, who had used it on *Weekend*.

Overnight quickly attracted a relatively large and fanatically loyal audience and continued to hold it even after Lloyd Dobyns left in the fall of 1982 to anchor NBC's prime-time news magazine *First Tuesday*. He was succeeded by Bill Schechner. Among the two million regular viewers in 1983 were artists, truck drivers, housewives, factory workers, musicians, and a large contingent of journalists. When NBC announced, in November 1983, that *Overnight* would be canceled the following month, those viewers deluged the network with tens of thousands of letters, telegrams, and telephone calls protesting the decision and staged demonstrations in front of NBC's corporate headquarters in New York City. Despite their pleas, *Overnight*, which reportedly lost some \$6 million a year, was axed for economic reasons in December 1983. A few months later, the program received an Alfred I. duPont-Columbia University Award, the most prestigious prize in broadcast journalism, for its distinctive news coverage. The accompanying citation praised *Overnight* as "not only the best post-midnight show on the air, but just conceivably the best-written and most intelligent TV news anywhere."

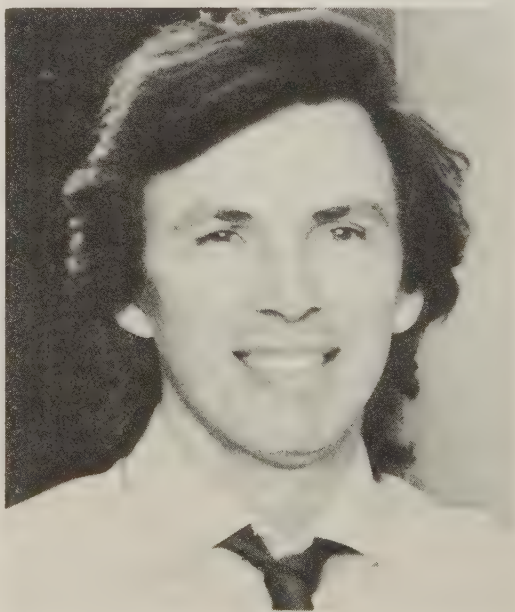
Linda Ellerbee's next assignment for NBC News was to coanchor, with Andrea Mitchell, an NBC Washington correspondent, *Summer Sunday*, an offbeat news program broadcast live from outdoor locations around the country. Its regular segments included a man-in-the-street interview, a viewer quiz about current events, "NTV," a collage of news footage set to music, and "Trading Places," in which newsmakers questioned reporters. Scheduled to run for nine weeks, beginning on July 1, 1984, *Summer Sunday* proved to be more memorable for its technical problems than for its content. Linda Ellerbee also contributed a weekly five-minute feature to the network's early-morning *Today* show entitled "T.G.I.F." ("Thank God It's Friday"), a grab bag of odds and ends that had not been covered by other newscasts. It was a reprise of a popular *Overnight* segment in miniature and, for the reporter, a coda to her work at NBC.

After protracted negotiations with NBC failed to produce an acceptable contract, Linda Ellerbee left the network in June 1986. A free agent, she suddenly found herself at the center of what one media analyst called a "tug of war" between the news divisions of CBS and ABC. She eventually decided to join the staff of ABC News, effective July 1986. Under the terms of her three-year, \$1.5 million contract, she immediately revived her "T.G.I.F." feature for *Good Morning, America*, the network's wake-up show, and set to work as writer and host of the hour-long news program *Our World*, a new entry in ABC's 1986-87 prime-time schedule. Conceived by Av Westin, *Our World* uses archival footage and eyewitness commentary to recreate pivotal moments in recent world history. "It's a

writer's show," Linda Ellerbee told Kenneth R. Clark of the *Chicago Tribune* (July 28, 1986). "The notion of taking a moment, or a week, or a season in history and explaining the way we were suits my romantic sense of history. The show is something that hasn't been tried yet, and I work best under those circumstances."

A chestnut-haired woman of medium height, Linda Ellerbee is perhaps most readily recognized by her oversized, tinted eyeglasses. Her distinctive voice has been described by Tony Kornheiser as sounding "like the last two drags of Camel chased down by three fingers of Wild Turkey." In her spare time, she watches baseball games on television (she is an avid fan of the New York Yankees) and reads "anything except romances, gothic horrors, and Stephen King." The reporter lives in a brownstone in a quiet section of New York's Greenwich Village with her two children, a dog, and a cat.

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Ellis, Perry

Mar. 3, 1940- Fashion designer. Address: b. 575 7th Ave., New York City, N.Y. 10018

BULLETIN: Perry Ellis died on May 30, 1986 in New York City. Obituary: *NY Times* p32 My 31 '86

One of the major champions of what is recognized the world over as the "American look" is Perry Ellis, the iconoclastic fashion designer whose unpretentious, easy-to-wear separates in natural fibers and colors are as popular today as they were when he introduced them, in 1976. Ellis, who began his fashion career in retailing in the 1960s, brought to the design studio a knowledge of marketing strategies and a sense of customers' needs that is rare in the esoteric world of haute couture. He seems to relish playing the role of devil's advocate with the fashion establishment. "I've always felt obliged to keep all doors open for man or woman when it comes to dressing—to let people know there's a designer who says: 'You can decide what you want to wear. You can really be what you are,'" he said in one recent interview. "It's just important that top designers express a lot of different attitudes. I want to remove that dictatorial quality of saying: 'This is it.' That doesn't exist; there is no 'it.' And even if there is an 'it,' it's only for the moment."

Perry Edwin Ellis was born in Portsmouth, Virginia on March 3, 1940, the only child of Edwin L. Ellis, the well-to-do owner of a local fuel company, and his wife, the former Winifred Roundtree. Reared in what he has described as a "very provincial, very pleasant" Southern environment, Ellis was influenced by the textures and colors of his well-appointed home. As he recalled to Holly Brubach in an interview for a *Vogue* (August 1980) profile, his earliest memories are of the "absolutely wonderful" feel of "clean cotton and linen pants and shirts" against his skin: "It seems that fabric was an important part of my childhood, as was color. They weren't things I seemed to care about too much then, I only look back now and realize that I noticed them." By his own admission a "terribly shy and introverted" youngster, Ellis spent most of his time reading. His regular reading material included his mother's copies of *Vogue*, which he perused "quietly," as he put it, "because boys didn't do that sort of thing." But despite his fascination for clothing styles, the possibility of a career in fashion never occurred to him.

Following his graduation from high school, Ellis enrolled at the College of William and Mary in Williamsburg, Virginia. Still uncertain about a career, he took courses in English and philosophy before deciding to major in business, which seemed to him to be "a catchall" course of study. After obtaining his B.A. degree in 1961, Ellis fulfilled his national-service obligations by serving in the United States Coast Guard. His tour of duty included a stint as a White House honor guard. On his discharge, he entered the graduate business school at New York University. "I had very few clues as to what I wanted to do," he explained to Dan Rottenberg in a conversation for the *Chicago Tribune* Sunday magazine (September 11, 1983). "I loved stores. . . . And I also loved clothing. But I didn't know any designers; I didn't know where the clothes came from. So my instincts led me to retailing."

Shortly after he obtained his master's degree in retailing from New York University in 1963, Perry Ellis began work as a sportswear buyer for Miller & Rhoads, a department store in Richmond, Virginia. Over the course of the next four years, he transformed the store's small sportswear section into one of its largest and most profitable divisions by building up its stock of tailored selections from the Villager and John Meyer collections. Eventually, he began ordering special styles just for his department. "I always felt that I could design the clothes better than I ever saw them," he told Holly Brubach. "There's a lot of weight you can carry as a buyer when you give a company more dollars than anyone else—all of a sudden they're asking your opinion about color, about fabric, about print, about style." At least partly because Ellis' design sense grew out of practical retailing experience, his inventive suggestions frequently resulted in best-selling styles. By 1967 he was such an important "creative force," to use his term, for John Meyer of Norwich that the Connecticut-based firm hired him as its design director. In addition to overseeing the merchandising of the company's classic Ivy League sportswear, Ellis chose colors and fabrics and also mastered sketching and pattern-making. "I ended up doing what fashion designers do, but at the time I didn't realize it," he told one interviewer.

Ellis remained with John Meyer of Norwich until 1974, when, after Meyer's death and the subsequent sale of the family-owned firm, he joined the Vera Companies as the chief designer of Vera's sportswear line. Just a year later, Manhattan Industries, Vera's parent company, gave Ellis the opportunity to design his own line of modestly priced women's sportswear under the Portfolio label. Having noticed that few of the hand-knit sweaters on the market actually looked hand-knit, Ellis decided to build his first collection around bulky sweaters that had the "flawed, raw" quality of handmade garments. Paired with wrinkled-looking pants, they made an instant hit. Over the next few months, he went on to turn out a line of casual separates in natural fibers, mainly cotton, linen, hopsacking, hemp, and wool, and in natural colors. The jackets were loose and unconstructed, with exaggerated shoulders, the skirts were long and full, the sweaters oversized, and the pants and vests baggy. "I was opposed to everything I felt the establishment stood for . . .," he explained to Dan Rottenberg. "Everything was spiked shoes and fitted, tight jackets. It seemed so closed and so narrow-minded. I was more interested in what was amusing and light and perhaps might make one smile, rather than the façade of pretentiousness presented by so much of the establishment. I didn't necessarily want to change that. I just wanted to let the world know that there was something else. It was like a fire in me."

On November 22, 1976 Perry Ellis was featured on the front page of *Women's Wear Daily* as one of the fashion industry's up-and-coming designers. John Fairchild, the trade newspaper's publisher,

was so taken with Ellis' fresh, youthful styles that he later devoted many additional pages to Ellis' designs in his upmarket bimonthly fashion publication *W*. Ellis also won the enthusiastic support of such influential retailers as Geraldine Stutz, the president of Henri Bendel, the elegant Manhattan women's specialty store, and Kalman Ruttenstein, then the president of Bonwit Teller. Saluting him as the designer of the future, early in 1977 Ruttenstein showcased Ellis' sportswear in the Fifth Avenue windows of his flagship New York store, alongside the designs of such established stars as Geoffrey Beene and Bill Blass. As a retailing specialist himself, Ellis knew that his clothes would sell better in Bonwit's trendy Contemporary department than on its sleek, sophisticated designer floor. Ruttenstein agreed, and when he moved on to Bloomingdale's, he saw to it that Ellis' collection was installed in the Young East Sider Shop, where many of New York's trend setters shopped. Ellis' witty debut collection chalked up impressive sales totals and earned him a nomination for the fashion industry's highest accolade, the *Coty American Fashion Critics' "Winnie."*

Ready to go it alone by 1978, Perry Ellis, with the backing of the Manhattan Industries conglomerate, set up his own company: Perry Ellis Sportswear, Inc. At the time, the conservative design concepts of Halston and Calvin Klein, who favored classic, tailored styles, dominated fashion. Ellis deliberately set out to "cut the seriousness of clothes," as he put it. Arguing that clothes should ideally reflect "the ease" of contemporary life, he created comfortable, relaxed, mix-and-match pieces that looked "well-used" and were "supportive, like a good friend," as he explained to John Duka for the *New York Times Magazine* (July 2, 1978). "Clothes should never be the star. The woman is most important to me."

In that conversation, Ellis went on to describe his customers as "only a small, slowly growing segment of women . . . who have my sense of freedom, whose minds and bodies are in good shape no matter what their age." Those Ellis devotees were enchanted by his 1978 fall and winter collection of narrow skirts in plush corduroy or brushed raw silk topped by bulky, waist-length pullovers of undyed sheep's wool and padded three-quarter-length coats, all in muted shades of blue, rose, and olive. After viewing Ellis' collection, Koko Hashim, a vice-president of the Neiman-Marcus department-store chain, told John Duka, "Perry is in the forefront of design right now. There has been an enormous change in the silhouette, a broadening of the shoulders and narrowing of the hips—what we call the triangle, the International Look—that requires a reeducation of the consumer. . . . Perry has taken the new trend and reinterpreted it, making it not only palatable, but American."

As John Duka, who has been tracking Ellis' career for the *New York Times* for several years, has observed, at least part of the designer's appeal can be traced to his introduction of "new idioms that were at once amusing and quirky" into the Ameri-

can fashion vocabulary. Among the examples Duka cited in a *Times Magazine* (January 3, 1982) article were the extra pleat at the shoulder seam of a blue oxford button-down shirt and the unusual placement of cable stitching on a sweater. Ellis' 1980 fall collection included such novelties as cardigans of woven mink, calf-length trousers, strapless mohair sweaters paired with full-pleated evening pants, tweed spencers, and short, pleated skating skirts worn with form-fitting capelet jackets.

Building on the popularity of his calf-length trousers, the runaway hit of his fall 1980 collection, Ellis offered his customers in 1981 an extraordinary variety of pants, ranging from loose, Chaplinesque cuffed styles to "Blue Boy" knickers to ballooning "golfers," in an equally wide variety of fabrics. There were, too, abbreviated "drum majorette" skirts and long, swirling skirts designed to be worn with flounced petticoats, corselet belts, snug, peplumed jackets, and, to complete the romantic Victorian look, high-button shoes. Extending the sportswear concept to evening clothes, Ellis created mix-and-match separates—long skirts, pants, blouses, and sweaters—in richly colored, luxurious fabrics, such as taffeta, silk, satin, and kid-mohair. "It is a phantasmagoria of fashion with echoes from the past interpreted in a modern genre," Bernadine Morris reported in the *New York Times* (October 30, 1980). "It is fashion as fun, rather than a serious chore, fraught with peril for the woman who doesn't get it right. It is precisely this zany but actually well-thought-out approach that constitutes Perry Ellis' contribution to fashion at the moment. The audience loved it."

Ellis carried the nostalgia theme of his inventive 1981 fall collection over into the spring of 1982, with a series of costumes in the styles and subtle pastel colors of the ragtime era, including ankle-length pleated skirts paired with elongated jackets and loose-fitting linen dresses. For the fall of the year, he stressed "cleanness and wit," as he put it, in swingy, oversized, black-belted wool coats, mid-calf-length "trumpet skirts," slinky, strapless knits, and perhaps most surprisingly, wasp-waisted suits with tight skirts and flaring peplum jackets, shown with high heels, hats, and white kid gloves.

Working with an enormous variety of fabrics, ranging from shetland wool and Harris tweed to crepe and velvet, in a kaleidoscope of colors, Perry Ellis created for his 1983 fall and winter line what may be his most inventive collection to date. There were sweaters that looked like furs, generously cut cloth coats and single-button fitted coats, oversized cardigans paired with sailor pants, long, high-waisted, gored skirts topped by short, flyaway jackets, and perhaps most strikingly, winter white wool suits with long, slim wrap skirts. The expanded evening collection featured soft blouses of ivory crepe floating over high-waisted black velvet skirts. As Bernadine Morris observed in the *New York Times* (April 29, 1983), Ellis' clothes not only "did not look like anything else being shown," but also ably demonstrated the designer's "continued signs of growth."

That growth became even more apparent in his sophisticated 1984 spring collection, with its man-tailored linen suits in soft pastel colors, its superbly cut culottes and skirts with their matching silk sweaters, and its sprigged cotton, body-skimming dresses with undefined waistlines. The dresses and the sweaters sold out almost as soon as they were on the racks. In the fall of the year, Ellis revived his Portfolio line of timeless, casual separates, priced 30 to 50 percent lower than similar items from his major collection. For his more affluent customers, Ellis offered a striking selection of long, lean cashmere jacquard tops over the briefest skirts, boldly patterned silk tunics and skirts, and reed-slim, art deco evening dresses zigzagged with bands of brightly colored bugle beads—all in homage to Sonia Delaunay, the Franco-Russian artist known for her exuberant use of color and abstract design. Two of Miss Delaunay's canvases hang in Ellis' Manhattan home.

Even as he experimented with increasingly sophisticated silhouettes and a broader range of colors and textures, Ellis continued to recycle his classic pieces, such as the cable-front sweater, the long skirt and oversized top, the blue oxford dress shirt, and the relaxed khaki pants, and variations of those designs play an important part in every Perry Ellis collection. For Ellis, the design process begins with "a beautiful fabric" rather than with sketches. Twice a year, he travels to Frankfurt, Germany for Interstoff, the world's largest fabric show, to select new materials. Back in New York, he and his design assistants experiment with shaping and draping the cloth. "It's a team effort," he explained to John Duka for the 1982 *New York Times Magazine* article. "We work off a backbone of ideas and designs that we have been kicking around. Then two months before our show . . . , we discuss what was successful the season before, we philosophize, we joke. It's an emotional process. We ask ourselves what we *feel* is interesting. Then we all sketch; we play with proportions. Out of that come four or five shapes, and then we narrow it down to two."

The signature silhouette for Ellis' 1985 fall collection was clean, sleek, and elegant, with an emphasis on feminine tailoring and simple lines. Among the most applauded styles were superbly tailored crepe and flannel jackets with softly rounded shoulders and deep arm-holes in rich jewel tones; tapered pants, draped at the ankle, in crepe, flannel, or wool jersey; flannel fan-pleated wrap skirts; and hand-knit shetland wool pullovers embellished with designs adapted from the Cloisters' famous unicorn tapestries. Ellis' dramatic evening wear collection featured flirtatious satin slip dresses, narrow, floor-length, back-slit skirts paired with draped black faille jackets, and an opulent yet whimsical dinner suit comprised of a black velvet crew-neck peplum jacket and a diamond-patterned blue satin "sylph" skirt.

Branching out into other areas, Perry Ellis launched, in 1980, a menswear division. Over the next few years, he revolutionized the staid industry

by introducing softer shapes, brighter colors, and unconventional natural fibers. Among his most durable designs have been tweed, dimple-shouldered jackets, hand-knit sweaters, baggy trousers, and perhaps most important, unlined, unconstructed linen jackets made to be worn with the sleeves pushed up. By 1983, the sales volume for Perry Ellis menswear in 100 stores around the country had escalated to about \$25 million annually. Ellis' easy, wearable clothes won him the Men's Fashion Award from the Council of Fashion Designers of America in 1982 and 1983 and the Cutty Sark Award as the outstanding American menswear designer in 1983 and 1984.

In the mid-1980s Ellis expanded his operation through a series of carefully chosen license arrangements. For Levi Strauss and Company, for example, he designs a line of moderately priced casual weekend wear for men, women, and children under the Perry Ellis America label. He also designs furs, shearling coats, and a complete sportswear line for sale in Japan, suits and sport jackets for the Greif Companies, men's shoes for Church's of England, and sheets, towels, and blankets for Martex. To complement his women's fashion collections, he recently branched out into designing accessories, including legwear, scarves, and shoes, which he markets at his own shoe boutique in New York City. In 1985 he introduced Perry Ellis fragrances for both men and women, for *Visions Stern*.

A slim, wiry man who has been described as "elfin," Perry Ellis has hazel eyes and graying auburn hair. By his own admission, clothes rank "pretty far down" on his list of priorities, after such considerations as his health, his work, his family and friends, and "matters of the heart." He invariably dresses casually in what has almost become a uniform of khaki pants, a blue oxford-cloth shirt of his own design, and Top-Siders with white socks. The soft-spoken and even-tempered designer rarely lets his work encroach on his private life, and he seldom visits the haunts favored by the so-called Beautiful People. In his spare time, he enjoys such simple pleasures as running, reading, going to the movies, and cooking for the informal dinner parties he often hosts in his Manhattan home, a West Side brownstone which he has furnished with family antiques. Ellis also owns a summer house on Fire Island, New York, and he recently acquired a third residence in Los Angeles, California, where he spends time with his daughter, Tyler Alexandra Ellis, who was born in November 1984, and her mother, writer-producer Barbara Gallagher, a longtime friend of Ellis.

The recipient of eight Coty awards (five for his women's collection and three for his menswear), Ellis was twice voted into the Coty Hall of Fame—in 1981 for his sportswear and in 1984 for his menswear. Among his many other awards are the Council of Fashion Designers' prestigious American Sportswear Award, the Neiman Marcus Award for distinguished service in the field of fashion, and Marshall Field's Distinction in Design

Award for "the innovation, creativity, and excitement he has brought to the world of fashion." Marshall Field and Company, Chicago's premier department store, recently established in his name a permanent, \$50,000 scholarship in the fashion department of the School of the Chicago Art Institute.

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Estes, Simon

1938- Bass-baritone. Address: b. c/o Columbia Artists Mgt., 165 W. 57th St., New York City, N.Y. 10019

In 1982 the American bass-baritone Simon Estes made his long-delayed debut at New York's Metropolitan Opera House some sixteen years after he won a silver medal at the first international Tchaikovsky competition in Moscow, and four years after he triumphed in the title role of *The Flying Dutchman* at Bayreuth, the Wagnerian shrine. Because Estes attributes his long wait for a Metropolitan debut to racism, he is determined to use his success to help remove race as an issue in the casting of operas. "In music," Estes has said, "the only color should be in the voice." Over the past twenty years he has developed his bass-baritone voice with great care, singing, as he once put it, "on the

interest rather than the capital," and has won praise for his performances across the entire spectrum of the repertory, from Verdi's Ramfis and Wagner's Wotan to Mussorgsky's Boris Godounov and Gershwin's Porgy.

"Make no mistake," Alan Blyth, a critic for the British publication *Gramophone*, once assured his readers, "Estes is that rarity . . . a really heroic bass-baritone." Marveling at his vocal and conceptual range, another critic called a recital that Estes gave at the Guelph Festival in Canada in 1984 "the most consistently impressive (and almost as consistently moving) bass-baritone recital heard in many seasons." En route to his success, Estes left behind him a series of precedents that he hopes will open doors into the opera world for other aspiring black male singers.

Simon Estes was born in Centerville, Iowa in 1938. His story, as Mark Steinbrink expressed it in the *Saturday Review* (January 1982) is "dramatic enough to form a libretto of its own." One of his ancestors, a Missouri slave, was sold for \$500 just before the signing of the Emancipation Proclamation, in 1863. His father, whose education never went beyond the third grade, worked as a janitor, hotel porter, and coalminer after leaving Missouri and settling in Centerville, in a home that was without running water and that in winter depended for its heating on the scrap coal fallen from trucks at the coalmines.

A deep religious faith pervaded the house, and Estes recalls evenings spent singing hymns with his parents and brothers and sisters at the family's upright piano. He was recruited to sing as a boy soprano in the choir of the Second Baptist Church when its pastor happened to hear him during one of those family recitals, but although his vocal talent had been discovered, his musical ambitions remained dormant for many years because his parents stressed academic achievement as a way out of the difficulties of being poor and black in America. "All through my youth," he told Steinbrink, "my mother and father were constantly stressing the need to go to college. 'Whatever else people can take away from you,' my father would say, 'they can't take away what's in your head.'" Although Estes was a good enough athlete in high school to win letters in football and basketball and to become a 6' 2" high jumper and a starting pitcher, his interests remained, in keeping with his parents' wishes, primarily intellectual.

Estes entered the University of Iowa on a small athletic grant but quickly focused on scholastic interests as a pre-med student and was granted some academic aid in his sophomore year. By that time his voice had descended far below the reedy adolescent tenor with which he had sung in high school, and he felt that all his singing was behind him. His father died suddenly when Simon Estes was twenty-three, and he found himself the sole supporter of his family, working forty-hour weeks and taking a variety of jobs, including one on the graveyard shift of a wrecking crew. In what was to have been his senior year, he abandoned pre-med,

switched to theology for a year, and then switched again, this time to social psychology.

In 1960 Estes suddenly decided he wanted to sing again. After auditioning unsuccessfully for the University of Iowa's 300-voice choir, he joined the Old Gold Singers, a campus group that specialized in pop songs. While with the Old Gold Singers, as its first black member and eventually as one of its soloists, he was heard by Charles Kellis, a voice teacher in the university's music department. Struck by Estes' voice, Kellis asked him if he was interested in singing opera, only to be asked in reply, "What's opera?" because except for an occasional excerpt or two on the radio, Estes had never heard any classical music. When Kellis played him records by such singers as Maria Callas, Leontyne Price, and Jerome Hines, Estes made up his mind to become an opera singer, and the records of Jerome Hines in particular showed him "what the baritone voice can be." Afterwards Kellis worked constantly with Estes, refusing to accept any fee, and eventually urged the singer to audition at the Juilliard School of Music in New York City. He did, and won a Rockefeller grant and a full scholarship.

After spending a year and a half at Juilliard, Estes left to further his career in Germany, traveling on funds provided by the Rockefeller Foundation, the New York Community Trust Fund, and a benevolent group of office workers at the NAACP. He auditioned with the Deutsche Oper in West Berlin, obtained a contract, and made his debut in the role of Ramfis in an April 1965 production of Verdi's *Aida*. Thrust before an audience without the benefit of a rehearsal, Estes had not even seen the conductor until the curtains parted and he saw him in the pit. Nevertheless, his Ramfis was warmly received, and he sang in Berlin for ten months, playing roles in *Salome*, *Don Carlo*, *Moses und Aron*, and other operas. During that period he won a prize in the Munich Competition for singers.

In 1966 Estes decided to enter the first international Tchaikovsky music competition and boarded a plane for Moscow without knowing a word of Russian, but when he arrived, he had mastered a single Russian song, "Not a Word, Oh My Friend," that had been taught him en route by a Russian actress. He sang it in the first round of the competition and went on with an aria from Tchaikovsky's *Eugene Onegin* that he had learned from a Russian accompanist. Although he made a mistake during the performance, he so impressed the judges that they awarded him the silver medal. A critic for *Pravda* described his voice as "a great one" and found that he sang "with the highest degree of interpretation."

Facing the inevitable fanfare, Estes returned to the United States for civic receptions in New York and Des Moines and a command performance and reception at the White House given by President Lyndon B. Johnson. At the San Francisco Opera he sang all four villains in Offenbach's *Tales of Hoffman*. In 1969 he sang Banquo in Verdi's *Macbeth* with the Chicago Lyric Opera. Harold C.

Schonberg, in reviewing Estes' performance in the American premiere of Shostakovich's 14th Symphony with Eugene Ormandy and the Philadelphia Orchestra, for the *New York Times* (January 7, 1971) praised Estes for being "in full command of the vocal and emotional facets of the score." But the invitation that Estes expected from the Metropolitan Opera House did not come, and by 1971 he was still performing for the most part on the concert stage and not at the Met, though he told one interviewer "I want to be a member of the Metropolitan—very soon." He still had no official contract with the Met, however, and in the United States he was for the most part biding his time in subsidiary roles.

Estes concluded that the dearth of major opportunities sprang from the same discrimination that had once affected the careers of William Warfield, Paul Robeson, Marian Anderson, and other great black singers, and as a result the issue became a kind of leitmotif in his interviews. He told Joanna Watkin of *Music Magazine* (September/October 1984) that "in America they need someone to keep on saying these things, to keep on fighting." Estes feels that he must make the path to operatic success easier for younger black men than it was for him, suggesting as a possible solution, a greater black presence among opera administrators, managers, and conductors. Having discovered that the listening public "only wants to hear beautiful voices" and that his fellow artists are untroubled by racial differences, Estes believes that the responsibility for discrimination lies with some of the administrators and backers of opera. On a number of occasions opera companies refused to engage him for fear of losing the backing of an important patron or because of qualms over casting a black man in certain roles involving romantic scenes with white divas.

His convictions have affected not only Estes' approach to interviews but also his offstage demeanor and, some critics feel, his approach to certain roles. He has consciously moulded himself into a role-model for black youth, regardless of what their professional aspirations may be. "In some ways," Joanna Watkin noted during her interview, "[Estes] is always on stage." He dresses immaculately and, even when delivering the most embittered criticisms, speaks, as one interviewer has pointed out, "with lawyerlike precision." Estes' avowed goal is to help make the opera world more closely conform to the music that composers have written. "Look at a score," he once said, "the composer has written 'soprano,' 'tenor,' 'bass,' there is no mention of color or nationality."

On stage, Estes' experiences seem to inform his singing, which, as some perceptive critics have noted, can express the nature of suffering with a profundity that transforms it into beauty. When asked about the existence of a "black" vocal sound, Estes cited the possible effect of "personal or group suffering," and, mentioning the Jewish singers Richard Tucker and Robert Merrill, speculated that the experience of oppression might inspire a

kind of penetrating warmth and immediacy in a singer's voice.

Whatever its origin, that special vocal quality played a part in what became the most important performance of Estes' career. In 1977 the Metropolitan Opera approached him for the first time, but with offers of comprimario or secondary roles that he felt would have been more appropriate earlier in his career, before he embarked on his extensive work in foreign and in American regional opera houses. At about the same time he performed the title role in a Zurich production of Wagner's *The Flying Dutchman*, making such an impression that he was asked to audition by Wolfgang Wagner, a grandson of the composer. On hearing him sing, Wagner, who has been called the "undisputed high priest of the Wagner cult . . . who runs the [Bayreuth] festival in the manner of an enlightened despot," told Estes that he sang the role better than anyone since George London, and he cast the singer in the title role of the 1978 Bayreuth production of the *Flying Dutchman*.

It marked the beginning of the end of Estes' career frustrations. After his performance, the Bayreuth crowd, once described by Sir Peter Hall as "hysterical and highly opinionated" and hungry for "its Wagner fix," gave him a thunderous ovation. Gabor Halasz of *Opernwelt* (September 1978) in comparing Estes' performance to that of one of his "pleasingly lyrical" colleagues in the same production, pronounced his singing to be "mightier," "more sonorous", and his bel canto approach more intellectually agile. By 1984 Alan Blyth of *Gramophone* could rank Estes' interpretation of the Dutchman, with its multilayered portrayal of his anguish, with the greatest of the past. Estes repeated the role for five successive years at Bayreuth and has since sung it at most major European houses.

His certified success at Bayreuth meant that Simon Estes could no longer be considered a merely "promising" but a mature artist. That was made apparent to American critics in his solo recital debut at Carnegie Hall in December of 1980. Among the works he performed, Wotan's farewell from *Die Walküre* was especially well received by critics, who felt that he would someday make a memorable Wotan in a full-scale production. Writing in *High Fidelity*, Patrick J. Smith observed that Estes' technique was remarkable, maintaining his voice as "an unvarying column of air" through interval leaps and shifts from loud to soft singing. Although Smith mildly objected to an "incipient beat" in the voice and found that it was "not quite large enough," he concluded, in an obvious reference to the Met, that Estes' "technical refinements could be put to very valuable use in the nearby opera house."

As it happened, the next year marked Estes' unofficial debut on the Metropolitan's stage, when he sang opposite the great Wagnerian soprano Birgit Nilsson in a concert version of Act III of *Die Walküre*. His Wotan in tandem with Nilsson's Brünnhilde considerably enhanced his American

reputation as a Wagnerian interpreter. Writing in the *New York Times* (April 13, 1981), Peter G. Davis hailed his singing for displaying a "magisterial tone and texture [that]—could not be more appropriate." Estes' official Met debut took place the year after the Nilsson recital, when he sang the part of the Landgrave in Wagner's *Tannhäuser* on January 4, 1982.

In his *Saturday Review* article, Mark Steinbrink acknowledged that discrimination may have been one factor in the tardiness of Estes' Met debut, but he went on to speculate that the singer's improving prospects could also be attributed to a development of the higher, "more brilliant" part of Estes' vocal range, in which roles such as that of Wotan in the *Walküre* lie. The Landgrave is a bass role, however, and Donal Henahan, in reviewing Estes' debut for the *New York Times*, noted that the singer "fared well vocally, though he consistently sounded more like a basso cantante or bass-baritone than a deep bass." As for Estes' interpretation of Wotan, Birgit Nilsson has ventured her opinion that he is the best Wotan of the day and John Rockwell, who saw Estes in the part at the Met in 1983 went on record as saying that he "looks every inch a god, and sings in reasonably celestial fashion besides, with a firm command of the role's range, a lovely, even tone and a manly edge to his voice."

Ironically, the breakthrough in Estes' relations with the Met was accompanied by a temporary estrangement from Bayreuth. When he auditioned for the centenary Bayreuth Ring cycle being planned for 1983 by Sir George Solti and Sir Peter Hall, he was rejected. According to Horst Koegler of *Opera* magazine, "Estes had been accepted gladly by Solti . . . only to be rejected by Peter Hall, who argues that if Wotan is black the other participants have to be of the same colour (maybe Sir Peter has mistaken the Ring for Porgy and Bess?)" Solti later told a reporter that he had been rejected for purely vocal reasons, but Estes himself recalls that after the first of his two auditions Solti told him he had "the most beautiful bel canto style in Wagner."

Despite his setback at Bayreuth, Estes' operatic reputation was now an enviable one. He could anticipate a future spent singing "lots of Wagner and Verdi"—his favorite composers—and could use his recitals to extend his artistry rather than to prove himself. He returned to Carnegie Hall in May 1984 to perform a smorgasbord of a program that included everything from arias by Mozart and Verdi to spirituals and songs by Brahms and Barber. Donal Henahan, in reporting on the recital for the *New York Times*, reminded his readers that Estes' opera exposure at the Metropolitan had been in Wagner, "which can be interpretively constricting." For Henahan, therefore, Estes' Mozart and Verdi arias seemed a revelation. According to Henahan, Estes "made an unusually forceful Leporello, more like an independent Figaro than the usual servile procurer. . . . His Leporello was insinuating, smirking, proud. . . . It was a fully rounded characterization developed in five minutes." In Hena-

han's opinion, the *Macbeth* aria "struck the true Verdian note."

In February 1985 Simon Estes sang the role of Porgy in Gershwin's *Porgy and Bess* when it finally made its way into the Met repertory. Although Estes was severely handicapped at the premiere by a leg injury, the racial strictures that had sometimes handicapped him in his past were reversed, because of the requirement of the Gershwin estate that all American productions of *Porgy and Bess* have all-black cast members. Estes, who had sung Porgy in a production in Zurich in 1977 with a racially mixed cast, told a critic for *Newsweek* (February 18, 1985) that in his opinion the racial restriction had outlived its usefulness, since it was no longer as difficult for black singers to find employment as it had been in Gershwin's time. To him, the belated arrival of Gershwin's folk opera at the Met was not so much an example of history being made as of "the future being formed."

On September 22, 1986 Simon Estes sang Wotan at the Met for the first time, in its new staging of *Die Walküre*, to mixed reviews. Donal Henahan of the *New York Times* (September 24, 1986), for example, took him to task for vacillating "between singing with compelling ardor and slipping into stolid blandness."

Simon Estes is six-foot-one in height and retains the imposing frame and the lung power he devel-

oped as an all-around athlete in high school. In 1984 he signed an exclusive five-year recording contract with Philips that calls for a minimum of four releases a year. Planned or already available are recordings of Handel's *Messiah* and Beethoven's *Ninth*; a record of excerpts from *Porgy and Bess*; a record of spirituals sung with his sisters and his mother and a record of Wagnerian excerpts. Since 1980 Estes has been married to Yvonne Baer, a former kindergarten teacher and native of Zurich whom he met while singing there in 1977. They have two daughters, Jennifer Barbara and Lynne Ashley, and divide their time between Zurich and their "dream home" in suburban New Jersey. His current happiness, Estes says, makes him sing better, and singing itself, he feels, is a means of pursuing goals and interests not directly related to his operatic career, hoping that through his music "hearts have been touched and moved to spread love." He gives master classes to students of all ages, delivers talks in schools about drug and social problems, and has established Simon Estes scholarships in general studies and in music at three universities.

References; *Ebony* 27:84+ F '72 pors; *Hi Fi* 22:MA 12+ O '72 pors; *N Y Times* II p15+ Ja 3 '82 por; *Opera* N 47:16+ Mr 26 '83 pors; *People* 18:39+ N 1 '82 pors; *Sat R* 9:22+ Ja '82 pors

Evans, Linda

Nov. 18, 1942- Actress. Address: b. c/o Aaron Spelling Productions Inc., 132 S. Rodeo Dr., Beverly Hills, Calif. 90212

After working on and off in relative obscurity for a quarter of a century, the motion picture and TV actress Linda Evans has secured stardom as Krystle Carrington, the loyal, long-suffering wife surrounded by venality and illicit passion in the ABC television network's long-running prime-time soap opera *Dynasty*, the convoluted saga of the Denver oil tycoon Blake Carrington (John Forsythe) and his scandal-ridden kin. Celebrating conspicuous consumption and connubial and financial hanky-panky among the undeserving rich, the six-year-old serial melodrama offers the multitude "trash with flash," as one analyst of its formula of success has pointed out, and it sustains its grip with one cliffhanger after another. The show's weekly audience has been estimated at 30 million or more, not counting viewers of foreign runs or syndicated reruns in fifty-five Metromedia Television markets.

Along with fifty-two-year-old Joan Collins, who plays the vixen Alexis Carrington, Blake's ex-wife, on *Dynasty*, Linda Evans has become that rare phenomenon, a national middle-aged sex symbol. Incandescent with healthy beauty, her chiseled face and statuesque figure are ubiquitous on billboards, on the covers of checkout-counter maga-



zines, and in commercials for Clairol hair colorings and other glamour products. She and Miss Collins receive more fan mail than any other women stars—18,000 and 19,000 letters a week, respectively. Miss Evans' best-known role before *Dynasty* was that of the ingenue on the television series *The Big Valley* in the 1960s.

Linda Evans was born Linda Evenstad in Hartford, Connecticut on November 18, 1942. In some sources her late parents are described as professional dancers; in others, her father is said to have been a painter and decorator and her mother, a homemaker. Whatever they were, they "had a very hard time financially," according to Miss Evans. When she was six months old the family moved to Los Angeles, where she grew up with her two sisters, Carol, now a financial controller with a motion-picture company, and Kathy, a publisher's proofreader. "When I was a little girl," she has recalled, "people used to say, 'Linda you're so pretty.' They never said, 'Linda, you're so smart.' That was what they told my oldest sister, and sure enough, she went on to be class valedictorian."

Linda Evans was a shy child, "dominated," she says, by a father whom she "adored" and taking after a mother who was "passive." In an interview with Phyllis Batelle for *Ladies' Home Journal* (October 1984) she recalled that the message she received in her formative years was, "Do what people say and they will love you." "So," she continued, "I chose most of my life, until about two years ago, to please others at all costs—and I discovered only recently that you [can] be loved [without] violating yourself."

At Hollywood High School Miss Evans took drama classes and was a member of Beta Psi Delta, known locally as "the good girls" sorority. Midway through high school, an actress friend, Carole Wells, coaxed her into going along to a TV-commercial casting session, and she came away with a soft-drink assignment, the first of several. When she was fifteen, John Forsythe cast her as his daughter's girlfriend in *Bachelor Father*, the network television situation comedy (1957–62) in which Forsythe was then playing the title role. "She was a tall, skinny, knobby-kneed little girl when I first saw her," Forsythe has remarked. "Now she's a confident, strong, full-fledged woman."

As an ingenue, Linda Evans also appeared on the ABC sitcom *The Adventures of Ozzie and Harriet*. Under contract to Metro-Goldwyn-Mayer, she made her motion-picture debut in a supporting role in *Twilight of Honor* (1963), a courtroom drama starring Richard Chamberlain. Her big breakthrough was the continuing role of Audra Barkley, the daughter of Victoria Barkley (Barbara Stanwyck), the matriarch who in the 1870s runs a family ranching empire in the San Joaquin Valley in the Western action TV series *The Big Valley*, which ran weekly on the ABC network from 1965 to 1969.

Linda Evans gave up her role in *The Big Valley* and put her acting career on hold to please her first husband, John Derek, the actor turned film producer and photographer, whom she had met when she was twenty and he was thirty-six. In 1973 Derek left her for a sixteen-year-old actress named Mary Cathleen Collins, whom he renamed Bo Derek and promoted to screen sex-symbol status. Even after John and Bo were living together, Linda harbored

the hope that John would "come to his senses" and return to her, but after two years she asked him for a divorce so that she might remarry.

Although she was "hurt, jealous, angry, resentful—all the normal emotions" at the breakup of her first marriage, Miss Evans chose to forgive John and Bo. "I had the option of hating them both . . . and in the process I would have become a bitter, unloving, shriveled-up woman," she has explained. John Derek's reputation in some quarters as a possessive and fickle Svengali is dismissed by her as "nonsense." "The fact is I spent ten years of my life with John, and Ursula [Address, who was John Derek's second wife, the one before Linda] spent nine," she pointed out to Roderick Mann of the *Los Angeles Times* (November 22, 1979). "That's a long time. We loved him very much and if we didn't still have him around those would be years forgotten. So it behooves us to keep him in our lives. . . . What's nice, too, is that both Ursula and I can joke with Bo about her problems and tell her we understand. . . . Some people . . . think we must all be under John's influence, or something. Not at all. The truth is he's a kind, loving man and we're determined to continue our relationship with him as a friend."

Miss Evans married the Beverly Hills Realtor Stan Herman in 1976 and separated from him in 1979. Meanwhile, she resumed her career, doing guest shots on such television shows as *Banacek*, *The Rockford Files*, and *The Love Boat* and acting in such made-for-TV films as *Nowhere to Run* (1979). She and James Franciscus co-starred as undercover counterintelligence agents fighting a host of national and international enemies, including Communists, gangsters, and rival American operatives, in *Hunter*, a weekly hour-long series that ran on the CBS network from February to May 1977.

On the big screen Miss Evans had increasingly important roles in *The Klansman* (Paramount, 1974), a violent racial melodrama set in Alabama; *Avalanche Express* (TCF/Lorimer, 1979), a story of international intrigue aboard a Milan-Rotterdam train; and *Tom Horn* (Warner Brothers, 1980), a Western in which she starred opposite the late Steve McQueen as Glendolene Kinnel, an earthy frontier schoolmarm. Reviewers panned *Tom Horn* as a "self-indulgent" McQueen vehicle, a "silly love story" in which "McQueen's costars are largely wasted in flat dialogue and Linda Evans is probably to be pitied for what's done to her in a confusing series of romantic flashbacks." McQueen had chosen her for the role of Glendolene because, he said, he needed "someone with character in her face, who looks as though she's really lived."

Whether or not she ever became "a big star" did not concern Linda Evans. "I have no competitive spirit, no drive," she told Bob Lardine of the *New York Daily News* (May 6, 1980). "But when I get a part, I immerse myself in it. I'll spend weeks, sometimes months preparing myself. As a former student of Lee Strasberg, I know how to get ready for a role, and I always feel confident when I'm playing it." The television producer Aaron Spelling

sent her ten scripts in 1979, and she turned them all down. Then, early in 1980, he sent her a script for a prospective prime-time soap tentatively titled "Oil," created by the husband-and-wife team of Richard and Esther Shapiro. She liked the role of Krystle, the loyal and loving wife of the petroleum tycoon Blake Carrington (John Forsythe), an emotionally constricted ogre, and agreed to do it. "The woman I play just follows her emotions, not using her head at all," she explained to Sue Reilly of *People* (June 16, 1980). "I love the part because I was there once. I hope the character will grow, just as I have."

The hour-long weekly serial, renamed *Dynasty*, began its run on ABC in the 1980-81 season. As Krystle Carrington, mistress of the \$3 million Carrington mansion, Miss Evans in 1982 won a Golden Globe Award and the first of four *People's Choice* awards for best actress in a dramatic series. The following year, she was nominated for an Emmy, was voted "favorite female sex symbol," "favorite female TV star," and "best-dressed woman" by the readers of *US* magazine and "best-looking woman in America" by the readers of *People* magazine. Moreover, she signed a lucrative contract as the national spokesperson for the Bonaventure International Hotel and Spa in Fort Lauderdale, Florida, the management of which cited her "glowing health and beauty." The Linda Evans Celebrity Tennis Tournament was inaugurated at the hotel in December 1983.

In addition to performing her continuing role on *Dynasty*, Linda Evans starred in the mini-series *Bare Essence* on CBS in 1982 and the made-for-TV movie *The Gambler II* on the same network in 1983. Outside of television, she wrote *The Linda Evans Beauty and Exercise Book: Inner and Outer Beauty* (Simon & Schuster, 1983), which bore the subtitle motto, "I want to be the best me I can be." The collaborating editor was Sean Catherine Derek, John Derek's daughter by his first wife, Patti Behrs. Sean, now thirty-two, is Miss Evans' closest friend among the Derek women.

Reviewing *Dynasty* in *New York* (November 22, 1982), James Wolcott contrasted the "scheming excesses" of Joan Collins's Alexis ("a sultry tease, a party animal") with the "tidy virtue" of Linda Evans' Krystle: "Krystle, of shoulders stalwart and eyes ice-blue, is a pillar of rectitude in the Carrington empire, . . . given to lip biting and frowns of disappointment. Every time Blake is in a fume, she stretches out her fingers to calm him and—'Krystle, will you please leave me alone? I don't need your help!'—pulls them back abruptly, as if burned. Poor Krystle!—while Alexis has all the fun, she's left with worn lips and blackened fingers."

Dynasty's fictional celebration of opulence merged with reality when copies of the fashions worn by the female stars on the soap went on sale in high-priced boutiques across the United States in 1984. Martha Bayles tied that development into a review of the show in the *Wall Street Journal* (October 8, 1984): "Dynasty is to drama what Muzak is to music—a triumph of technique over

artistry. Human emotion is present . . . but it is neutralized by the sameness of the characters' comic-book speeches and doll-like gestures. We are not moved by it. . . . Both [*Dynasty* and *Muzak*] are 'arrangements,' with all the jagged edges taken off. Which is why people like them. . . . Neither *Muzak* nor *Dynasty* is meant to be art, or even entertainment, so much as home furnishings. . . . I suppose it was a logical step, to begin manufacturing and distributing [the fashion copies]. After all, the creators of *Dynasty* created their own market—who knows how many women have walked into stores demanding a full-length silver fox coat like the one Krystle (Linda Evans) had on when she told Blake (John Forsythe) that she didn't love him for his money? Yet I wonder if the clothes aren't taking over. . . . The performers . . . seem demoralized, rather as if they were finding it a strain to deliver their lines while also being asked to model the fall collection." In other crossovers from small-screen fantasy to chic commercialism, John Forsythe and Linda Evans later began promoting, respectively, the cologne "Carrington" and the perfume "Forever Krystle," created for them by Charles of the Ritz.

Writing in the *New York Times* (November 26, 1984), Peter W. Kaplan noted that *Dynasty* had become "an avidly discussed topic on the American popular culture scene." In a discussion at Columbia University reported by Kaplan, students and professors argued with *Dynasty's* creators, Esther and Richard Shapiro, about the values projected by the show, especially in its "dangerous" picture of the American woman as a creature capable of being "only a prostitute or a mother." In rebuttal, Mrs. Shapiro pointed out that the series not only had "no woman doormats" but that it had pioneered the presentation of attractive "older women" as role models on nighttime television.

As the seasons progressed, the character of vulnerable Krystle in *Dynasty* became stronger, occasionally even bursting into fisticuffs. The first major occasion was a brawl between Krystle and Alexis, fully clothed and water-soaked, in one of the decorative pools on the Carrington estate in 1982-83. That scene was dwarfed by the violence of one that occurred during the 1985-86 season, when Krystle was abducted and replaced by an evil look-alike, Rita (also played by Miss Evans). Rita lived as an impostor in the Carrington household while the real Krystle was held captive in a stable attic on the estate for two months, until the episode of January 22, 1986, when Krystle fought her way to freedom in a no-holds-barred battle with Rita. Even in the fight scene Miss Evans played both roles, except in shots of actual body contact, which required a stunt double. In addition to her *Dynasty* role, she starred in the October 1986 CBS miniseries *The Last Frontier*, about an American woman roughing it as a rancher in the Australian outback.

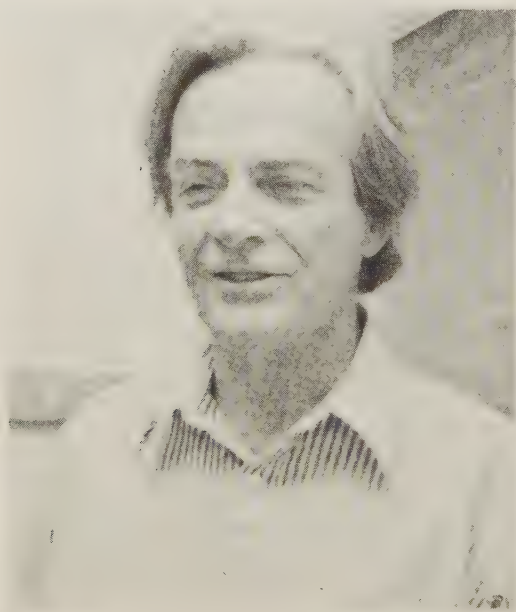
Linda Evans is five feet eight inches tall and has grayish-blond hair, a throaty voice, a young girl's laugh, and a high-stepping, confident stride. In pri-

vate life she wears little makeup outside of mascara, and she describes herself as "an easy-going person who runs around in jeans and a T-shirt." In various interviews she has said that she "was born happy," that she tries "to be cheerful" even when she isn't happy, and that she thinks her greatest strength is "being loving." According to Phyllis Batele in her *Ladies' Home Journal* article, there is "an inner beauty about Linda that comes of genuinely caring about others." "To me," the actress said in an interview with David Wallace for the *Saturday Evening Post* (November 1982), "people look good on the outside because of how they feel on the inside. If you have inner peace, you will look good." Raised a Roman Catholic, she has inquired, she told Wallace, into "all religions, all of them," including Eastern mysticism.

Linda Evans, whose latest publicized romance was a three-year affair with the restaurateur George Santopiero that ended in 1983, lives alone in a large brick Cape Cod-style house in Beverly Hills. The house is equipped with a small gym in

which she works out daily, lifting weights and riding a stationary bicycle, and with a kitchen done in wedgewood blue. Cooking is a passion with her, as is numerology. "She doesn't rely on any of the ancient sciences," the astrologer Linda McCallum, a good friend, explained to Philip Pacheco when Pacheco interviewed her for the *Ladies' Home Journal* (November 1983). "She relies only on her faith, but she has a highly evolved intuitive sense and she's an expert numerologist. She uses it sometimes in personal relationships to help her relate to someone." Pacheco quoted Miss Evans' hairdresser, a woman named Chérie: "Linda . . . sees good in everybody. She's never felt better than anyone else. That's why she treats her fans so well. Sometimes I have to tell her, 'Linda, you're the star,' because otherwise she ends up carrying my makeup kits."

References: *Ladies Home J* 99:26+ N '83 por, 101:132+ O '84 pors; *McCall's* 101:15+ N '83 pors; *People* 22:64+ D 17 '84 pors; *Sat Eve Post* 254:46+ N '82 pors



Feynman, Richard P(hillips)

(fin 'man)

May 11, 1918- Physicist; educator; author.
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

The credit for quantum electrodynamics, probably the most perfect and highly developed area of

physics, belongs to a significant degree to Richard P. Feynman, who wondered, on the occasion of his receipt of the 1965 Nobel Prize, if "the theory is simply a way to sweep the difficulties under the rug." Such skepticism seems to be a vital part of Feynman's scientific method and a common denominator in his unusually original and wide-ranging contributions. As he once said, "It is necessary for the very existence of science that minds exist that do not allow that nature must satisfy some preconceived conditions."

In addition to his work on the "renormalization" that established a one-to-one relationship between quantum electrodynamics and experimental data, Feynman has made major contributions to our understanding of the decay of radioactive particles, and, in work commenced in the late 1960s, of the internal structure of the nucleus of the atom. Feynman, the Tolman Professor of physics at the California Institute of Technology, is a flamboyant and dedicated teacher whose published lectures are considered classics. In addition to his works on physics, Feynman has published a book of memoirs as told to Ralph Leighton, *Surely You're Joking, Mr. Feynman!* (W. W. Norton, 1985), which has been described by his fellow physicist Freeman Dyson as a "wise, funny, simple, profound, cool, passionate and totally honest self-portrait by one of the great men of our age."

Richard Phillips Feynman was born in New York City on May 11, 1918, to Melville Arthur Feynman and Lucille (Phillips) Feynman. His father, a sales manager for a firm which manufactured uniforms, predicted when his wife was pregnant that if the baby were a boy he would be a scientist. Feynman began to learn mathematics from his father when he was a toddler, and he

taught himself calculus during childhood. In an interview for an article in the *New York Times Magazine* (October 8, 1967), Feynman told Lee Edson that above all his father taught him “continuity and harmony in the world.” “He didn’t know anything exactly, whether the insect had eight legs or a hundred legs,” he explained, “but he understood everything. And I was interested because there was always this kick at the end—a revelation of how wonderful nature really is.” As a schoolboy, he set up his own laboratory and indulged his “puzzle drive,” an obsession with problem-solving of all kinds, from solving conundrums to fixing radios and typewriters.

Following his graduation from Far Rockaway High School in 1935, Feynman attended the Massachusetts Institute of Technology, from which he received his B.S. degree with honors in 1939. He went on to Princeton University for his graduate work in physics, studying with John Wheeler, a theoretical physicist who at that time was involved in the development of atomic energy. During the military buildup in the United States before its entry into World War II, Feynman worked at the Frankfort Arsenal in Philadelphia helping to develop a mechanical computer for directing artillery while continuing his graduate work at Princeton. He received his Ph.D. degree in physics in 1942.

During World War II Feynman was a member of the Manhattan Project, America’s secret program for developing an atomic bomb before Nazi Germany could do so. He began his work with the project at Princeton University and continued it, from 1943 to 1945, in Los Alamos, New Mexico, where the bomb was actually designed and built. Bringing along what he has described as a “different box” of mathematical tools, Feynman quickly proved himself to be indispensable. He served as a group leader, under Hans Bethe, and became acquainted with the most prominent nuclear physicists of the day, including Enrico Fermi and Niels Bohr. In his spare time at Los Alamos, he amused himself—and showed up security—by regularly picking locks and cracking safes containing top-secret documents.

Feynman was among the scientists who witnessed the first detonation of the bomb, at Alamogordo, New Mexico in July 1945. Elated at first, he later realized what an awful force he had helped to unleash upon the world, and the realization sent him into a temporary state of hopelessness. “I can’t understand it anymore,” he recounts in *Surely You’re Joking, Mr. Feynman!*, “but I felt strangely then. . . . I would go along and I would see people building a bridge . . . and I thought, they’re crazy, they’re crazy, they just don’t understand. . . . Why are they making new things? It’s so useless. But, fortunately, it’s been useless for almost forty years now, hasn’t it?”

Following the war, Feynman, through Hans Bethe, became an associate professor of physics at Cornell University in Ithaca, New York. After a short period of anxiety at the thought of living up to others’ expectations for him to do something

“important,” he decided to do physics “for the fun of it.” One day in the Cornell cafeteria he calculated the relationship between the spin of a plate a student had thrown and that of a medallion on the plate. This relationship turned out to be similar to certain relationships in quantum mechanics. Feynman “continued playing with it in a relaxed fashion.” It was not long before he was able to work out the ideas that revolutionized the theory of quantum electrodynamics (QED). First formulated in the late 1920s, quantum electrodynamics is, as Feynman put it in *QED: The Strange Theory of Light and Matter* (Princeton University Press, 1985), “the jewel of physics.” It quantifies “the interaction of light and matter” and thereby describes “all phenomena of the physical world except the gravitational effect” and radioactivity. The theory, with its fusion of the ideas of Einstein’s special relativity and quantum mechanics, had intrigued Feynman since his undergraduate days, especially in relation to serious conceptual problems which troubled it. “If you calculated something roughly,” he explained in *QED*, the theory “would give a reasonable answer. But if you tried to compute it more accurately, you would find that the correction you thought was going to be small (the next term in a series, for example) was in fact very large—in fact it was *infinity*! So it turned out you really couldn’t compute *anything* beyond a certain accuracy.” “The problem of the infinities” became even more troubling to physicists when sophisticated experiments done following World War II made measurements that were not mathematically predicted by the theory. Its clarification was now of paramount importance.

In part of what was later called “the great cleanup,” Feynman devised new rules for fitting the reigning “S matrix” interpretation of quantum processes to phenomena being observed in the laboratory. As Freeman Dyson explained in an article for *Science* (October 29, 1965), Feynman thereby recast “almost the whole of quantum mechanics and electrodynamics from his own point of view.” His “Feynman diagrams,” invented to help him with mathematical schema with which he was initially unfamiliar, consist of “little arrows,” as he sometimes calls them, whose lengths, when multiplied by themselves, measure the probability that a certain physical event will happen. Connected head to tail, the arrows amplify or cancel each other, whether partially or completely. They allowed Feynman to visualize what he describes as the three basic actions of quantum electrodynamics: “a photon goes from place to place,” “an electron goes from place to place,” “an electron emits or absorbs a photon.” Using the diagrams, it was possible to keep track of the associated mathematical expressions in order to avoid “divergences” that lead to infinite and meaningless results. Feynman found that he could now solve any equation in quantum electrodynamics. In so doing he began to make unusual discoveries, among them the fact that an electron, emitting a photon, might well compensate by rushing backwards in time to absorb another photon and only then continue forwards in time.

The results of Feynman's work were first published in a series of articles in *Physical Review* in 1949. Similar but nonpictorial approaches to quantum electrodynamics were offered by Shin'ichiro Tomonaga of Tokyo University and Julian S. Schwinger of Harvard University. Tomonaga's approach was succinct and relatively simple, derived solely from pre-war quantum theory; Schwinger's was a massive, complicated mathematical document inspired by the same experiments that led to Feynman's diagrams. Feynman's approach proved to be the most intuitively apparent and heuristically valuable. Its significance was quickly recognized, and quantum electrodynamics was revitalized, with the result that predictions of far greater accuracy could be made for a whole range of physical processes. Its formal simplicity made QED the model which shaped advances in related fields of quantum physics. Feynman's diagrams and the "Feynman integrals" with which, following certain "Feynman rules," they were interpreted, became standard equipment for studying elementary particles, which, as Feynman once explained, were all shown to be "crazy in the same way." His achievement, together with Schwinger's and Tomonaga's, was officially recognized when the three shared the Nobel Prize for Physics in 1965.

Leaving Cornell in 1950, Feynman spent a year teaching (in Portuguese) in Brazil before becoming Tolman Professor of theoretical physics at the California Institute of Technology in Pasadena. In *Surely You're Joking, Mr. Feynman!*, he described the environment at Caltech as "exactly the thing for a one-sided guy" like him. "There are all these people who are close to the top, who are very interested in what they're doing, and who I can talk to," he explained.

In the 1950s Feynman offered a quantum explanation for the theory of liquid helium that had been developed during the 1930s by Lev Landau, the Soviet physicist. Landau had postulated "rotons" and "phonons" as two types of excitation affecting the behavior of liquid helium, a substance with bizarre properties at temperatures near absolute zero—notably superfluidity, an extremely low viscosity that allows it to flow up the walls of tubes in defiance of gravity. Utilizing and interpreting this theory, Feynman predicted the qualities of rotons and phonons and suggested that liquid helium (He_4) at this low temperature undergoes a "phase transition" in which its component particles fall into a state of low energy, obeying a quantum set of rules known as Bose-Einstein statistics. Feynman's interpretation, along with Landau's original theory, was verified experimentally in 1958.

An important aspect of Feynman's work in the mid-1950s concerned a new theoretical description of the so-called "weak force"—one of four main forces identified by physicists. (The others are gravity, electromagnetism, and the "strong force," or "strong interaction.") The weak force is exemplified by radioactive decay, the slow disintegration of the nucleus of an unstable atomic particle. Although such "beta decay"—the ejection of elec-

trons from atomic nuclei—had long been observed, the rules governing the process were unknown.

By the mid-1950s the theoretical lag had become especially worrisome because experimental evidence suggested, for example, that the *tau* and *theta* particles emitted during radioactive decay were actually identical although they decayed in different ways, a peculiarity that violated the law of conservation in physics known as parity. At the 1956 Rochester Conference, a major yearly gathering of physicists, Feynman and Martin Block wondered whether violation of parity was not in fact a feature of the weak interaction. This suggestion, also voiced by others, was soon observed in experiments at Columbia University by Frank Yang and Tsung-Dao Lee. It had far-reaching consequences, which Feynman was quick to exploit.

In *Surely You're Joking, Mr. Feynman!*, Feynman described his epiphany-like experience of realizing, for "the first time, and the only time, in [his] career that [he] knew a law of nature that nobody else knew." Subsequently, in a collaboration with Murray Gell-Mann, his eminent colleague at Caltech, Feynman devised a general theory of the weak interaction, known as the "conserved vector current theory." Feynman and Gell-Mann published their "Theory of the Fermi Interaction" in 1958 in the *Physical Review*.

For several years during the 1960s Feynman abandoned work in particle physics, believing that experimental evidence was too scanty. For a few years he made an effort to understand the quantum theory of gravity, but he returned to particle physics in about 1968. At this time, working to understand the "strong force" which holds together the nuclei of subatomic particles, physicists had begun investigating "scaling," a phenomenon that promised to reveal the constituents of protons, the positively charged particles in the nucleus of the atom.

In the fall of 1968 Feynman visited the Stanford Linear Accelerator Center (SLAC), where he attempted to make sense of experiments in which protons were bombarded by high-energy electrons. Feynman offered the view that protons might be comprised of elementary particles he called "partons" and suggested how experimental evidence might be used to deduce their behavior. According to Robert P. Crease and Charles C. Mann in their *The Second Creation: Makers of the Revolution in Twentieth Century Physics* (1986), "The laboratory was thrown into a state of excitement by Feynman's visit. His analysis was intuitive and transparent, and, as Henry Kendall said, 'Feynman being Feynman, if Feynman says that you fellows are observing pointlike constituents in the nucleus, then you pay attention.'" Although Feynman would not publish his notions of scaling until two years later, by 1969 his ideas were already gaining currency and considerable influence. The "partons" were in theory similar to the "quarks" which had been hypothesized by Murray Gell-Mann. The "quark-parton" model of the proton became generally accepted by high-energy physicists in the 1970s, and it was basic to the development of quan-

tum chromodynamics, the contemporary theory of the strong interaction.

Surely You're Joking, Mr. Feynman! grew out of conversations Feynman had with the musician Ralph Leighton, with whom the physicist, an adept on the bongo drums and other percussion instruments, played for many years. The book was on the *New York Times* best-seller list for fourteen weeks following its publication in 1985. Subtitled *Adventures of a Curious Character*, it chronicles Feynman's adventures, both serious and comic, including his stint as a *frigideira* (toy frying pan) player in a Brazilian samba band, his sojourns at gambling establishments in Las Vegas, his experiences in sensory deprivation tanks at the behest of John Lilly, the dolphin researcher, and his reluctance to accept the Nobel Prize (he dislikes pomp and felt he had already received a prize in the form of the pleasure of having ideas useful to other physicists.)

In February 1986, Feynman was one of thirteen members named by President Ronald Reagan to a commission investigating the explosion of the United States space shuttle *Challenger* the month previous, a tragedy resulting in the deaths of the seven crew members. Typically, Feynman conducted an investigation independently of the official one, and made headlines with it. In the course of the commission's hearings, it was suggested that the shuttle explosion might have been triggered by a failure of "O rings," chilled by cold launch-time temperatures, to seal volatile substances in separate parts of the rocket booster. When a NASA official responded with a discourse on the difficulty of adequately testing such theories, Feynman immediately called for a glass of iced water, clamped a bit of the rubbery O ring material beneath its surface and, after a few minutes, removed the material to show that it had suffered a "phase change" in the cold and become stiff. Feynman's report, "Personal Observations on the Reliability of the Shuttle," was issued as an appendix to the report of the whole commission. As Michael Ryan observed in *Esquire* (September 1986), Feynman "took NASA to task . . . for its overblown claims, its underdone management" and added a "rare and plaintive grace note" in his words about the bravery of Christa McAuliffe, the schoolteacher-astronaut.

The three volumes of *The Feynman Lectures on Physics* (Addison-Wesley, 1963), are classics in the field. Among his other books are *Quantum Electrodynamics* (Benjamin, 1961), *Theory of Fundamental Processes: A Lecture Note Volume* (Benjamin, 1961), and *Quantum Mechanics and Path Integrals* (McGraw-Hill, 1965), written in collaboration with A. R. Hibbs. *The Character of Physical Law* (British Broadcasting Corporation, 1965) and *QED: The Strange Theory of Light and Matter*, were intended for broad audiences and first delivered in lecture form.

Feynman is described by Robert P. Crease and Charles C. Mann in *The Second Creation* as "tall and sparsely built, with thick long gray hair combed

straight back over the skull . . . a face marked by years of vivid internal experience and a bold, precise, intense, and almost imperious manner of speaking." In 1960 Feynman married his third wife, Gweneth, who was drawn to his "great sense of fun" when they met in Switzerland. They have two children, Carl and Michelle. Feynman's first wife, Arline H. Greenbaum, died in 1945. His second marriage, to Mary Lou Bell, ended in divorce. In addition to playing percussion instruments, Feynman paints in his spare time. Feynman's 1965 Nobel Prize is complemented by many other honors, including the Albert Einstein Award (1954), the Oersted Medal (1972), and the Niels Bohr International Gold Medal (1973). Feynman is a member of the American Association for the Advancement of Science, the American Physical Society, and the National Academy of Sciences. He remains an indefatigable investigator, probing existing "loose ends" in physical theories and seeking out an ever more conclusive "pattern behind the particles."

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Fischl, Eric

March 9, 1948- Artist. Address: b. c/o Mary Boone Gallery, 417 West Broadway, New York City, N.Y. 10012

Social historians as well as art historians may eventually be called on to account for the phenomenal

popularity of the young American neoexpressionist painter Eric Fischl. In its attempt to "bridge the modern gap between the world of art and the world at large" (according to the critic Peter Schjeldahl, writing in *Vanity Fair*), Fischl's art has moved from modernist self-absorption and abstraction to a new form of commentary on larger social issues, rendered in vividly realist images that are highly charged with erotic content. At a time when artists' reputations are established with dizzying speed, Fischl, in the mid-1980s, is definitely "in." Little more than ten years separate his first solo show at the Dalhousie Art Gallery in Halifax, Nova Scotia, and a major exhibition in the spring of 1986 at New York's Whitney Museum of American Art.

Critical appraisal of Fischl's work already adds up to a bibliography of imposing dimensions, and audiences flock in large numbers to view his paintings. The word "audiences" is used advisedly, for what the gallery-goers see is larger-than-life figures in arrested motion, paintings that have repeatedly been compared to giant movie stills. The erotic implications, the wholly figural style, and of course the scale and lushness of color of the canvases make an immediate impact, and their intent as communication is unmistakable.

Fischl's ongoing "movie" seems to be about the spiritual bankruptcy of post-Vietnam American life, the contrast between its public pursuit of the "good" life in sun-filled, affluent settings and its lurking dark and private obsessions. He himself has declared that his work is concerned with the failure of the American dream. "America's not Disneyland and we can't deny it any longer. Things smell, things have edges, people can get hurt," he has said. But much of the fascination with Fischl's work is owed to his sheer, and growing, ability as an artist. His realism is daring but far from merely slick or sensational as some of his detractors claim. Thought has obviously gone into the placement of figures; and their surroundings are, increasingly, painted in movingly beautiful colors, with particular subtlety in the rendition of flesh tones and textures.

Although Fischl contends that none of his paintings is strictly autobiographical, he also admits that "the tone of the work has everything to do with my childhood." One of four children of a businessman of Austrian descent and his American wife, Eric Fischl was born on March 9, 1948 in New York and grew up in middle-class suburbia in Port Washington, Long Island. The family was Congregational, "a really banal religion," in Fischl's opinion. "I'm sorry I wasn't born into something more dramatic, preferably Catholicism," he has said. He went to a prep school in Maryland, flunked out of college in his freshman year, migrated to the hippie scene in San Francisco, where he did drugs, and then moved back with his parents, who by then were living in Phoenix, Arizona.

Fischl acknowledges that he owes a renewed sense of purpose to his teachers, Merrill Mahaffey at Phoenix Junior College and Bill Swaim at Arizo-

na State University in Tempe. He stresses the dual inspiration of Mahaffey's "pop sensibility" and Swaim's "high moral priority about painting and art . . . a seriousness represented by abstraction, the notion that art could change the world." The two seemingly opposed viewpoints still shape Fischl's work. From Arizona he went on, in 1970, to the California Institute of the Arts, where he obtained a B.F.A. degree in 1972. After a stay in Chicago he left in 1974 to teach painting at the Nova Scotia College of Art and Design in Halifax. The four years that he subsequently spent in Canada proved crucial to his career, not merely because he forged still-held links with Canadian dealers, artists, and critics, but because it was there that he began to turn from abstract to narrative art.

Fischl worked out a series of drawings that narrated the imagined life story of a Nova Scotia fisherman and his family. One such drawing, done on glassine in ink, wax, and enamel, consists of three parts, two depicting a woman (the fisherman's wife) in a bathtub-cum-boat, the third showing a man in an actual boat. The images are simple, for at the time the artist was beginning to try to acquire, on his own, the basic drawing skills he had never before been taught. Because of his uncertainty he also employed words, "Reach/Each/Other," to elucidate the story and convey the longings and fears of his personages. (The titles of Fischl's paintings continue to be significant.) As the artist interprets those drawings now, they were partly an attempt to integrate himself into a society from which he felt apart, and partly the result of an interest in archetypal images. In any case, he recalls, "it was a burning issue for me to create painting that could carry meaning."

When Fischl returned to New York in 1978, he began to realize that "the family wasn't really a fisherman's family, it was an American middle-class household. It was my family and my past. So I started dealing more directly with information from my past, from the milieu that I grew up in." The information included the fact, belatedly learned, that he had been an unwanted child. His childhood had been lived in a family deeply disturbed by the alcoholism of his mother, who was killed in a car crash in 1970. What Peter Schjeldahl termed the "bewildered shame and rage of a child exposed prematurely to adult sexuality and sorrow" are at the core of Fischl's work. Explicit in his earlier paintings, they merge with broader concerns as he goes on.

The 1980 painting *Time for Bed* perhaps gives evidence for Schjeldahl's contention. A one-armed man, resembling a figure that reappears in a later canvas, stands rigidly, fondled by a drunken woman whose blood-red nails echo the dark red of her cocktail. Two children stand apart, ignored by the grownups, the boy absorbed in an autoerotic gesture. The relevance of the title, *Time for Bed*, is pointed.

Fischl's first painting dealing with such highly charged and psychodramatic material was *Sleepwalker* (1979), which caused a sensation. A

picture of a naked boy standing in a wading pool, masturbating, watched (as it were, *in loco parentis*) by two empty lawn chairs, it may seem to violate ingrained, if disavowed, taboos. But to the artist, *Sleepwalker* is more than a sensational visual statement: it depicts a child's acting out what he calls "a basic ritual of self-sufficiency or independence."

Starting with *Sleepwalker*, Fischl decided to explore "other situations that had a blanket no-no attached" in order to resurrect their underlying meanings. *Bad Boy* (1981) confronts another child with sex. Here a somewhat older boy stares at a woman sprawled naked, legs apart, on a bed while, with his hands behind him, the boy rifles her purse. It was *Bad Boy* that first attracted the attention of the art world. There has, of course, been abundant speculation about whether the child is to be identified with the artist himself. Somewhat subtler but no less suggestive is the painting *Master Bedroom* (1983), in which a nude adolescent girl sits embracing a large dog atop her double bed. Perhaps emphasizing their closeness, of whatever degree, the pink-lipped mouths of both girl and dog are drawn back to reveal formidable teeth, hers behind metal braces. In *Daddy's Girl* (1984) a naked man reclines on a chaise fondling a naked child, and the question inevitably arises: Is it just play?

Whether Eric Fischl's paintings actually shock or outrage the viewer is debated by the art critics. According to Mark Stevens, writing in the *New Republic* in 1986, they do not, because they lack moral commitment. In the view of the *New York Times* critic John Russell, Fischl "takes a certain kind of American topicality and deals with it in ways that often startle visitors who are perfectly well able to handle that kind of thing in the novel, or in the safe darkness of the theater and the movie house, but who do not expect to find it on the wall. . . . on the wall, it stares them down, and it won't go away." As other critics have pointed out, what is disquieting is the realization that as viewers we are put in the position of voyeurs whose hidden inclinations have been roused in such a way that we read sinister meanings into paintings that are perhaps "innocent."

There are hints of incest in other canvases: *Birthday Boy* (1983), a painting of an adolescent and an older woman, both lying naked on a bed; *Father and Son Sleeping* (1980); and the enormous triptych *Saigon, Minnesota* (1985). In the last-named, on either side of a somewhat less than idyllic patio scene, bodily contact between a naked man and a little girl is depicted. Between those two groupings a series of interactions among other people unfolds. Outside a sprawling white ranch house, overhung by palms, two adolescent boys in swimming trunks wield ping-pong rackets, perhaps about to play at the table nearby. A girl stretches out on her chaise and leans over to turn the dials on her portable radio or TV; a dog is about to dash past her. Two women walk from the house, helping one another along. One, with the parched skin and brittle, bleached hair of the typical American sun-

worshipper, wears a bikini that cruelly reveals her aging flesh. The other, perhaps a black woman, is shielded in beach coat and dark glasses that almost suggest that she is blind. No one, in fact, in the ensemble looks at anyone else or seems aware of any other presence—no one, that is, except the one-armed man who stands directly in front of the house apart from and behind the others, staring out at or through them. His disability is perhaps explained by the place-name title, and what goes on in the painting may be interpreted as a sardonic commentary on middle-America a decade after the end of the Vietnam War. The painting sums up many of Fischl's recurrent themes and images: nudity; beach scenes and water sports; parental fondling; adolescent detachment; the interdependence of women (often of different races); the presence of a dog or dogs that, according to the artist's scenario, are either companions or a menace, but almost always with an aura of sexual complicity. Another, more veiled kind of commentary on the fraying of the American dream emerges in *Manhattoes* (1985). Here, behind the Statue of Liberty, with Manhattan skyscrapers as a distant allusion, a group of masked and shrouded carnival dancers cavort. The meaning of their revels is somehow as mysterious and ominous as their very presence in that setting.

"The great thing about art," Fischl declares, "is that when you re-experience something you have the chance to resolve it." And he has also been quoted as saying: "I like that my work makes certain kinds of emotion seem okay to have." He has spoken of "painting through" from his initial bullying desire simply to shock, to a feeling of compassion for the protagonists of his painting-dramas. The process can be illustrated by comparing the 1980 *Time for Bed* with the autobiographical 1981 canvas *A Woman Possessed*, from which surges a mixture of rage, anxiety, bewildered comprehension, and finally grief. Stretched out on the ground by a dented car a woman lies, unconscious or dead, looked at by a pack of dogs and by a young boy whose crumpled bike and scattered schoolbooks detail the story. Another telling detail is the high-ball glass lying beside the woman. In several other compositions pitchers and drinking glasses obtrude on the scene, adding a visual gloss to *Birthday Boy*, *Daddy's Girl*, and the poolside assemblage of sunglasses, a Bible, a popular magazine (but, significantly, no people) that Fischl gave the title *Christian Retreat* (1980).

In *Bayonne* (1985) Fischl's compassion is as pervasive as it is subtle. A middle-aged woman, seated nude by a bed, stares transfixed and sadly at a young girl in a tutu who stands at the foot of the bed practicing ballet steps, both hands upraised as if to push away some unwanted presence. Both perhaps are dreaming, one of the past, the other of what is to come. The risks of obvious symbolism and intrusive sentimentality are avoided by the cool detachment of the figures, abetted by a technical feature that Fischl has worked with in several of his 1985-86 paintings: the compositions extend across

two or more panels, separate but hung contiguously. In *Bayonne*, one panel very slightly overlaps the other so that details of composition mesh exactly, but also so that, when viewed from either side, either figure seems to be alone, gazing into a void. In *Pretty Ladies* (1986), the painting extends without any break across three panels, arranged at different angles to one another. The device is an extension of the diptych and triptych divisions of a single canvas that he began using in 1982, a form of composition that sets up a tension between the parts and the whole. *Bayonne*, in any case, is further distinguished by its painterly qualities: its strikingly beautiful color passages and contrasts, and a handling of paint that gives a feeling of the differences in texture between the crisp bed linen and the gauzy tutu.

Overtones of American racial tension can be detected in several of Fischl's paintings, especially *Cargo Cults* (1984), as arresting in its sheer size as in the dramatic intensity of its crowded beach scene. Along the shore of a picture-postcard bay loll several men, young and not so young, temporary visitors probably, to judge from the Pan Am flight bag thrust into the sand near them. They appear only mildly interested in the intent and menacing presence of the black man, shrouded in a caftan, who approaches them with a stick raised in one hand. A nude standing youth calls out to two nude women, one white, one black, who walk side by side, seemingly oblivious, along the shoreline. Below the sun-drenched surface of *Cargo Cults* social and sexual tensions threaten to erupt. Again the title, referring to nineteenth-century Melanesian religious rituals that arose in response to European incursions, influences one's interpretation.

Most critics agree that *A Visit to/A Visit from/The Island*, the 1983 painting owned by the Whitney Museum, is Fischl's most problematic work. A double-frame composition, it shows on the left a group of Fischl's typical sun- and sea-worshippers: two white boys preparing to go surfing and a woman floating on the water on an inflated mattress. To their right an entirely different scene goes on: the sky is dark and the sea stormy, black bodies have been washed up on the beach and over them stands an anguished black woman in a starkly white dress. The painting lends itself to many interpretations. Robert Storr, for example, writing in *Art in America*, feels that Fischl is making a topical reference to the fate of Haitians trying to escape their island, and he feels that the contrast between the discrete halves of the painting repeats Fischl's message that the compulsive pursuit of pleasure masks the alienation of many Americans.

As in *A Visit*, water may be equally the agent of pleasure or of death in the paintings of Eric Fischl, who, after all, grew up on the north shore of Long Island. In *The Old Man's Boat and the Old Man's Dog* (1982) five people are sprawled on the deck of a boat threatened by mountainous deep-blue waves and the terrifying presence of a snarling Dalmatian; but they seem oblivious to both rising sea and vicious dog. Of the "Old Man," there is dis-

turbingly no trace at all, for there is no one at the wheel of the boat. In that painting, Fischl's flair for evoking images from works by other artists certainly exacerbates the aura of threat, for the figures athwart the deck and the waves about to engulf them obviously refer to Winslow Homer's *The Gulf Stream*. In *Cargo Cults*, the stalking black avenger, like the dancers in the later *Manhattos*, seems to recall a figure in a Gauguin painting, and in *Pretty Ladies* the black woman lying face down, nude on a bed, watching her TV set and watched, in turn, by a vaguely Oceanic sculpture on the mantelpiece, resembles the enigmatic figure in Gauguin's *The Spirit of the Dead Watching*. A pervasive and generalized influence on all Fischl's work has been the mythic and often lurid narratives, harsh colors, and linear style of the German expressionist Max Beckmann. Apart from such visual quotation and allusion, Fischl's manner of working involves making drawings based on book or magazine illustrations, or using his own photographs, and with his story line in mind, juxtaposing and overlapping those images until they suggest a whole picture. His rapid brush strokes, bold, lush colors, and sense of composition compensate for any residual weakness in drawing.

Recently turning to another medium, Fischl executed a portfolio of six aquatint etchings, which was published in 1983 under the title *The Year of the Drowned Dog*. The series makes use of the same elements that turn up in the paintings: ocean and beach, a lovely setting for potentially sinister goings-on; a group of bystanders who may or may not be involved in the action; a dog; a black man whose attitude, crouched as if in lamentation, probably supplies a clue.

Having completed four huge canvases within eighteen months in 1985-86, Fischl continues to work prodigiously. That quartet of paintings was exhibited in the early spring of 1986 at his dealer's, the Mary Boone Gallery in New York's SoHo, complementing the retrospective exhibition of twenty-eight canvases that were shown uptown at the Whitney Museum between February and May. The latter exhibition, organized in 1985 by the Mendel Art Gallery in Saskatoon, Saskatchewan, traveled to Holland, Switzerland, and England before coming to New York. Earlier exhibitions of his work include his first one-man show in New York, at the Edward Thorp Gallery in 1980; at the gallery of Mario Diacono in Rome in 1983, and at the Museum of Contemporary Art in Chicago in 1984-85. Fischl's first representation in a group show was in "Canada Canvas" (1975), sponsored by Time-Life of Canada. Other group exhibitions include "Focus on the Figure: Twenty Years," at the Whitney in 1982; his first showing of paintings at the Mary Boone Gallery in 1983; "The Expressionist Image: From Pollock to Today," at the Sidney Janis Gallery in New York, also in 1983; the 1984 Museum of Modern Art show, "An International Survey of Contemporary Painting and Sculpture"; the 1984 Venice Biennale and the Thirteenth Biennale de Paris (1985); and the 1985 Carnegie International in

Pittsburgh. Although many of Fischl's paintings are in private collections, such as the Saatchi Collection in London, others have entered galleries and museums, including the Museum of Contemporary Art in Los Angeles and the Whitney Museum.

A rangy, personable, and bespectacled young man, Eric Fischl is a slightly lumbering, comfortable presence, as Peter Schjeldahl has described him in the *Vanity Fair* interview. He shares a studio in TriBeCa, the trendy downtown Manhattan artists' enclave, with fellow painter April Gornik. Celebrity seems not to have disturbed his self-

deprecating sense of humor, boyish enthusiasm, and intensity of purpose. He impresses interviewers with his articulate openness. He admits that he works hard at being likable, since he cannot endure not being liked, and that he has no sense of privacy. "I assume people can see everything I'm thinking, so when I'm asked anything, I can't lie. Painting may be about being asked."

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Fo, Dario

Mar. 24, 1926- Italian playwright; actor. Address: b. c/o Maria Nadotti, 349 E. 51st St., New York City, N.Y. 10022

"Mime, stand-up comic, historian, gadfly, political commentator and, quite possibly, the world's largest performing rabbit" is how the critic David Richards once described Dario Fo, the Italian playwright and actor, who has been tweaking the nose of the European establishment for almost thirty years. Darling of the avant-garde and razor-tongued scourge of bureaucrats, politicians, and anyone else with an inflated ego, Dario Fo has been banned, censored, rebuked, and reviled from one end of Europe to the other, and, until recently, even denied entry to the United States because of his unorthodox views. In spite of all the controversy, he has seen many of his forty-odd plays, among them *We Won't Pay! We Won't Pay!* and *Accidental Death of an Anarchist*, translated and

performed in dozens of languages, and he himself has continued to play to packed houses, delighting audiences with his satiric flights of fancy. "Nothing gets down as deeply into the mind and intelligence as satire . . .," he once said. "The end of satire is the first alarm bell signaling the end of real democracy."

The oldest of the three children of Felice Fo, a railway stationmaster and part-time amateur actor, and his wife, Pina (Rota) Fo, Dario Fo was born on March 24, 1926 in Sangiano, a "town of smugglers and fishermen," to use his description, on the shores of Lake Maggiore in northern Italy. His brother, Fulvio, is a theatre administrator; his sister, Bianca Fo Garambois, is a writer. As a child, Fo spent many hours listening to the tales told by local fishermen or by the itinerant storytellers and balladeers who roamed the countryside. "I built up a collection of these stories from the time I was seven . . .," Fo wrote in the introduction to the published text of his one-man tour de force *Mistero buffo* (Bertani, 1977). "I didn't just learn the content of their stories, but also their way of telling them. It's first and foremost a particular way of looking at and interpreting reality. The way these people used their eyes, classifying people in a flash into characters or a chorus, into story-builders or story-repeaters (authors and actors) was [to become] my main weapon" as a performer.

Throughout his boyhood, Fo's most treasured toy was a puppet theatre, for which he and his brother designed and constructed sets and invented plays. Especially good at painting and sketching, he had decided by his mid-teens to study art, but before he could fulfill his ambition, World War II broke out. For most of the next four years, Fo helped his father in the Resistance, guiding escaped Allied prisoners of war across the border into Switzerland. At the end of the war, Fo moved to Milan, where he enrolled at the Academy of Fine Arts to study painting. While he was a student there, he also indulged his longstanding interest in architecture by taking courses in the subject at a Milan polytechnic institute.

Despite demonstrated ability in both fields, Fo nevertheless found himself being irresistibly drawn to the theatre. He spent much of his spare time hiding in theatre balconies, surreptitiously

watching the famous director Giorgio Strehler conduct rehearsals. Increasingly disillusioned with his prospects for a career in the fine arts, he eventually left the academy without taking a degree, and devoted himself to the study of stagecraft. After a period of intensive self-education, in 1950 he joined a small theatrical troupe, headed by the radio personality Franco Parenti, that performed semi-improvised sketches before local audiences. Fo was soon contributing comic monologues drawn from his own experiences that proved to be so popular that RAI, the Italian national radio network, readily agreed, in 1951, to broadcast his proposed radio series, *Poer nano* (*Poor Dwarf*), in which he turned familiar Biblical stories and historical incidents upside down. Fo subsequently performed selections from *Poer nano* on stage at the Teatro Odeon in Milan, and in 1952 he appeared there in the revue *Cocoricò*, with Giustino Durano.

The following year, Fo, Durano, and Parenti formed their own revue company, I Dritti (*The Stand-ups*). The trio's first collaboration was the revue *Il dito nell'occhio* (*A Finger in the Eye*), which opened at the Piccolo Teatro in Milan in June 1953 and later toured the country. An irreverent "history of the world" somewhat akin, in spirit, to sketches performed in the United States by Sid Caesar, Mel Brooks, and the Smothers Brothers, *Finger in the Eye* broke with traditional forms of revue in its satirical approach and its visually striking sets and costumes, designed by Fo to focus the viewers' attention on "the storyteller's visual narration." Among the cast of the revue was the actress Franca Rame, a member of a famous theatrical touring family, whom Fo married in June 1954.

Encouraged by the critical and commercial success of *A Finger in the Eye*, I Dritti mounted a second revue at the Piccolo Teatro in 1954. In *I sani da legare* (*A Madhouse for the Sane*), the group satirized the repressive political climate of the time in skits about red-baiting in the United States and Italy, the suppression of dissent in the Soviet Union, and the continued presence of fascist sympathizers in the Italian government. Citing violations of the country's stringent libel laws, the authorities insisted, over Fo's strenuous objections, on vetting the scripts for each of the twenty-four sketches and on having inspectors present at every performance to ensure compliance with the government's cuts. Such hounding of Fo and his colleagues was to continue throughout the 1950s and 1960s.

After the financial failure of *A Madhouse for the Sane*, I Dritti disbanded, and Fo moved to Rome, where for the next three years he worked as a screenwriter. His credits include *Lo svitato* (*The Screwball*), a 1956 release costarring him and his wife that one critic dismissed as "a satirical film which misses all its probable targets." Recognizing that his improvisational style was incompatible with filmmaking, Fo returned to Milan in 1958 and, with the newly formed troupe Compagnia Fo-Rame, staged four short sex comedies—three of them his own creations—at the Piccolo Teatro un-

der the collective title *Ladri, manachini e donne nude* (*Thieves, Dummies, and Naked Women*).

In the years following, the Compagnia Fo-Rame produced a series of social satires, including *I cadaveri si spediscono, le donne si spogliano* (*Mail the Corpse, the Lady's Naked*), a televised "thriller farce" about a transvestite detective hired to investigate the bizarre goings-on at a then-illegal divorce agency; *Aveva due pistole con gli occhi bianchi e neri* (*He Had Two Pistols with Black and White Eyes*), an episodic black comedy, partly based on newspaper crime stories, in which an amnesiac priest turns outlaw; *Chi ruba un piede è fortunato in amore* (*Stealing a Foot Makes You Lucky in Love*), a contemporary retelling of the myth of Daphne and Apollo; and *Gli arcangeli non giocano al flipper* (*Archangels Don't Play Pinball*), a manic, Chaplinesque farce about a good-natured simpleton who eventually triumphs over government bureaucracy. As Tony Mitchell observed in his *Dario Fo: People's Court Jester* (1984), with those plays Fo abandoned the revue-sketch format for a consistent narrative line and character development. Arguably, the most accomplished of his works to that date, *Archangels* was the first of Fo's plays to be performed outside Italy. Since its premiere at the Teatro Odeon in September 1959, the piece has been produced in Poland, Yugoslavia, the Netherlands, Sweden, Spain, and most recently, in England, by the Bristol Old Vic in the autumn of 1986.

Following the election of Italy's first center-left government in 1959, the state television network named Fo artistic director of its weekly musical revue *Chi l'ha visto?* (*Who's Seen It?*), and he was later asked to write and perform sketches and songs for *Canzonissima* (*Really Big Song*), its top-rated variety show. Capitalizing on the program's enormous popularity, Fo became even more outrageous in his criticisms of authority. To the delight of thousands of viewers, he derided and generally poked fun at the government, the military, the Roman Catholic Church, middle-class morality, and the capitalist work ethic. Matters came to a head when Fo, reacting in his characteristically direct and caustic fashion to a series of highly publicized industrial accidents, mounted a sketch about a worker in a meat-processing factory whose obese aunt, on a visit to the plant, accidentally falls into one of the giant meat grinders and is reduced to 150 cans of chopped meat. In response to complaints from the canned-meat industry and other offended industries, the producers of *Canzonissima* placed severe restrictions on Fo's creativity. When the network ordered cuts in a proposed skit about ongoing industrial strikes, Fo and his wife walked off the set. The pair were subsequently sued by the network and effectively barred from appearing on Italian television for fourteen years.

Embittered by that experience, Fo returned to theatrical production in 1963, only to run into trouble with ideologues of both the left and the right. This time the object of contention was Fo's "historical" play *Isabella, tre caravelle, e un cacciaballe* (*Isabella, Three Ships, and a Con*

Man). Combining elements from Brecht, Molière, commedia dell'arte, and the Marx Brothers with inspired lunacy, the play not only stripped away the heroic myths surrounding Christopher Columbus, but also commented on the contemporary political situation. Despite a lukewarm critical reception, *Isabella* broke box-office records at Milan's Teatro Odeon.

Fo's baroque genius for clowning and political satire found its most timely expression during the turbulent mid- and late 1960s, in such works as *Settimo; ruba un po' meno* (*Seventh Commandment: Thou Shalt Steal a Bit Less*), a contemporary farce about building speculators, *La colpa è sempre del diavolo* (*Always Blame the Devil*), a satire of religious corruption in a medieval setting, and *La signora è da buttare* (*The Old Girl's For the Scrapheap*), in which Fo used the setting of a three-ring circus to satirize American imperialism.

Dissatisfied with being "the jesters of the bourgeoisie," as they put it, the Fos disbanded the Compagnia Fo-Rame in 1968 and left the legitimate theatre to "serve the worker class." With the profits from their earlier stage successes, the pair founded the theatre cooperative Nuova Scena. The group's first production, in October 1968, was Fo's *Grande pantomima con bandiere e pupazzi piccoli e medi* (*Grand Pantomime With Flags and Small and Medium-sized Puppets*), which one critic described as "a kind of cartoon morality play" about life in Italy since World War II, with particular attention to what Fo saw as the exploitation of the working class. During the winter of 1968-69 Nuova Scena toured the industrial north, playing in workers' clubs, bowling alleys, town squares, movie houses, and other unlikely venues. "We performed before 200,000 and more spectators, of whom 70 percent had never before seen a play," Franca Rame said in *Le Commedie di Dario Fo* (1975). "The debates that followed our shows were always lively. . . . Everyone spoke—women, boys, grown-ups, and old people. They all talked about their experiences . . . and they told us what we could put on the stage in future: their history."

In a climate of popular unrest and protest, Fo's political satire found a ready audience. Yet for all its topicality, the dramatic form Fo chose for his artistic protest had its roots in the theatrical tradition of the *giullari*, the strolling players and minstrels of the Middle Ages who entertained the peasants with vulgar songs and skits in which they often ridiculed the local clergy and nobility and mocked the fantastic spectacle of the religious mystery plays. It was from the surviving texts and descriptions of the *giullari* that Fo derived the inspiration for the work that is generally regarded as his masterpiece, *Mistero buffo*. Meaning, literally, "comical mystery," *Mistero buffo* (he borrowed the title from *Mystery-Bouffe*, an epic satire by Vladimir Mayakovsky, the Soviet futurist poet and dramatist whose work Fo greatly admires) is a distillation of the comic elements of the medieval mysteries into what Tony Mitchell described as "a political and cultural onslaught against the repressions of the

Catholic Church and the landowning classes throughout history."

The central text of *Mistero buffo* is a retelling of the Gospels but its semi-improvised, open-ended format allows Fo to comment on a variety of subjects, from ecclesiastical corruption to contemporary social and political issues. Written and performed in Italian and "grammelot," an invented tongue that imitates the sounds and cadences of established languages, it includes a sketch in which a legless man, realizing he is better off as an outcast, tries desperately to avoid Christ's healing touch, a ribald account of the wedding feast at Cana told from the point of view of a drunkard, and a version of the raising of Lazarus as seen by a crowd of street vendors and rubbernecks.

Although his intentions are at least partly didactic, in performances of *Mistero buffo* Fo emphasizes entertainment. Alone on a bare stage, he keeps up a constant patter with members of the audience—"rather like a thinking-man's Lenny Bruce," according to Tony Mitchell—and reveals an extraordinary physical dexterity as he changes from one character to another, running through, in Mitchell's words, "an enormous variety of grotesque, vain, pathetic and comic characterizations of human folly."

Since its premiere in 1969, Fo has performed *Mistero buffo* more than 1,000 times in Italy and abroad, most recently in New York City in 1986. A television version, recorded before a live audience in 1977 and broadcast later that year as part of a twenty-hour-retrospective of Fo's major plays, was condemned by the Vatican as "the most blasphemous show in the history of television." Fo created a second edition of *Mistero buffo*, entitled *La Storia della tigre e altre storie* (*The Story of the Tigris and Other Stories*), based on a tale he first heard in Shanghai, in 1980, and a third, *Il fabulazzo osceno* (*The Obscene Fable*), a group of three bawdy sketches developed by Fo with his audiences, in 1982.

Within months of its founding, Nuova Scena split up because of a dispute over its political line and organization. In 1970, Fo formed a new theatrical troupe, *Il Collettivo teatrale "La Commune,"* whose stated aim was to put "our work at the service of the class movement." Based in a converted warehouse in a working-class section of Milan, the group presented, over the next few years, a series of loosely plotted plays constructed around contemporary political events. While much of Fo's work during this period was of an apparently "throw-away" nature, these comic disquisitions on the nature of man and his temporal preoccupations were nonetheless informed by an acute sense of history, which allowed Fo to place contemporary events in a much larger historical context.

Fo's idiosyncratic approach to political issues is perhaps best exemplified in his controversial play *Morte accidentale di un anarchico* (*Accidental Death of an Anarchist*), which had its genesis in a series of scandals touched off by the discovery that right-wing elements in the Italian military and in-

telligence services, in an attempt to discredit the Italian Communist party and erode its popular base, had staged a number of "terrorist" bombings. The worst of these attacks was blamed on a group of anarchists, one of whom died after falling from a top-floor window of the Milan police station where he was being held for interrogation. A subsequent investigation proved that the man had in fact been thrown from the window by police officers. In Fo's play, the action revolves around the "invasion" of the Milan police headquarters by a character, identified in the playbill only as "the Maniac," who assumes a succession of disguises—a judge, a Strangelovian scientist, and a bishop—in an attempt to trick the police into confessing their responsibility for the anarchist's death. First staged in December 1970, with Fo in the role of the Maniac, the work was revised four times to keep up with the latest revelations of the ongoing criminal investigations.

One of the most widely performed of Fo's plays, *Accidental Death of an Anarchist*, in a production by the politically oriented Belt and Braces troupe, was a smash hit in London's West End in the early 1980s. The first New York production, however, closed just a few days after its opening, in November 1984, despite a chorus of raves for Jonathan Pryce in the central role. Fo blamed the flop on the "terrible" translation, which, in his view, "softened" the play's more aggressive passages.

During the early 1970s, Fo's work with his theatre collective included *Tutti uniti! Tutti insieme! Ma scusa, quello non è il padrone?* (*United We Stand! All Together Now! Oops, Isn't That the Boss?*), a history of the labor movement in Italy from 1911 to 1922 that Franca Rame numbers among his best plays; *Pum, Pum! Che è? Le Polizia* (*Knock Knock! Who's There? Police!*), an updated version of *Accidental Death*; and perhaps most notably, *Non si paga! Non si paga!* (*We Won't Pay! We Won't Pay!*), a "kitchen-sink" farce based on consumers' strikes in proletarian districts of southern Italy. Although the critical reaction in Italy to the last-named work was tepid at best, it has become his most popular play abroad. *We Won't Pay!* was in the repertory of the Berliner Ensemble for several years, and an incisive revised edition (under the title *Can't Pay? Won't Pay!*) by the British socialist playwright Bill Colvill ran for almost two years in London's West End. An Off-Broadway production adapted and directed by R. G. Davis, while less successful in comparison, still enjoyed a respectable run during the 1980–81 New York season.

Although Fo performed regularly throughout the late 1970s, on television and on tours, he did not create any new works for the stage, with the exception of two plays on which he collaborated with Franca Rame: *Parliamo di donne* (*Let's Talk About Women*) and *Tutta casa, letto e chiesa* (*All House, Bed, and Church*), a five monologues about the condition of women. Tony Mitchell has attributed Fo's unproductiveness at least partly to his "block about confronting issues related to terrorism." Both Fo

and his wife had been accused of supporting terrorism, mainly because of Miss Rame's involvement with Soccorsio Rosso Militante (Militant Red Aid), a group dedicated to helping political prisoners, but neither was ever charged with terrorist-related activities. Nonetheless, the Fos were repeatedly refused visas to appear in the United States, under the "ideological exclusion" provision of the 1952 McCarran-Walter Act. Despite the intervention of Joseph Papp, the theatrical producer, and vigorous lobbying on the part of the American Civil Liberties Union, the Dramatists Guild, and the New York Bar Association, the Department of State stood firm until 1984, when the long-sought entry visas were granted and Fo was free to see some of the American productions of his work. It was not until the spring of 1986, however, that Fo himself performed in the United States, in productions of *Mistero buffo* at the Kennedy Center in Washington, D.C. and at the Joyce Theatre in New York City.

As Tony Mitchell, among others, has observed, *Clacson, trombette e pernacchi* (*Car Horns, Trumpets, and Raspberries*) showed that Fo was strongly opposed to any violent form of political action. A classic mistaken-identity farce about a kidnapped industrialist who is badly injured in a car accident and then given the face of his rescuer during reconstructive surgery, the play takes swipes at capitalism, police corruption, and bureaucratic incompetence, and, as Mitchell pointed out, suggests that the link between terrorism and high finance may not be as improbable as it seems. Within months of its premiere in Milan in January 1981, productions of the play were mounted or planned in fifteen countries, including the United States, where it was produced by the Yale Repertory company under the title *About Face*.

Fundamentally committed to touring his work, Fo spent much of the mid-1980s performing *Mistero buffo*, *The Obscene Fable*, and *The Story of the Tigress* in Italy and Europe. On many of his overseas tours, Fo, with the help of an interpreter, gave master classes and workshops for actors. One of those seminars, "History of Masks," a demonstration of the various *commedia* masks and the voices and movements traditionally associated with them, was a sold-out attraction at the Riverside Studios in London in 1984. Fo has also explained his technique in a six-hour RAI television series called *The Tricks of the Trade*, which was broadcast in 1985.

In 1983 Fo and Franca Rame collaborated on a new play, *Coppia aperta, quasi spalancata* (*Open Couple—Wide Open Even*), about a husband and wife's disastrous attempt to pursue an "open relationship," and a monologue, *Rientro a casa* (*Homecoming*), to be performed with it. The following year, the pair appeared in *Quasi per caso una donna: Elisabetta* (*A Woman Almost by Chance: Elizabeth*), in which Miss Rame played Queen Elizabeth I and Fo took the part of her transvestite cosmetician. Set in 1601, the piece centers on Essex's duplicity, but as Fo explained to a

reporter for *La Repubblica* (December 6, 1984), it is also about "the commitment of the intellectual" and "the function of theatre." "The theatre shouldn't be regarded in an idealistic way," he went on, "as if it dealt with stories that have no relation to reality." Among Fo's other stage credits are a politicized version of Stravinsky's *The Soldier's Tale* for the Teatro alla Scala, of which he was appointed director in 1978, an updated adaptation of Brecht's *Threepenny Opera*, with a pastiche rock score, for the Teatro Stabile di Torino and the Teatro Il Fabbricone of Prato, and *Patapumfete*, a revue that he wrote and directed for the clown duo I Colombaioni.

A large, stockily built man with hooded eyes and an unusually mobile face, Dario Fo has been described as looking like everything from a thinking-man's Rodney Dangerfield to a highbrow Jackie Gleason. Fo, who speaks no English, eagerly expressed his excitement about his recent trip to the

United States and his delight in New York to reporters through an interpreter. "America is the myth," he said, "but New York is the capital of the empire." He shares his passion for travel with Franca Rame. When they are not on the road, the Fos make their home in Milan. They have three children. Their son, Jacopo, runs an international alternative school in the arts, known as the "Free University of Alcatraz," in Santa Cristina di Gubbio, where the Fos occasionally teach theatre.

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Fonda, Jane

Dec. 21, 1937– Actress; political activist; fitness expert. Address: b. c/o Twentieth-Century Fox, P.O. Box 900, Beverly Hills, Calif. 90213; c/o International Creative Management, 8899 Beverly Blvd., Los Angeles, Calif. 90048

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1964.

As Alan J. Pakula, who directed Jane Fonda's Oscar-winning performance as the neurotic and frightened prostitute in the film *Klute* (1971), has

observed, no other actress "expresses the complexities of her time and generation, its whole quest for fulfillment and an identity in society, as much as Jane." Forsaking the cute-sexy persona forced on her in earlier films, the most egregious of which was the hit space fantasy *Barbarella* (1968), the energetic Miss Fonda set off in a new, proud direction with *They Shoot Horses, Don't They* (1969), about desperate Depression-era marathon dancers. At the same time she plunged with characteristic intensity into the anti-Vietnam war movement, becoming that cause's *La Pasionaria* and serving in effect as the lightning rod for America's schizophrenic rage over that undeclared and unpopular war, the only one it ever lost.

Surviving the turbulent period when many reviled her as "Hanoi Jane" (as some do still), Miss Fonda won a Golden Globe Award for her portrayal of Lillian Hellman in *Julia* (1977) and her second Academy Award for her role as the unfaithful Vietnam war wife in *Coming Home* (1978), the first of the pictures produced by her own company, IPC Films Inc., which makes commercially viable "message" movies. Among her subsequent IPC films was *The China Syndrome* (1979), about a nuclear plant accident; *Rollover* (1981), about international high finance; and *On Golden Pond* (1981), in which she played daughter to her father, the late Henry Fonda. With her husband, Tom Hayden, the former New Left activist and ideologue, now a member of the California state assembly, Miss Fonda founded the Campaign for Economic Democracy, an egalitarian grassroots organization devoted to the proposition that there is a new revolution in the works, spearheaded by the middle class, aimed at creating a freer free-enterprise system. In addition, the actress runs a chain of exercise gymnasiums, from which she has spun off a line of calisthenics gear, the best-seller *Jane Fonda's Workout Book*, and several best-selling workout-for-fitness videocassettes and recordings.

Jane Seymour Fonda was born by cesarean section in Doctors' Hospital in New York City on December 21, 1937, the first child of Henry Fonda and his second wife, Frances Seymour Brokaw Fonda, née Frances Seymour. The Seymours are an old Canadian family, descendants in a Norman-Welsh line that includes Lady Jane Seymour. The Fonda ancestry is Italian-Dutch. Jane and her brother, Peter, the actor, born in 1940, have two half-sisters, Frances de Villers Brokaw, from their mother's earlier marriage to wealthy George Brokaw, and Amy Fonda, whom their father adopted with his third wife, Susan Blanchard.

Because her father worked both on Broadway and in Hollywood, Miss Fonda was raised bicoastally. Although she always knew privilege, she was never complacent in it, partly because, as she has explained, "there was always an element of a Midwestern farmer about [her father], something about ethics and integrity." "All this stuff that goes along with fame" seemed "preposterous" to her, but she thinks that if she had felt "very beautiful" and "self-confident," she "would have fitted in just fine." (She was surprised when stage and screen audiences found her attractive.) Feeling neither, and receiving inadequate assurances of love from her undemonstrative father and her emotionally ill mother, she grew up "pretty happy" but rebellious and tomboyish, closer to her brother, Peter, the actor, than she was to her parents. When their mother, confined to a private sanitarium, committed suicide in a fit of depression in 1953, Jane and Peter were told that she died of a heart attack; a year later Jane learned the truth from the pages of a movie gossip magazine given her by a friend.

Jane received her primary and secondary education at the Brentwood Town and Country School in Los Angeles, the Greenwich Academy in Greenwich, Connecticut, and the Emma Willard School in Troy, New York. The summer following her graduation from the Emma Willard Academy, in 1955, she made her stage debut in a small part, and with trepidation, in a production of *The Country Girl* starring her father at the Omaha Community Playhouse in Omaha, Nebraska, Henry Fonda's hometown. (Henry neither encouraged nor discouraged her acting.) In the summer of 1956, following her freshman year at Vassar College, she was an apprentice actress at the Cape Playhouse in Dennis, Massachusetts.

Miss Fonda returned to Vassar in the fall of 1956 still "terrified" at the thought of an acting career. By her own account, she "was out [with boys] all the time" at Vassar and "never studied." At the end of her sophomore year she dropped out and persuaded her father to send her to Paris to study art, languages, and music. There she spent less time in class than in the office of the *Paris Review* and on dates with jet-set playboys. Summoned home by her father after a few months, she continued to study art and music desultorily in Manhattan, worked at the New York office of the *Paris Review* taking book-store orders, and spent much of her time partying.

Jane Fonda finally gained confidence as an actress when she studied under Lee Strasberg, the father of her actress friend Susan Strasberg, at Mr. Strasberg's Actors Studio, the New York City home of the Stanislavski "Method" of drawing on inner resources in creating roles. "He saw a tremendous amount of talent [in me]," Miss Fonda has recalled of Lee Strasberg, "which absolutely changed my life. Nobody had ever told me that I was ever good at anything." To pay for her lessons under Strasberg, she worked as a fashion model, appearing on the covers of *Vogue* and several other such magazines.

Andreas Voutsinas, one of the directors at the Actors Studio, had an influence on Miss Fonda that her father regarded as Svengali-like, and she remained under that influence for several years, even after the eminent producer-director Joshua Logan, an old friend of her father's, entered the scene. Under contract to Logan, she made her Broadway debut as the ingenue in *There Was a Little Girl* (1959-60) and her film debut as the cheerleader pursuing the college athlete (Tony Perkins) in *Tall Story* (Warner Brothers, 1960), both directed by Logan. The play was a flop and the movie was considered frothy, but Miss Fonda received excellent notices in both and she won the New York Drama Critics Award as "most promising new actress of the year" for her performance in *There Was a Little Girl*.

Miss Fonda's reputation as a promising new star on Broadway was unscathed by the mediocre run of *Invitation to a March* (1960-61)—in which, Kenneth Tynan observed approvingly, she quivered "like a tuning fork" emotionally—and the instant failure of *The Fun Couple* (1962-63). Her first movie role with any bite was that of the charming adolescent prostitute in *A Walk on the Wild Side* (Columbia, 1962). She was miscast as the frigid young housewife in *The Chapman Report* (Warner Brothers, 1962), but her neurotic outbursts in that movie, expressing both fear of sex and hunger for love, cut the critic Stanley Kauffmann to "the emotional quick, with a truth too good for the material." "A new talent is rising—Jane Fonda . . .," Kaufman wrote. "In all of [her films] she gives performances that are . . . conceived without acting cliché and executed with skill. Through them all can be heard, figuratively, the hum of that magnetism without which acting intelligence and technique are admirable but un compelling." Miss Fonda confirmed her talent as a comedienne in *Period of Adjustment* (MGM, 1962), and her fine sense of comic timing salvaged the film *Sunday in New York* (MGM 1964). Nothing could save the banal tragedy *Cool of the Day* (MGM, 1963), in which she was cast as a tubercular young woman. In her last stage role, Miss Fonda played Madeline Arnold in a well-received Actors Studio revival of Eugene O'Neill's *Strange Interlude* in 1963.

Unhappy with the way her life and career were going, Miss Fonda moved out of the orbit of her unofficial adviser, Andreas Voutsinas. Late in 1963 she retreated to France, where she landed an En-

glish-speaking role in *Les Félines* (1964; released in English as *Joy House* and *The Love Cage*), a brooding, ironic film, directed by René Clément, about a rogue on the run (Alain Delon) who takes refuge in an old French mansion run as a hostel by the Fonda character and another American woman. The French press immediately dubbed her "La BB Americaine," an allusion to Brigitte Bardot, then the French screen's reigning sex symbol, made so by her husband, the director Roger Vadim. Miss Fonda met Vadim, who directed her in her first French-speaking role, in the opening vignette of a remake of *La Ronde/Circle of Love* (1964). Her slow, careful manner of speaking French with a heavy American accent lent a vulnerability to her screen persona that charmed French critics and moviegoers.

Roger Vadim, divorced from Brigitte Bardot, married Jane Fonda in 1965. In *La Curée/The Game Is Over* (1966), Vadim's loose screen adaptation of Emile Zola's novel, Miss Fonda, playing the young bride of an aging billionaire widower, seduces her stepson, ruinously. In Vadim's biggest international hit, the science-fiction burlesque *Barbarella*, (1968), she was cast as an erotic space maiden, a futuristic, kinky Alice in Wonderland who is too lustful, in one scene, even for a sex robot to handle. Jane and Peter Fonda were cast together on the screen for the first time in "Metzgenstein," Vadim's contribution to *Spirits of the Dead* (American International, 1969), an Edgar Allan Poe trilogy.

Between films for Vadim, Miss Fonda commuted to movie work in the United States. She played the gun-toting frontier schoolteacher in the western spoof *Cat Ballou* (Columbia, 1965), the biggest box-office success of her career up to that point; costarred with Robert Redford in *Barefoot in the Park* (Paramount, 1967), the film version of Neil Simon's play, and in *The Chase* (Columbia, 1966), a jumbled story of sex and sin in a Southern town; was the wife of the Michael Caine character in *Hurry Sundown* (Paramount, 1967), a ludicrously lurid tale of passion and avarice for land in Georgia; and played the mistress of a married business executive in the bedroom farce *Any Wednesday* (Warner Brothers, 1967).

The year 1968 marked a turning point in Miss Fonda's life and the beginning of the end of her marriage to Roger Vadim. Her feminist consciousness had been rising in opposition to sexual exploitation in film, and Vadim's casting her in the title role in *Barbarella* seems to have been the last straw. At the same time, the 1968 student rebellion in Paris, along with America's accelerated pursuit of the war the French had abandoned in Indochina, awakened her politically, in a way that Vadim could not share.

In arguments with European friends critical of America's involvement in Vietnam, Miss Fonda at first defended her country, but she changed her mind after reading on the subject and learning that there was growing opposition to the war in the United States. By the time she returned to the Unit-

ed States to make *They Shoot Horses, Don't They?* (Cinerama, 1969), she had been converted to the antiwar cause. Describing herself as "a revolutionary woman," she spent much of 1970 touring the United States, supporting the Black Panthers and the American Indian militants as well as speaking against the war. Just as she had been in acting, she was unsure of herself at first in her political activism. While she has never regretted her radical stands, she does in retrospect see that she could have been less "shrill" and "strident" in the early 1970s.

Miss Fonda's conspicuous New Left activism made her a top entry on the Nixon administration's "enemies list." As such, she was put under close surveillance, including electronic bugging. Federal agents invaded her bank deposit box without warrant and Xeroxed her address book, resulting in F.B.I. visits to her friends. Six undercover agents were even assigned to report on her daughter's kindergarten class. There were attempts to discredit her in the press, and there was harassment. On November 3, 1970, for example, when she was returning from a trip to Canada, she was arrested at the Cleveland, Ohio airport for alleged illegal importation of drugs, which turned out to be vitamin pills and prescription tranquilizers.

As the cynical and desperate Gloria in *They Shoot Horses, Don't They?* director Sydney Pollack's screen adaptation of Horace McCoy's novel about a Depression-era marathon dance contest, Jane Fonda had the strongest role of her career up to that time, and she won a New York Film Critics Circle Award for her all-out execution of it. Regarding her portrayal of Bree Daniel, the prostitute threatened by a homicidal maniac in *Klute* (Warner Brothers, 1971), Pauline Kael of the *New Yorker* wrote: "She has somehow got to a plane of acting at which even the closest closeup never reveals a false thought." Miss Fonda was nominated for an Academy Award for *They Shoot Horses, Don't They?* and she won the best-actress Oscar for *Klute*.

In 1971 Miss Fonda, Donald Sutherland, and other actors made a tour of GI coffeehouses and other such venues in the United States and the Far East with a satirical antiwar revue, *FTA* (the initials stood, in the more genteel of two versions, for "Free the Army"), designed as an alternative to Bob Hope's official shows. (A film of the revue, also called *FTA*, was released by American International in 1972.) Miss Fonda provoked a major controversy in July 1972 by visiting North Vietnam, where she made several broadcasts over Radio Hanoi urging American airmen to stop bombing the North. (Her purpose was to bring home the fact that real human beings lived—and died—in the "abstract" aerial targets.) In the aftermath of her trip, resolutions censuring her were introduced in the Maryland and Colorado legislatures, several members of Congress urged that she be tried for treason, and the Manchester (New Hampshire) *Union Leader* editorially advocated that she be shot if convicted. Miss Fonda's response to the crit-

icism, as expressed in a press conference following her return, was, "What is a traitor? I cried every day I was in Vietnam. I cried for America." (A follow-up visit to Vietnam, made after American troops had withdrawn, was the basis for the documentary *Introduction to the Enemy* (Indochina Peace Campaign, 1974).)

Before going to Hanoi, Jane Fonda costarred with Donald Sutherland in *Steelyard Blues* (Warner Brothers, 1973), about countercultural pranksters, and with Yves Montand in *Tout Va Bien/All Goes Well* (1972), one of director Jean-Luc Godard's political statements, released in the United States by New Yorker Films. "Graylisted" after the trip, she had markedly fewer films offers than usual. A version of Henrik Ibsen's play *A Doll's House* featuring her as Nora was unable to secure a theatrical release after its showing at the 1973 New York Film Festival, but it was broadcast over the ABC television network in December 1973. She portrayed Nora not as the traditional half-grown-up Norwegian housewife but as a woman crying out in today's terms from a nineteenth-century marital prison.

In the period 1973–76 Miss Fonda had only one small part in a movie—the Soviet-American coproduction *The Blue Bird* (Twentieth Century-Fox, 1976), based on Maeterlinck's fairy tale. During those years she devoted herself to such activities as the unsuccessful 1976 United States Senate campaign of her second husband, Tom Hayden, the Students for a Democratic Society founder and "Chicago Seven" radical. She married Hayden in 1973, three years after her divorce from Roger Vadim.

In 1975 Miss Fonda, feeling that the social climate had changed following President Richard Nixon's resignation, decided to make a "comeback" as an actress. She accepted the female lead opposite George Segal in *Fun With Dick and Jane* (Columbia, 1977), a farce about a middle-class couple who turn to crime after the husband is fired from his job, because, as she told Gene Siskel of the *Chicago Tribune* (March 4, 1979), she "wanted to do a comedy . . . wanted to look pretty . . . didn't want people to think [she had] become a witch."

Following the box-office success of *Fun With Dick and Jane*, Miss Fonda played writer Lillian Hellman in *Julia* (Twentieth Century-Fox, 1977) based on Miss Hellman's memoir of a childhood friend who had joined the anti-Nazi resistance (played by Vanessa Redgrave). Along with *The Turning Point*, *Julia* broke new Hollywood ground in daring to deal with an adult relationship between women, and in their performances Misses Redgrave and Fonda helped to break resistance to the idea that actresses alone could carry a movie. By 1978, Miss Fonda was popular enough to take the number eight position in Quigley Publications' annual list of the top money-making stars, and she remained in the top ten until 1982. She had also become Hollywood's most sought-after actress. The political opposition to her was still such, however, that Governor Jerry Brown's nomination of her to

the California Arts Council in 1979 was rejected by the state senate.

Jane Fonda and producer Bruce Gilbert formed their own production company, IPC (the initials hark back to her antiwar organization, the Indochina Peace Campaign), in 1977 with the purpose of making "message" movies in an entertaining way, so that they would be both "thought-provoking and commercial." They achieved that purpose from the start, with a series of box-office smashes that treated serious subjects compellingly. The common thread in those films was Miss Fonda, playing women who undergo personal and/or political transformation in response to events. In the poignant *Coming Home* (United Artists, 1978), her character is Sally Hyde, the wife of a gung ho Marine captain away in Vietnam, who turns against the war through seeing what it had done to her adulterous lover, a paraplegic veteran (Jon Voight). In the thriller *The China Syndrome* (Columbia, 1979), it is Kimberly Wells, a television newscaster tired of doing cute stories who hopes that routine coverage of a local nuclear energy plant will break her into hard news—and finds herself privy to a nuclear accident and the attempts to keep it a secret. Those who considered that exciting melodrama farfetched and panic-mongering were confounded when, within days, life imitated art in the partial meltdown of the Three Mile Island nuke plant in Pennsylvania. Between *Coming Home* and *The China Syndrome*, Miss Fonda made three films for other producers: *Comes a Horseman* (United Artists, 1978), about independent Montana ranchers resisting corporate takeover in the 1940s; *The Electric Horseman* (Columbia, 1979), about a rodeo has-been (Robert Redford) who resists commercial exploitation; and Neil Simon's four-story comedy *California Suite* (Columbia, 1978), in one segment of which she and Alan Alda were cast as an embattled ex-married couple.

IPC's *Nine to Five* (Twentieth Century-Fox), in which Miss Fonda, Lily Tomlin, and Dolly Parton play office workers who kidnap their boss and make the office run better without him, was the fourth-highest-grossing picture of 1980. Miss Fonda did not appear in the television situation comedy spinoff of *Nine to Five*, produced by IPC for the ABC network for two seasons. Temporarily departing from political and social subjects, IPC purchased the film rights to Ernest Thompson's play *On Golden Pond*, about a father's becoming senile, so that Henry Fonda could play its leading character, Norman Thayer. Miss Fonda, who had never before appeared on the screen with her father, took the relatively small role of Norman's daughter, Chelsea, both as a boost to the financing of the picture and as a gesture of reconciliation towards her father, with whom she had often feuded, especially over politics in the early 1970s. The climactic scene in *On Golden Pond* (Universal, 1981), a confrontation between Norman and Chelsea, was her "deepest professional experience," one in which she "was saying things" to her father that she had

"never said" and "that needed saying." Academy Awards went to both Katharine Hepburn (who played Mrs. Thayer) and Henry Fonda—it was the first best-actor Oscar for Fonda, who died four months after the ceremony—and *On Golden Pond* became the second straight IPC film to gross more than \$100 million.

IPC had its first commercial failure with *Rollover* (Warner Brothers, 1981), a complex and engrossing drama of international finance, stylishly directed by Alan J. Pakula, that deserved better at the box office. Miss Fonda and Kris Kristofferson turned in strong performances as two people teamed against sinister forces in the world of high finance, where banks depend on the "rolling over" of Arab oil money and other such assets. Miss Fonda won the Emmy for outstanding actress of 1983–84 for her performance as the illiterate woodcarving Kentucky wife and mother trying to adjust to a new life in Detroit in the made-for-television movie *The Dollmaker*, shown on ABC in 1984. In *Agnes of God* (1985), a Columbia Pictures release of a Columbia-Delphi IV production, Miss Fonda was cast in the inherently wooden, two-dimensional role of the chain-smoking court-appointed psychiatrist.

Wanting to invest some of her film profits in a business, Miss Fonda decided on the one activity outside of acting that she is an expert at: "being healthy, being fit." In 1979 she started her first "Workout" studio in Beverly Hills, California, where she still occasionally supervises exercise classes herself. Its success led to the establishment of other such studios in San Francisco and the Encino section of Los Angeles and to the 1981 publication by Simon and Schuster of the comprehensively illustrated *Jane Fonda's Workout Book*, which was a best-seller for two years. By 1986, more than 2 million copies of the book were in print, including some 1.4 million hardcover copies, making it probably the biggest hardcover bestseller of all time after the Bible and certain cookbooks and reference books. Miss Fonda also wrote *Jane Fonda's Workout Book for Pregnancy, Birth and Recovery* (1982), with Femmy DeLyser, and *Women Coming of Age* (1984), with Mignon McCarthy. She created *Jane Fonda's Workout Record*, which, together with its cassette version, has sold over two million copies; three videocassettes, the first of which, *Jane Fonda's Workout*, is the largest-selling item in video history; and a line of exercise clothing that is sold in selected boutiques across the country.

Much of Miss Fonda's income has gone into her and Hayden's "progressive democratic" political ventures. After his failure to win the Democratic nomination for a United States Senate seat in 1976, Hayden, with his wife's help, began organizing door-to-door on such grassroots issues as increased community services (to be funded in part by oil company taxes), rent control, a state development bank, protection of the rights of migrant workers, and the development of solar energy. Together the couple founded the Campaign for Economic De-

mocracy to lobby for legislation on such issues and to evangelize, not for bigger government, but for "democratizing the corporations." Nationally they attracted huge rallies in their campaigns against "unbridled corporate power" and nuclear power. Hayden had to modify his participation in C.E.D. lobbying after his election to the state assembly in 1982.

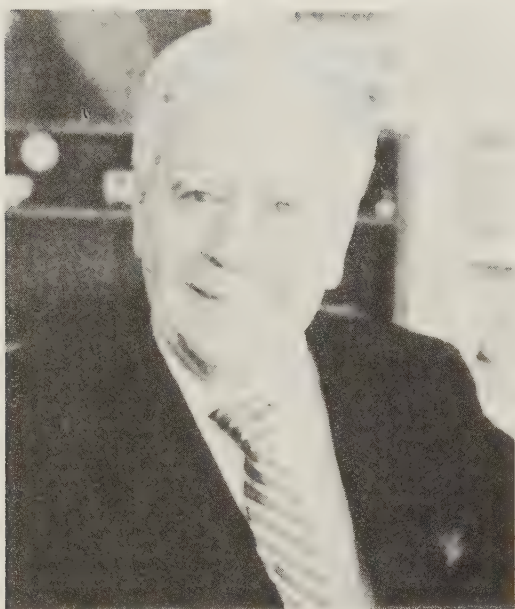
Jane Fonda is five feet seven and a half inches tall, weighs approximately 122 pounds when making a film and up to fifteen pounds more when she is not, and has blue eyes and chestnut hair. She works out for ninety minutes and runs six miles a day and eats, as she says, "low on the food chain." With Hayden, she has a son, Troy O'Donovan Garity, born in 1973, and the couple has custody of Miss Fonda's daughter by Roger Vadim, Vanessa. The need for privacy and security as well as more room has forced them to move from a modest house in an activist section of Santa Monica, California, to a more lavish home in a more affluent neighborhood. The Haydens also own a 120-acre ranch in the mountains near Santa Barbara that serves as their weekend retreat and as a camp for minority and disadvantaged children. The actress, who is compulsively neat, does much of her own cooking and housekeeping.

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Foote, Horton

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For more than four decades, including the "Golden Age" of live television drama, Horton Foote has been writing what he calls "personal" plays—sensitive and unhurried explorations of his familial Texas-Southern roots that evoke a relatively innocent bygone time and place in gentle strokes, sometimes belying an inner turbulence, as in *The Trip to Bountiful*, *The Road to the Graveyard*, and *In a Coffin in Egypt*. "From the beginning," Foote once pointed out, "most of my plays have taken place in the imaginary town of Harrison, Texas, and it seems to me a more unlikely subject could not be found in these days of Broadway and world theatre than this attempt of mine to recreate a small Southern town and its people. But I did not choose this task, this place, or these people to write about so much as they chose me, and I try to write about them with honesty."



Horton Foote

In addition to a score of teleplays, Foote has written at least twenty-eight stage dramas, most of them one-act plays, and a dozen screenplays, almost all of them adaptations of his own previous work or that of others. He won Oscars for *To Kill a Mockingbird* (1962), based on Harper Lee's novel, and for his original screenplay *Tender Mercies* (1983). Recently, with his wife and three of his children, he formed his own motion picture company in order to produce screen versions of some of the nine plays in his *The Orphan's Home*, a cycle based on the life of his mother and father in Wharton, Texas in the early decades of the century. In commenting on the second of the plays in the cycle to reach the screen, *On Valentine's Day* (1986), David Sterritt of the *Christian Science Monitor* said of Foote: "If anyone has a chance of reclaiming the word 'auteur' for authors—after years of seeing it used as a synonym for movie directors—it's certainly this soft-spoken Southerner, who's never afraid to reject the Hollywood rule book in favor of his own insights and instincts."

One of three sons of Albert Horton Foote Sr. and Hallie (Brooks) Foote, Albert Horton Foote Jr. was born on March 14, 1916 in Wharton, a small town in the river-bottom cotton country of Gulf-coast Texas that marks the western edge of the American South. His father ran a small clothing store; his mother, who came from an affluent Southern aristocratic family, was a gifted pianist. (After he left home, his mother wrote to him daily until her death in 1976.) Having what he describes as a lifelong "obsessive interest in the details of people," Foote was a nonathletic boy, preferring to spend his time indoors listening to the reminiscences of older family members and thus gathering what would later serve as the grist for his plays. "One thing I was given in life," he told David Sterritt of the *Christian*

Science Monitor (May 15, 1986), "is a deep desire to listen. I've spent my life listening. When we were children, my brother—who preferred baseball—would ask me why I fooled with all those things. I said I didn't know, but I was just fascinated. . . . These stories have haunted me all my life."

Foote began his theatrical career as an actor in the mid-1930s. After a year's apprenticeship at the Pasadena (California) Playhouse, he and a fellow student actor, Joseph Anthony, traveled to New York City to study under Tamara Daykarhanova, the distinguished protégée of Konstantin Stanislavski, the founder of "the Method" for tapping inner psychological and emotional resources in developing roles. To support himself while studying and looking for work on the stage, Foote worked at a series of odd jobs, including elevator operator.

Among Foote's stage roles were Robert Emmet in *The Coggerers*, Lorenzo in *The Red Velvet Goat*, and Chief Outourou's brother in *Mr. Banks of Birmingham*—a trio of one-act plays produced by the One-Act Repertory Company at the Hudson Theatre in January 1939. He was a member of the huge ensemble in the pageant *Railroads on Parade* at the 1939 New York World's Fair, and he had a leading role in a tour of the patriotic musical *Yankee Doodle Comes to Town* in 1940.

Foote began writing plays as a charter member of the American Actors Theatre (originally called the American Actors Company), a repertory troupe organized by the director Mary Hunter, a fellow Daykarhanova student. Joseph Anthony became the troupe's stage designer. Lucy Kroll, who has since been associated with Foote as his agent, was also a member of the company. In their improvisational rehearsals, the company members were encouraged to draw on their regional diversity and pool their experiences to arrive at the meaning of "American." The sessions inspired Foote to delve for the first time into his Texan background for raw dramatic material.

The American Actors Theatre staged Foote's one-act play *Wharton Dance* in the fall of 1940 and his three-act play *Texas Town* the following spring. In *Texas Town*, Foote the actor created the role of the proprietor of the pharmacy where the drama of the town's decay is played out in conversations overheard by the pharmacist's son, who wants to escape the place. In his review of *Texas Town*, Brooks Atkinson of the *New York Times* expressed admiration that a play so "simply written" could give "a real and languid impression of a town changing in its relation to the world." Foote composed variations on the same theme in *Out of My House*, comprising four vignettes about two brothers who take opposing stands amid the changes sweeping their town and breaking up their family. He codirected the American Actors Theatre premiere of *Out of My House* in January 1942.

Foote's three-act play *Only the Heart*—about a small-town business woman and how her materialism affects the lives of those around her and leaves her rich and desolate—was given its pre-

miere by the American Actors Theatre Off-Broadway in December 1942. The notices were lukewarm, and a subsequent Broadway production was short-lived. At his Neighborhood Playhouse in 1943, Sanford Meisner directed two short Foote plays, *Miss Lou* and *The Girls* under the blanket title *Two Southern Idylls*. The following year Meisner commissioned two more short Foote plays for performance by his theatre and dance students. Martha Graham choreographed one of the plays, *The Lonely*, and Mary Hunter directed the other, *Goodbye to Richmond*. When Meisner mounted *Goodbye to Richmond* again in 1946, Foote directed the play. Foote wrote the one-act play *Daisy Lee* for his friend the dancer Valerie Bettis. Scored by Miss Bettis' husband, Bernardo Segall, *Daisy Lee* was performed as part of a program Miss Bettis presented at the 92nd Street YMHA in April 1944.

Later in 1944 Foote moved to Washington, D.C., where, with Vincent Donehue, another Daykarhanova alumnus, he established a theatre workshop at the King-Smith School of the Creative Arts. Sharing directing, producing, and management tasks, Foote and Donehue staged four short plays by Foote, *Homecoming*, *In My Beginning*, *People in the Show*, and *The Return*, as well as Tennessee Williams' *The Purification* and John Millington Synge's *Deirdre of the Sorrows*. Remaining in Washington for several years, Foote and Donehue went on to form their own independent repertory company, Productions, Inc., which staged Foote's *Themes and Variations*, William Saroyan's *My Heart's in the Highlands*, and an English-language version of Jean Giraudoux's *Amphytrion*, among other plays. Back in New York, Joseph Anthony staged Foote's *Celebration* along with two other short plays at the Maxine Elliott Theatre in the spring of 1948.

In 1948 the television producer and director Fred Coe, who had been Vincent Donehue's roommate in college, became the founding executive producer of the National Broadcasting Company's *Television Playhouse*, a live hour-long weekly dramatic anthology series that would be sponsored alternately by the Philco and Goodyear companies for seven years. At Coe's suggestion, Donehue and Foote went to work for NBC, where their first assignment was rewriting (Foote) and directing (Donehue) the weekly half-hour episodes of the *Gabby Hayes Show*, a western children's series that ran from October 1950 to December 1951.

Foote took time out from his television work to concentrate on his three-act play *The Chase*, about Bubber Reeves, an escaped, hunted murderer, and the impact his return has on almost everyone in his small Southern hometown. Kim Stanley, who was "discovered" by Foote's wife, starred as Reeves' wife in a brief Broadway run of *The Chase* in the spring of 1952. One of Foote's most impressive reworkings of his own writing was his novel *The Chase* (Rinehart, 1956), of which Anthony Boucher of the *New York Times* wrote: "Sharply effective as a melodrama of violence, it is also powerful as a novel of character, probing deeply into many

lives . . . and studying the inherent moral and psychological problems of violence."

The first teleplay that Foote wrote for Coe and the NBC *Television Playhouse* was *The Trip to Bountiful*, the modest story of old Carrie Watts, a gentle and long-suffering widow who runs away from the oppressive apartment she shares with her son and his tyrannical wife in Houston, Texas and takes a sentimental journey back to Bountiful (between "Harrison" and "Cotton" on the bus line), her place of birth, which turns out to be a ghost town. With Lillian Gish in the lead role, *The Trip to Bountiful* was broadcast live on NBC in March 1953. After the resounding success of the teleplay, Foote wrote a less successful three-act stage version, which ran on Broadway for thirty-nine performances in November and December 1953 (with Lillian Gish reprising Carrie Watts) and was later done Off-Broadway and in London. Recently, Geraldine Page gave an Oscar-winning *tour de force* portrayal of Carrie in the film version of *The Trip to Bountiful* (Island Pictures, 1985). "Despite the absence of action," Mike McGrady wrote in *Newsday* (December 22, 1985), "the original television play, the subsequent Broadway play, the Off-Broadway play, the London production, and now the film have had a profound effect on people. At the end of the movie, people are apt to sit in silence, seemingly stunned, as the final credits roll past; one has just come surprisingly close to another human being."

Seeing *The Trip to Bountiful* on the big screen had a different effect on Stanley Kauffmann of the *New Republic* (March 31, 1986), reminding him that, in his revisionist view, "the Golden Age of TV . . . seemed even then the Age of Golden Syrup." Kauffmann wrote: "The main impulse of that age was anti-Hollywood: the small screen was used to celebrate the Unbeautiful People, in contrast to the perfection-worship of Hollywood. So we got on TV the pathetic types from big cities (*Marty*, *Queen of the Stardust Ballroom*) and we also got, among other small-town confections, Foote's Texan wistfulness. These TV plays, which seemed the predominant types, were carpentered as traps for tears. The very title of *The Trip to Bountiful* suggests that it's a sight for moist eyes. The new 1950s realism, which in fact reduced realism to facile pathos, is almost cartooned in Foote's title."

At NBC in 1953 and 1954 Foote turned out a total of ten plays for Fred Coe, most of them directed by Vincent Donehue. Eight of the plays were hour-long *Television Playhouse* productions: *The Trip to Bountiful*, *A Young Lady of Property*, *Expectant Relations*, *The Old Beginning*, *The Midnight Caller*, *The Dancers*, *The Oil Well*, and *John Turner Davis*. Two were half-hour shows for *Gulf Playhouse*: *The Death of the Old Man* and *The Tears of My Sister*. Foote reworked several of his teleplays for the stage. In the autumn of 1954 Kim Stanley reached star status on Broadway in the title role of his *The Traveling Lady*, a stage original, about a noble small-town Southern wife trying, in

vain, to make a go of her marriage to a bad-tempered, violent ex-convict husband.

Shortly after Fred Coe moved from NBC to CBS in 1957, he produced Foote's teleplay *Flight*, with Kim Stanley heading the cast, on the high-budget, star-studded CBS dramatic anthology series *Playhouse 90*, which aired a ninety-minute live drama each week. In *Flight*, a variation on *The Tears of My Sister*, the heroine leaves home rather than face up to a failing marriage. Foote's subsequent contributions to *Playhouse 90* were two adaptations of stories by William Faulkner, *Old Man* (September 1958) and *Tomorrow* (March 1960), and a play about Mark Twain in old age, *The Shape of the River* (May 1960). He was nominated for an Emmy for *Old Man*.

In the twilight of the Golden Age of live prime-time television drama, Foote wrote two teleplays for the *DuPont Show of the Week*, produced by David Susskind on NBC. The first was *Roots in a Parched Ground* ("Love is a flower with . . ." from William Carlos Williams), retitled *The Night of the Storm* by the producers, about the twelve-year-old son of an estranged couple who flees from his mother's home during a violent storm while his alcoholic father is dying elsewhere. The second was *The Gambling Heart* (February 1964). *Roots in a Parched Ground* would later become the initial play in the cycle "The Orphan's Home."

Foote's first Hollywood credit was the screenplay for *Storm Fear* (United Artists, 1955), an adaptation of Clinton Seeley's novel about a wounded bank robber hiding out in, and intimidating, his brother's household. He won his first Academy Award for the screenplay of *To Kill a Mockingbird* (Universal, 1962), based on Harper Lee's novel about a racially charged rape trial in a Mississippi town. Robert Duvall, whom Foote and his wife knew from his stage work for Stanford Meisner in New York, was introduced to the screen in the key character role of the eccentric Boo Ridley in *To Kill a Mockingbird*. Foote's next screenplay was *Baby, the Rain Must Fall* (Columbia, 1965), his adaptation of his play *The Traveling Lady*, filmed in Wharton, Texas.

Producer Sam Spiegel put several years of planning, a lot of stars, and an inordinate amount of money into *The Chase* (Columbia, 1966), the film version of Foote's novel. Spiegel hired Lillian Hellman, an expert on Southern abomination, to write the screenplay, and then called Foote in to edit it. The result was a pretentious, Peyton Place-like jumble of sex and sin, Southern style. Although not a word of Foote's was used, he was co-credited, with Thomas O. Ryan, for the screenplay for Otto Preminger's widely panned *Hurry Sundown* (Paramount, 1967), based on K. B. Gilden's novel about noble blacks and land-greedy whites in postbellum rural Georgia.

Not caring "for the direction that theatre and, for that matter, America was going," Foote withdrew into semi-retirement for a decade, living with his family on a farm in New Hampshire. There, in the late 1970s, he began writing a cycle he calls "The

Orphan's Home," nine plays based on stories his father had told him about his own life, beginning with his leaving home at twelve, when his father (Horton's paternal grandfather) died, and ending with the death of Horton's maternal grandfather in 1928. Behind the family tragedies is the larger theme of the decline of the cotton plantation aristocracy and the rise of the mercantile class on the Gulf coast. Actually, the first play in the cycle was the previously written *Roots in a Parched Ground*. Filling out the cycle were *Convicts*, *Lily Dale*, *The Widow Claire*, *Courtship*, *On Valentine's Day*, *1918*, *Cousins*, and *The Death of Papa*.

While Foote was in the midst of the cycle project, Robert Duvall asked him for a screenplay, and Foote came up with the gentle country-and-western tale *Tender Mercies* (Universal, 1983), a dramatization of his belief that the inner strength for moral conduct can only come to us through the "tender mercies" (Psalms 79:8) of God. In the film Duvall plays Mac Sledge, a famous country singer who has lost his career and his marriage to alcohol and who finds recovery in a simpler life with a new family in a small Texas town. Although some found it "ponderous" and "wearisome," most critics liked the simplicity and subtlety of the *Tender Mercies* screenplay. "He [Foote] has had fluctuating success in the theatre, film, and television," Stanley Kauffmann wrote in his review in the *New Republic* (April 11, 1983), "but his new screenplay is a beauty." *Tender Mercies* brought Foote his second Oscar and Duvall the Academy Award for best actor. Duvall has said of Foote's writing: "You can't push it. . . . You have to just let it lay there. It's like rural Chekhov, simple but deep."

Having been denied the chance to direct Foote's *The Habitation of Dragons* (the metaphor for unredeemed wilderness in Isaiah 35:7) in the early 1960s by the production's cancellation, Herbert Berghof began producing some of the plays in the "The Orphan's Home" cycle at his H B Playhouse in Manhattan in 1982. Encouraged by his daughter Hallie, an aspiring actress then studying with Peggy Feury, a Berghof protégée, at the Loft Studio in Los Angeles, Foote decided to translate the plays in the cycle to the screen independently, with his family's help. The first (in order of production, not story chronology) was *1918* (Cinecom International, 1985), produced by Lillian Foote, Horton's wife, and Ross Milloy, directed by Ken Harrison, and starring Hallie Foote, radiant in the role of her own grandmother and namesake (called Elizabeth Brooks Robedaux in the film, as in the play). Horton Foote's other daughter, Daisy, was a production assistant, along with his son, Horton Jr. (formerly Horton 3d), who also had a supporting role in the movie, which was shot in Waxahachie, Texas, the same town where *Tender Mercies* was made.

With bittersweetness, the movie *1918* recreates bereavement, grief, and family survival in a small Gulf coast community that was feeling the effects of both World War I and the worldwide influenza epidemic that broke out during the last year of that war. The reviewer for *Variety* complained of "an

unrelieved melancholy that often drifts into bathos" in the film, but he was an exception. More typical was the assessment of David Sterritt of the *Christian Science Monitor*: "While it lacks the brilliance of *Tender Mercies*, it [1918] has a quiet manner and warm sensibility that make it a worthy successor to the earlier movie. In both pictures, Foote's approach is so delicate that it makes some viewers nervous. You keep waiting for something to happen, they complain, and it never does." Richard Corliss of *Time* described the film as "a home-movie reverie about people who are cordial but not awfully forthcoming . . . which is why 1918 has the effect of a ninety-one-minute convalescence from the electroshock therapy of current Hollywood filmmaking."

The second play in the Robedaux (Foote) family cycle to be filmed was *On Valentine's Day* (Angelika Films, 1986), which went back chronologically one year before 1918 to tell how Horace (read Horton) Robedaux and Elizabeth Brooks eloped—because her parents objected to her marrying beneath her class—and how they negotiated their first year of marriage. Like 1918, *On Valentine's Day* was a family project, with Foote's wife, daughters, and son Horton Jr. reprising their contributions on and off camera. As before, Foote himself was codirector (again with Ken Harrison) in all but name, and some critics thought that his tight control of the film had a sterilizing effect. Others hailed *On Valentine's Day* as "a labor of love" and as "a thoughtful and literate drama," stressing character and the spoken word in an age of flashy film imagery and editing. Like 1918, *On Valentine's Day* cost about \$1.7 million to make—a shoestring budget by Hollywood standards.

Harrison Texas, this time vintage 1929, is again the setting for *Blind Date*, a one-act play that might be called a comedy despite its depressing look into the passing down of oppressive sexual roles from one generation to another. Frank Rich, reviewing the Off-Broadway premiere of *Blind Date* for the *New York Times* in May 1986, called it "a gem" of a vignette, adding to the impression that Foote "seems to rejuvenate himself with every passing year." PBS, the public television service, which has already presented adaptations by Foote of William Faulkner's *Barn Burning* and Flannery O'Connor's *The Displaced Person* in its *American Short Story* series, is planning to air *The Story of a Marriage*, which will comprise a filmed version of Foote's *Courtship* together with *On Valentine's Day* and 1918. Lily Dale began previews at the Samuel Beckett Theatre on November 7, 1986, and stage productions of *Convicts* and *The Habitation of Dragons* are also in the works. Among Foote's current movie projects is the recently completed screenplay "The Land of the Astronauts."

Horton Foote and Lillian Vallish were married on June 4, 1945. In addition to the daughters and son who are collaborating with them in movie production, they have a son Walter, an attorney in New York City. Foote and his wife live in an apartment in Greenwich Village in Manhattan and

make regular retreats to Wharton, Texas, where the playwright maintains the family home, which he bought a few years ago. He also bought the last remaining plot in the Wharton cemetery.

Foote is full-bodied in physique, low-keyed in speech, and genteel, almost courtly in manner, "a genial reflection of the gracious Southern spirit that breathes through his movies," according to David Sterrett, who has interviewed him in his Greenwich Village home several times. The genesis of a Foote play usually begins and develops in rumination during his long daily walks. He writes in longhand, pouring out the words nonstop in the early drafts and then editing and re-editing severely. The playwright told Sam G. Freedman in an interview for the *New York Times Magazine* (February 9, 1986): "I believe deeply in the human spirit, and I have an awe about it, because I don't know how people carry on [in dire straits]. Look at the blacks, my God. . . . I'm always measuring myself. Could I do that? Could I take that?" Regarding the lurid fashion in theatre and film that he eschews, he has said: "Oedipus did blind himself, but he didn't do it onstage."

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Forsyth, Frederick

Aug. 25, 1938– British writer. Address: b. c/o Century Hutchinson Ltd. Brookmount House 62-65 Chandos Place Covent Garden London WC2N 4NW England c/o Viking Penguin Inc., 40 W. 23d St., New York City, N.Y. 10010

Having begun his working life in journalism, England's Frederick Forsyth has adhered conscientiously as a novelist to a reporter's commitment to the who, what, when, where, and why of his story and at the same time has paid more than traditional attention to the how or, rather, how to. The methods that he details in his bestselling thrillers, beginning with *The Day of the Jackal* in 1971, range from how to prepare the world's best sunburn salve to how to assemble a homemade atomic bomb. Forsyth's process or mechanical mindedness extends to the complex structure of his plots with their split-second calculations, the many parts of which must ultimately fit together "like a piece of machinery." Inspired by world affairs, rather than by literary models, he admires John Le Carré and his subtlety of characterization, but does not imitate him. Forsyth's own contribution to the international-intrigue-and-espionage suspense genre is his remarkable storyteller's formula for



Frederick Forsyth

melding fact and fiction in an absorbing, ingenious narrative that brings his invented characters into contact with such notables as President Charles de Gaulle, Simon Wiesenthal, Kim Philby, and Prime Minister Margaret Thatcher.

Frederick Forsyth was born on August 25, 1938 in Ashford, Kent, England, the only son of a furrier, shopkeeper, and former unsuccessful rubber planter in Malaya. As a student at the Tonbridge School in Kent, Frederick learned to speak French, German, Spanish, and Russian and improved his fluency in languages during vacations on the Continent. When he was seventeen he ended his formal education and left home to roam about in search of adventure. "I wouldn't have not had my wandering years for anything under the sun," he said in an interview for the *New York Daily News* (September 30, 1984). "If I had been pinned down at eighteen, I think I would have gone slightly mental." By the time he quit school he had learned how to fly a Tiger Moth biplane, and after visiting Spain with the intention of becoming a matador, he joined the Royal Air Force. At nineteen he was England's youngest fighter pilot.

Not long after his twentieth birthday Forsyth entered journalism as a cub reporter in Norfolk for the *Eastern Daily Press*, which assigned him first to Norwich and then to King's Lynn. Having fallen "permanently in love with trench coats," as he once quipped, in December 1961 he accepted a routine job in London with Reuters, the international news service, as a step toward becoming a foreign correspondent. Six months later his knowledge of French won him an assignment as a reporter in the Reuters bureau in Paris. In September 1963 Reuters promoted him to the post of chief of its East Berlin bureau. After two years of covering events of international interest in East Germany and

Czechoslovakia, he returned to London to join the BBC as a radio reporter; in 1967 he transferred to the BBC's television division with the title of assistant diplomatic correspondent.

Sent to Nigeria to handle the BBC-TV's coverage of the Biafrans' side of their revolt against the military government of Yakubu Gowon, Forsyth recognized the seriousness of the issues in the bloody civil strife and sympathized with the Biafrans, especially with the thousands of starving Biafran children. His stand, which differed from that of many British newsmen, antagonized the British ambassador to Nigeria and led to the BBC's attempt to transfer him. But Forsyth, a believer in responsible exposé journalism, resigned from his BBC post and remained in Nigeria through much of 1969 to work as a free-lance stringer for various papers. The main result of his investigative reportage of the Biafran struggle for independence was his book *The Biafra Story* (Penguin, 1969; revised edition published as *The Making of an African Legend: The Biafra Story*, 1977).

Perhaps somewhat embittered by the loss of some of his professional ties, as well as by the outcome of the Nigerian conflict, Forsyth turned from nonfiction to fiction, but the exchange did not signify a rejection of journalism. On the contrary, his first novel, *The Day of the Jackal* (Hutchinson; Viking, 1971), was "really the product of twelve years' work as a reporter," he was quoted as saying in the *National Observer* (October 30, 1971). He has also maintained in press interviews that his training in the techniques of investigative journalism has been indispensable to his success as a novelist.

The Day of the Jackal grew out of Forsyth's observations as a Reuters correspondent in Paris in 1962-63, when in fact he began to plan the book. At that time political tensions in France were greatly exacerbated by President Charles de Gaulle's proclamation in mid-1962 of Algeria's independence from France. To avenge what they regarded as a betrayal, leaders of the OAS (Organisation de l'Armée Secrète, or Secret Army Organization) plotted the death of de Gaulle. Then in 1963, after several bungled attempts at murder, they hired, according to Forsyth's novel, a professional assassin, an Englishman who took for his OAS assignment the code name of Jackal.

All along, readers of *The Day of the Jackal* know that de Gaulle died a natural death some years later and that the identity of the Jackal has never been revealed. Forsyth nevertheless manages to build and sustain excruciating suspense as the brilliant, tenacious French detective, Deputy Commissaire Claude Lebel, tracks his quarry through countryside and city to the inevitable showdown. Readers, moreover, may find themselves cheering on the elusive, amoral killer, whose disguises, detours, and various other deceptions keep him a slight step ahead of his pursuers. "I found this reaction to be uniquely American," Forsyth told an interviewer for the *Washington Post* (September 25, 1971). "There is this American trait of admiring efficiency, and the Jackal is effi-

cient in his job." The novel's Satanic protagonist has one universally appealing attribute, however, that Forsyth himself seems very much to admire—a certain style, or class, or elegance in his professionalism.

Like his cautious Jackal, who prepared meticulously for his mission, the author left nothing to chance either. The actual writing of the book took him only thirty-five days, but he spent years in research and development. Through contacts he had made as a reporter, he was able to consult, among other experts, a hired assassin, a passport forger, and an armorer who could give him technical advice about the Jackal's custom-made gun and bullets. Forsyth also prodded and supplemented his own memory of the events and atmosphere of the period by talking at length with Frenchmen and others living in France in the early 1960s.

An international best seller, *The Day of the Jackal* was hailed by Frank Gannon of the *Wall Street Journal* (August 23, 1971) as a "masterpiece tour de force of crisp, sharp, suspenseful writing which makes a style out of sparseness and a technique out of technicality." Bruce Cook maintained in the *National Observer* (October 30, 1971) that "it more than deserves the enthusiastic praise it has received from critics on both sides of the Atlantic."

Although not all reviewers agreed with Cook's opinion that *The Day of the Jackal* "shows very few signs of hasty composition," most of them felt that Forsyth's first novel was superior in craftsmanship to his second, *The Odessa File* (Hutchinson; Viking, 1972), which, however, turned out to be scarcely less convincing as a spy thriller. Both books, like Forsyth's later novels, achieve their credibility in considerable part by a skillful fusion of the actual and the imagined. Again Forsyth mined his experiences as a foreign correspondent, this time in East Germany where he could well have become aware of the sinister developments that he asserts in his preface to *The Odessa File* were taking place in the neighboring Federal Republic of West Germany.

The "Odessa" of the title, reflecting Forsyth's tendency to dote on acronyms, is the word formed by the initials in the German name for a secret organization of former members of Hitler's SS. Peter Miller, a young German free-lance investigative reporter, is determined to infiltrate Odessa to unmask and settle a personal score with former SS Captain Eduard Roschmann, once commander of the concentration camp at Riga, Latvia and now, in 1963–64, a principal in a bizarre, devastating anti-Israeli plot. (Roschmann is one of the novel's several historical personages.) Forsyth customarily handles brutality, a stock-in-trade of the suspense thriller, with brisk effectiveness, as he does erotic episodes. Scenes of the torture of Jews and others in concentration camps, which may seem exploitative to readers with painful memories, add substantially to the documentary quality of *The Odessa File*.

For the inspiration and much of the background of his next book, *The Dogs of War* (Hutchinson; Vi-

king, 1974), Forsyth drew on his work as a reporter in Nigeria during the civil war in the late 1960s. The "Dogs" are a band of white mercenaries, under the command of Cat Shannon, hired by Sir James Manson, a mining magnate. His greed for platinum incites him to try to overthrow the half-mad Marxist dictator of a West African republic and set up a puppet government. With typical attention to the minutia of processes and means, Forsyth devotes much of his story about the power of money to how Shannon prepares for the coup. "After a time, one grows weary with the details of currency exchanges and stock manipulations, with the laws of weapons export and import and the trajectory of mortar shells," Christopher Lehmann-Haupt complained in the *New York Times* (July 3, 1974). But many reviewers promised patient readers that the book's galvanizing windup would reward them.

All of Forsyth's novels bear an eyewitness' stamp of authority, but perhaps none more hard-earned than that of *The Dogs of War*. On April 16, 1978 the London *Sunday Times* reported that in 1972 Forsyth had masterminded and financed an abortive mercenary expedition to oust President Francisco Macías Nguema of Equatorial Guinea and that *The Dogs of War* was "a thinly disguised account of that operation." Sir James Manson, however, was more successful in his undertaking than Forsyth, whose objective, according to the London *Sunday Times*, "was to provide a new homeland for the defeated Biafrans." The literary agent Bryan Hunt, with the authorization of Forsyth, dismissed the charges as "a load of old codswallop."

With *The Dogs of War* Forsyth fulfilled a contract he had made with Hutchinson for three books. All had sold well, had won him a vast following, and had been translated into popular motion pictures: *The Day of the Jackal*, which Fred Zinnemann directed, was released by Universal Pictures in 1973; *The Odessa File*, by Columbia in 1975; and *The Dogs of War*, by United Artists in 1981. As if reluctant to press his luck, Forsyth insisted in press interviews during publicity tours for *The Dogs of War* that his career as a writer had come to an end. "I just don't like writing," he explained to Anna Quindlen of the *New York Post* (September 21, 1974), for example. ". . . I'm not a compulsive writer, never was, never could be. I don't need the bread any more. Let's see—compulsion, money—those are the only two reasons to go through the hell of trying to fill 500 blank sheets of paper."

By 1978, however, a plot that had been gestating persistently for some years seemed to Forsyth too good to waste. After six months of research in the United States, West Germany, the Netherlands, Scandinavia, and the Soviet Union, he spent forty-four days writing *The Devil's Alternative* (Hutchinson, 1979; Viking, 1980). The idea for his intricately structured novel began with his speculating on what would happen if the world's largest oil tanker were seized by a group of terrorists and held for ransom. He went on to ponder other questions,

such as how the Soviet Union would cope with a grain crop failure that threatened nationwide famine. Gradually an assortment of circumstances and characters began to emerge, including a band of fanatic Ukrainian nationalists bent on revenge and a beautiful Soviet spy, a disenchanted secretary with access to records of Politburo meetings, to whom grateful British intelligence agents give the code name of Nightingale. Like his other books, *The Devil's Alternative* abounds in situations that serve as departures for informative lectures on particulars of geography and the makeup of security and intelligence agencies, among other topics.

Because *The Devil's Alternative* concerns the future, events that take place in 1982, Forsyth found it more difficult to write than his earlier books. Having correctly foreseen, however, a female Prime Minister for Great Britain and the downfall of the Shah of Iran, he stood a chance of having his readers believe that certain seemingly farfetched global developments were, more likely, prophetic. "The parallels to today's crises in the Persian Gulf area bespeak a prescience on the part of the author—or an insider's role not yet revealed," Irma Pascal Heldman pointed out in the *New York Times Book Review* (February 24, 1980). "And Mr. Forsyth wraps it all up with a double-whammy ending that will take even the most wary reader by surprise. 'The Devil's Alternative' is a many-layered thriller."

In another novel set in the future, *The Fourth Protocol* (Hutchinson; Viking, 1984), Forsyth smoothly manages his many layers in part by the device, long familiar to his readers, of using time to indicate parallel developments in plot, counterplot, and subplots. While one event in early 1987 is taking place in London, for example, another event, sometimes not immediately relevant, is taking place in Moscow. The story, Forsyth's first involving domestic politics, centers on a Soviet scheme to detonate a small atomic bomb near a United States military base in England. By making the explosion look like an American accident, the Soviets would influence the outcome of a national election in Britain in favor of the dominant far-left wing of the Labour Party and undercut the Western alliance. Such a use of a nuclear device would violate "the fourth protocol" of an agreement between the Soviet Union and the United States.

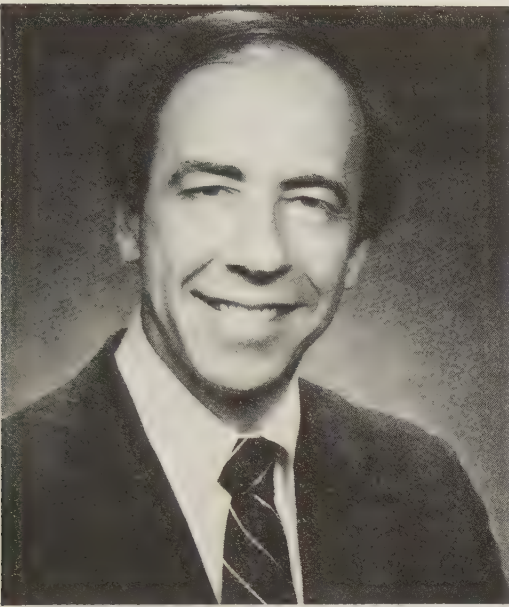
American critical reception of *The Fourth Protocol* tended to be divided. *Time's* John Skow and *Newsweek's* Walter Clemons felt that Forsyth's core conflict failed to offer readers sufficient escape and excitement. But other reviewers agreed with Jane Stewart Spitzer, who praised the author's technique in the *Christian Science Monitor* (September 7, 1984): "The plot unfolds like a cabbage . . . leaf by leaf. . . . The suspense is maintained to the very end of the novel, when Forsyth provides a few final surprises." Won over by its "impeccable pacing," among other merits, Dorothy M. Broderick probably helped to boost sales of *The Fourth Protocol* with her prediction in *Voice Youth Advocates* (February 1985) that it

would be as popular among young adults as *The Day of the Jackal*.

Another highly recommended book for young-adult readers, *The Shepherd* (Hutchinson 1975; Viking, 1976), tells of the miraculous rescue of a young Royal Air Force pilot whose jet fighter plane is disabled by an electrical failure during a flight home over the North Sea on Christmas Eve in 1957. The shepherd turns out to be a World War II ghost bomber. In its literary form *The Shepherd* belongs among the short stories that Forsyth wrote from time to time between novels. He assembled ten of his neatly crafted fictional pieces in *No Comebacks* (Hutchinson; Viking, 1982), three of which, including the title story, had originally been published in *Playboy* magazine. Murder by bullet and by snakebite, hijacking, blackmail, ironic twists of fate, and bitter coincidence are among the subjects of his tense narratives. Two of them, "A Careful Man" and "Privilege," were filmed in Ireland by an Irish television company. The dramatizations, which the author himself introduced, were seen by TV audiences in the United States in March 1984.

Frederick Forsyth's books have sold well over 30,000,000 copies throughout the world. For *The Day of the Jackal*, which was translated into eleven languages, he won the Mystery Writers of America Edgar Allan Poe Award in 1971. Making no pretense at literary artistry, he once said with his customary candor: "I'm a writer with the intent of selling lots of copies and making money. I don't think my work will be regarded as great literature or classics. I'm just a commercial writer and have no illusions about it." Forsyth is a slim, blond-haired, personable man of medium height and, according to one interviewer, has "an impeccable BBC voice." Since September 1973 he has been married to Carole ("Carrie") Forsyth; they have two sons, Frederick Stuart and Shane Richard. His wife, a former model, is the proprietor of a video rental shop. During the late 1970s Forsyth lived in a Georgian mansion outside Dublin, Ireland, his wife's country. The family now has a house in the St. John's Wood section of London. One of Forsyth's recreations is playing snooker. Another is sea angling, for which he keeps a twenty-one-foot fishing boat at a Devon port. Every year he travels to the Caribbean or Indian Ocean for deep-sea fishing, the subject of "The Emperor," one of his happier short stories.

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Fowler, Mark S(tapleton)

Oct. 6, 1941– Chairman of the United States Federal Communications Commission. Address: b. 1919 M St. NW, Washington, D.C. 20554; h. 525 N. Oxford St., Arlington, Va. 22203

Mark S. Fowler, who was appointed chairman of the Federal Communications Commission by President Ronald Reagan in 1981, is perhaps the most controversial person to occupy that post since Newton N. Minow used it during the administration of John F. Kennedy as a platform from which to denounce what he saw as television's "vast wasteland." An independent agency charged with overseeing all communication "by wire and radio," the FCC consists of seven commissioners, including the chairman, and is directly responsible to Congress. As its head, Fowler has established himself, in the eyes of critics, as the "mad monk of deregulation." Others maintain, however, that he has made the FCC "one of the more exciting agencies in Washington." During the first two years under his direction the commission approved more new services than it had in the preceding twenty-two years. Fowler claims that his emphasis on deregulation has made telecommunications one of the most dynamic sectors of the economy. "It seems to me that's 'Exhibit A' for Adam Smith, the proposition that both the consumer and the businessman can be better off in a free market," he told Reginald Stuart in an interview in the *New York Times* (May 25, 1985).

Mark Stapleton Fowler was born on October 6, 1941 in Toronto, Ontario, Canada, where his father was a tobacco wholesaler. Since his mother was a citizen of the United States, he automatically had claim to American as well as Canadian citizenship. The family moved to the United States when Mark

Fowler was ten years of age, and he eventually chose citizenship of his adopted country.

Fowler first became involved in broadcasting when as a high school student he took a job as a part-time announcer for a local radio station. While attending the University of Florida in the early 1960s, he was an announcer at station WDVH-AM in Gainesville. In 1963–64 he worked as a full-time announcer at station WKEE-AM-FM in Huntington, West Virginia, and in 1964–65 he was an announcer and sales representative for station WMEG in Melbourne, Florida. After graduating from the University of Florida with a B.A. degree in 1966 he entered its law school and obtained his J.D. degree in 1969. While completing his studies, Fowler returned to station WDVH, working there from 1965 to 1970 as an announcer, sales representative, program director, and production manager, as well as a rock 'n' roll disc jockey known as "Madman Mark."

In 1969 Fowler moved to Washington, D.C., where in the following year he joined Smith & Pepper, a law firm with ties to the Republican party. He specialized in communications law, and after he gained five years' experience, he and a partner established the firm of Fowler & Meyers. According to lawyers who knew him at the time, Fowler's clients were for the most part relatively small Southern broadcasting companies, and he was not recognized as being "among the most distinguished members of the communications bar." The firm was dissolved when Fowler assumed the post of chairman of the FCC in 1981.

Fowler was reportedly a campaign worker for the Democratic presidential candidacy of Robert F. Kennedy while on a visit to Indiana in 1968, but apparently he soon moved more and more to the right politically. During his years in radio broadcasting, he had chafed at public affairs programming requirements, and as a young lawyer he became convinced that the rules and regulations enforced by the FCC were not in the general interest. In 1975 Fowler, who is now a registered Republican, became communications counsel to Ronald Reagan in his unsuccessful campaign to wrest the party's presidential nomination from the incumbent, Gerald R. Ford for the 1976 election. He served in the same position during Reagan's successful bid for the nomination in 1979 and 1980 and became communications counsel for the Reagan-Bush committees in the 1980 presidential campaign.

After Reagan's election victory in November 1980, Fowler headed the FCC transition team and served as co-director of the legal and administrative agencies transition group with the office of the president-elect. On March 13, 1981 President Reagan nominated Fowler as chairman of the FCC, to succeed the Democratic incumbent Charles D. Ferris, for a term scheduled to end on June 30, 1986, and the United States Senate confirmed the selection on May 14, 1981. At the swearing-in ceremony four days later, Fowler thanked his close friend Charles Z. Wick for helping him to secure the post. An intimate and neighbor of Reagan since the mid-

1950s, Wick was shortly thereafter confirmed as director of the International Communications Agency, which returned to its former designation as the United States Information Agency in 1982.

During his first week at the FCC, Fowler laid out a five-point "management by objective" program. His first goal was the creation of an unregulated marketplace environment that would allow the maximum development in telecommunications. He also called for the removal of what he considered unnecessary regulations and policies; the provision of services to the public, efficiently and expeditiously; the coordination of international communications affecting the vital interests of the United States; and the elimination of governmental infringement on freedom of speech and of the press.

Like Reagan appointees in other regulatory bodies, Fowler was skeptical about the extensive responsibilities undertaken by his agency. He referred to the FCC—which had been established under the Communications Act of 1934—as the "last of the New Deal dinosaurs." In his judgment, the agency "should be nothing more than a technical traffic cop when it comes to broadcasting. That means we make sure that the stations are operating on the proper frequencies, with the proper power and so on."

Fowler believes that the federal government should have no control over program content and has denounced the "fairness" doctrine adopted by the FCC in 1949, requiring broadcasters to present contrasting views on issues of public importance, and the "equal time" doctrine added in 1959, mandating that broadcasters afford candidates for political office equal air time. The United States Supreme court upheld the fairness doctrine in the 1969 case of *Red Lion Broadcasting Company v. FCC*. In Fowler's view the principal effect of the doctrines has been to discourage broadcasters from covering controversial topics, pursuing investigative journalism, and allowing candidates adequate time to present their views.

Fowler rejects the idea that because the number of available channels is finite, broadcasters have a special obligation to act as public trustees as a condition for their licenses. He claims that television is "just another appliance . . . a toaster with pictures." He notes that the founders of the nation did not attempt to fetter the press, even though fewer than ten weekly newspapers served the nation in those years. "I have strong views," he has said, "that had radio and television been in existence in 1791, when our forefathers promulgated that great First Amendment that guaranteed freedom of the press, they would have brought radio and television under the umbrella."

"The right to speak freely and have a free press," Fowler argues, "is to me the core freedom that underlies and undergirds all of our other freedoms." He sees a serious threat to that right in the government's failure to take into account recent technological changes that have enabled print journalists to transmit data by satellite and to display text on

television screens. "Either we make a decision that we're going to be stepping away from content regulation," he asserts, "or we may wind up with a new world where all of the press is subject to government censorship, as the printed press moves more to an electronic means of delivery." The FCC chairman concedes that deregulation of the broadcast media might lead to more instances of unfair coverage. He pointed out, however, that the history of newspapers suggests that "generally you probably will get both free and fair." But he says that if he had to choose, he would "rather have free than fair."

In Fowler's view, market forces will keep broadcasters from using the airwaves for partisan purposes. In his opinion, changing times have vitiated the argument that limited broadcast opportunities make government regulation necessary. He has noted that the total number of television stations in operation increased from 199 in 1953 to 1,169 in 1984 and that the number of radio stations tripled to more than 9,000 in the same period. Furthermore, he argues, the proliferation of modern communication technologies, including cable television, direct broadcast satellites, video discs and cassettes, and low-power television capabilities for small-scale transmission, has provided the public with many alternative means of getting information. "We ought to rely on the common man," Fowler believes, "and his ability to discern the truth from multiple sources, instead of having the government guide and spoon-feed him."

Fowler has had moderate success in removing government controls on broadcast content. In June 1984, the FCC dropped its requirement that commercial television stations devote 5 percent of their broadcast time to news or public affairs and another 5 percent to locally oriented programs. Coincidentally, the commission removed the rule that had limited television commercials to a maximum of sixteen minutes per hour and the requirement that broadcasters maintain detailed logs of what they put on the air. In addition, Fowler has eased the rule that cable operators must carry all the broadcast signals in their area. Thus far, however, he has not been able to convince Congress to scrap the equal-time and fairness doctrines, although he believes that the Supreme Court may now be ready, in at least some circumstances, to reverse its earlier position.

Fowler's efforts to deregulate the broadcast media and to move away from the concept that the airwaves are part of the public trust have also included a campaign to invest the owners of broadcast stations with greater property rights. He argues that the capital and time invested by the license holders amount to "sweat equity" that should not be subject to confiscation by governmental fiat. In his opinion, a broadcaster should be able to say, "I own this business, period, and the only way I will lose this business is if I fail in the marketplace, or I sell this business, period." Fowler claims to have reduced the "terror factor" in broadcasting by stopping unannounced inspections by the FCC, and he

has simplified the process for requesting renewal of licenses to a *pro forma* "postcard" application. But some critics have charged that his elimination of the requirement that broadcasters maintain logs has made it difficult for critics of a station to gather evidence necessary to challenge its performance.

Under Fowler's chairmanship the FCC has begun to look more favorably on mergers in the communications industry. In July 1984 he led the commission's majority in a vote replacing the thirty-one-year-old "7-7-7" rule that had limited a single broadcaster to ownership of not more than seven AM radio stations, seven FM radio stations, and seven television stations. The new regulation permitted the holding of as many as twelve AM and twelve FM stations by one owner. It would have extended that limit to television stations as well, but Congress forced a modification blocking any single television licensee from reaching more than 25 percent of the American public. The chairman was also ready to relax traditional rules against cross-ownership arrangement in which one party controls both print and broadcast media in the same city. Fowler's campaign to ease ownership limits contributed to Ted Turner's unsuccessful bid to take over CBS and to Capital Cities Communications' "friendly" merger with ABC.

Fowler has denied charges that the new FCC policies threaten to destroy diversity in American broadcasting and insists that the expansion of the media in recent decades militates against the formation of communications monopolies. He has pointed out that the FCC could still intervene in an "egregious case" involving a concentration of media control in a market. Fowler has claimed that his policies might lead to better service and could result in the creation of new networks capable of competing effectively against ABC, CBS, and NBC. "Bigness is not necessarily badness," he asserts. "Sometimes it is goodness."

Fowler suffered a setback when he tried unsuccessfully in 1983 to repeal the "financial interest and syndication" rule that since 1970 had prevented networks from acquiring financial interests in the shows they obtained from independent producers and syndicating their own prime-time products. Sharp opposition in Congress, which agreed with the contentions of Hollywood producers that the FCC's proposal would increase the networks' monopoly, forced Fowler to back down on that issue. Intervention from the White House, which called Fowler in for a conference after his initial announcement, may also have played a role in the reversal. Critics of the administration later suggested that President Reagan's personal intrusion—in behalf of the film community to which he had ties—into the activities of an independent agency amounted to a conflict of interest. Both Reagan and Fowler denied, however, that any impropriety was involved, and the FCC chairman explained his reversal in terms of his agency's responsibility to the will of Congress.

Critics of the direction that the FCC has taken under Fowler have alleged that the chairman's pol-

icies are closing broadcasting opportunities to members of minority groups. The commission's permissive attitude toward mergers, they contend, has raised the market values of stations and thus has made it more difficult for those with less capital to become owners. Furthermore, its relaxation of broadcast rules has virtually eliminated situations in which owners sold stations to minority buyers in "distress sales" prior to hearings on alleged violations to forestall the loss of their broadcasting licenses. Responding to charges that he had resisted practices established under his predecessors to increase the number of minority and women broadcasters, especially in FM radio, Fowler has said: "I'm against discrimination. But I'm equally opposed to affirmative action, which discriminates against innocent white people."

Observers displeased with Fowler describe him as a tool of the broadcast industry, to which his law career was tied in the past. That analysis, however, seems to overlook the chairman's readiness to criticize broadcasters and to work occasionally against some of their interests. In a widely reported speech that he delivered in Las Vegas, Nevada before the annual convention of the National Association of Broadcasters in May 1984, Fowler attacked television news programs "that look less like Huntley and Brinkley and more like Barnum and Bailey." Chiding those who seem "obsessed with getting it first," he advised broadcast journalists to pay more attention to detail. "To me," he declared, "it all comes down to three words: 'Get it right.'" Fowler also criticized the broadcasters for their neglect of children's programming.

On several issues broadcasters have found themselves at odds with Fowler's actions. The chairman has approved the use of direct broadcast satellites that can provide viewing alternatives other than those offered by the networks. He has supported measures enabling dissident stockholders to challenge the management of communications corporations without first having to undergo a lengthy license application procedure. Furthermore, he has occasionally suggested that in return for the government's recognition of their property rights broadcasters should pay a license fee based on their sales or profits. The money collected would be earmarked for the support of public television. The chairman's proposal seems to signal a change in his attitude toward the public network. He has come to appreciate its role in children's programming and to recognize that public television is among the "merit goods" that society needs and that the marketplace seems unable to provide.

The basic thrust of Fowler's approach, which combines support for competition and for innovative technologies with a willingness to allow existing companies the flexibility needed to respond to challenges, can be seen in his handling of the American Telephone and Telegraph Company. Under his direction, the FCC ruled in 1985 that local telephone companies may not automatically assign customers who fail to make a specific choice of a long-distance carrier to A.T.&T. They must in-

stead distribute them among the competing companies in the proportions established by customers who had made an explicit choice. Furthermore, the FCC has been vigorously promoting lower long-distance rates and has authorized the private ownership of coin-operated phones. On the other hand, the commission has dropped the requirement that A.T.&T. keep its marketing of long-distance services separate from the marketing of telephone and computer equipment. The FCC has also given strong support to A.T.&T.'s plans to reduce the subsidizing of local calls through the levying of extra charges on residential and commercial phone users wanting access to long-distance lines.

In August 1986, the FCC announced that it had lowered the profit margin for A.T.&T. and local telephone companies for a two-year period effective January 1987. According to Fowler, the reduction, which he attributed to a healthier economy, including lower inflation, would mean an estimated \$600 million in annual savings for consumers. The ruling was criticized by A.T.&T. officials, who maintained that the FCC had underestimated the increased risk that the company faced in the competitive business of long-distance communications.

Mark S. Fowler and his wife, the former Adelia Jane Yusko, have a son, Mark, and a daughter, Jane Claire. Recognized even by his critics as a genial

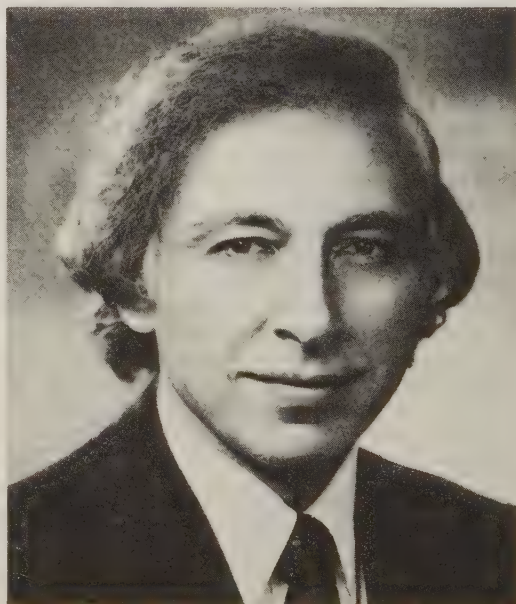
and gracious man, Fowler is said to be pragmatic and open to argument. The chairman gives credit to President Ronald Reagan for creating an atmosphere favorable to deregulation, but he also sees the process as the product of a bipartisan consensus. Because of his busy schedule, Fowler finds time to watch television for only about one hour a week. He declines to list the programs he dislikes, but he admits enjoying several news programs, including *This Week With David Brinkley*, *60 Minutes*, and the *MacNeil/Lehrer Report*. He also likes to watch the program *Fame* with his daughter, "because the lesson it teaches is to become the best you can be." Fowler's office is adorned with a print of the Norman Rockwell painting *Freedom of Speech*. On a bookshelf near his desk reposes a worker's cap with the red star of the People's Republic of China that must be worn for a day by any member of his staff who comes up with "collectivist" ideas. Among the honors he has received is the Thomas Jefferson award of the University of Texas, presented to him in 1982.

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Gallo, Robert C(harles)

Mar. 23, 1937– Research scientist; virologist.
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A monumental step toward finding a cure for the epidemic disease acquired immune deficiency syndrome (AIDS) was taken in May 1984, when a research team led by Dr. Robert C. Gallo identified the Human T-cell Leukemia Virus (HTLV)-III as its cause. According to journalist Susan Schiefelbein, writing in *Science Digest* (July 1984), Gallo's life has been "dominated" by the HTLV virus, one of whose variants he identified in 1978 as a cause of leukemia. For that achievement, which marked the first time that a cancer-causing virus had been found in humans, Gallo was honored with the Albert Lasker Award, which is often a harbinger of the Nobel Prize. The 1984 press conference announcing the discovery of Gallo's HTLV-III virus came a year after the publication of a report by a team of scientists at the Pasteur Institute in Paris that somewhat inconclusively identified a differently named virus as the cause of AIDS. Gallo's team and the French researchers, led by Dr. Luc Montagnier, became embroiled in one of the most vituperative scientific disputes in decades, but as the Albert and Mary Lasker Foundation noted in its announcement that Gallo would share a 1986



Lasker Award with Montagnier, both men and both teams had made "unique contributions to the understanding of AIDS."

Robert Charles Gallo was born in Waterbury, Connecticut on March 23, 1937, the son of Louise Mary (Ciancuilli) Gallo and Francis Anton Gallo,

the proprietor of a welding company. When Gallo was thirteen years old, his younger sister contracted leukemia. Her illness set Gallo on the path to a career in medical research and turned him away from patient care, which he still views as emotionally draining. Although treatment by an early method of chemotherapy brought about a remission, she ultimately relapsed and died. The entire experience focused his interest "on what being in medicine really means. . . . Hanging up a bag of blood over a patient is not enough." Another influence upon him was the pathologist who diagnosed his sister's fatal condition and became his mentor, riveting him with medical detective stories.

After attending Providence College, in Rhode Island, which granted him his B.A. degree in 1959, Gallo entered Jefferson Medical College, in Philadelphia. During 1962-63 he worked as a clinical clerk at Yale University Medical School. Gallo obtained his degree from Jefferson Medical College in 1963, and from 1963-65 he held an internship and residency at the University of Chicago.

While still a medical student, Gallo conducted experiments involving the growth of red blood cells. The publication of that research brought him to the attention of officials at the National Cancer Institute in Bethesda, Maryland, and he was hired as a clinical associate in 1965. In 1968 he was promoted to the post of senior investigator in the laboratory of human tumor cell biology. At the National Cancer Institute, Gallo's attention was soon drawn to the growth properties of leukocytes, or white blood cells, partly because rapid advances in cell biology had made this an exciting, new field in which a young researcher might expect to obtain funding. "And deep in the back of my cortex," Gallo told Susan Schiefelbein, "was the memory of my sister's leukemia" (a disease of the white blood cells).

Gallo was also becoming intrigued by the increasingly plausible theory that certain human cancers were triggered by viruses. That theory had been a source of debate among scientists for many years, in part because research dating back to 1908 had indicated a viral cause for some cancers in animals, but the linking of viruses to human cancers had proved to be impossible, despite tempting circumstantial evidence. Beginning in the 1960s, however, certain advances in biochemistry made possible more accurate analysis of the structure and function of a wide variety of viruses, which consist of infinitesimal bits of genetic material (DNA or RNA) wrapped within a distinctive protein sheath. The parasitic ability of a virus to penetrate a cell and use reproductive machinery to its own advantage, at the cell's expense, is the means by which it gradually commandeers the body of its host.

As early as 1970, Gallo had suggestively demonstrated traces of viral activity in leukocytes drawn from a patient suffering from a form of leukemia. When he and his colleagues discovered a medium in which those afflicted leukocytes could grow, they were able to catch glimpses of the virus

through electron microscopes. Further work implicated the so-called Type C RNA virus, variants of which had been associated with tumor development in animals. Together with Robert E. Gal- lagher, Gallo announced that he had isolated a human leukemia virus in January 1975, but their research could not be replicated, and, like many previous announcements linking a virus to cancer, the announcement proved to be premature. In retrospect, Gallo appears to have identified a virus associated with leukemia in monkeys.

Following that "cautionary" experience, Gallo and his colleagues set out to develop a "growth factor" that would sustain malignant human T-cells—normally the directors of the body's immune system—as natural greenhouses in which cancer-causing viruses, should they exist, might thrive long enough to be studied and understood. "When I went to Gallo's lab in the summer of 1978," a colleague, Bernard Poiesz, recalled in an article published in *Science* (October 30, 1981), "T-cell growth factor was everyone's main thought." In careful experiments, once the growth factor had been developed, Gallo isolated an unknown virus from the fresh blood of a leukemic patient as well as from T-cell lines cultivated in the laboratory.

In announcing those new findings, which echoed the 1975 claim of a virus linked to cancer in humans, Gallo adopted a very cautious stance. "I know a lot of people will be skeptical," he wrote in the report published in *Science* (October 30, 1981), "but . . . we have been extremely careful about this whole thing, and it now looks pretty good." Naming the virus human T-cell leukemia virus, or, as its two variants are usually identified, HTLV-I and HTLV-II, he now turned his attention to determining its exact character—whether it was actually a side effect or cause of cancer, and whether it could be transmitted, and if so, how and by whom. After compiling an international dossier of leukemia cases and obtaining malignant samples from laboratories around the world, he found that HTLV-related leukemia was rare in the United States but more common in Africa, the Caribbean, and Japan. Moreover, he discovered that it could be passed on by intimate contact, such as breast-feeding or sexual intercourse, or through blood transfusions. When his work was independently confirmed in other labs, the HTLV virus was established as a carcinogen and as a "retrovirus" whose genetic material is composed of RNA (ribonucleic acid,) which in normal cells acts as a kind of migratory transcript that carries instructions for making proteins from the DNA (deoxyribonucleic acid) in the nucleus to the rest of the cell. The retrovirus inverts that process when its strand of RNA is copied by the enzyme, reverse transcriptase, into the strands of the DNA of the invaded cell. The cell thus becomes a factory for new viral genetic material and particles, which, built as part and parcel of the cell, go unrecognized by the body's immune system.

The importance of Gallo's work with the HTLV virus became clear in 1981, when physicians first

recognized that an alarming number of patients were suffering from an inexplicable and fatal breakdown of the body's defense system. Acquired immune deficiency syndrome, or AIDS, as the new disease was called, primarily affected homosexual men, intravenous drug users, and several other risk groups. It caused a breakdown of the body's defenses against even the weakest bacteria and opened the way for a rare cancer known as Kaposi's sarcoma as well as *p. carinii* pneumonia and a variety of opportunistic infections.

Theories of the cause of AIDS abounded, but a consensus of epidemiologists and medical researchers concluded that the most probable agent was an as yet unidentified virus. Gallo quickly noted certain correspondences between the geographic incidence of AIDS in Africa and the Caribbean and the geographic distribution of HTLV. He was also struck by the similar transmission of AIDS through intimate contact and blood transfusions and the fact that the same T-cells characteristically attacked by HTLV were severely depleted in AIDS victims. In early 1982 he suggested that AIDS might be caused by an HTLV-related virus and discussed the possibility extensively with Max Essex of the Harvard School of Public Health. Their hunch received a surge of support from the National Cancer Institute when, late in the year, an ad hoc task force was assembled to combat AIDS, with Gallo as its scientific director.

Although Gallo's view that AIDS was caused by a virus related to HTLV-I was not shared by all of his colleagues at the National Cancer Institute, his laboratory soon received complete priority over samples of blood and tissue from patients admitted to the clinical center suffering from AIDS and from a related but less severe condition, AIDS-related complex (ARC).

By late 1982 Gallo was getting tantalizing glimpses of retroviruses by mixing fresh lymphocytes with the cells from AIDS patients, but after a short time the viral activity inexplicably ceased. Results garnered over the next several months suggested, however, a virus related to HTLV-I, when antibodies to that virus were detected in a quarter of the patients tested, and "fingerprint" traces of reverse transcriptase were found. Gallo also discovered HTLV genes budding in the T-cell DNA of AIDS patients. Preliminary results of Gallo's work appeared in the article "Isolation of Human T-cell Leukemia Virus in Acquired Immune Deficiency Syndrome (AIDS)", which was published in *Science* (May 20, 1983).

But Gallo and other researchers felt a great pressure to push beyond those promising findings, for by July 1983, 1,641 persons had contracted AIDS, and 644 had died. Each month an average of 165 new cases was reported, and ignorance and fear of the disease was such that AIDS victims and members of high-risk groups were, according to one *Time* magazine article (July 4, 1983), "being shunned by their communities, their fellow workers and sometimes their friends and families." Dentists in San Francisco began wearing rubber

gloves while treating high-risk patients and some undertakers refused the bodies of AIDS victims. The fear, of course, extended to the medical community, but, in addition to Gallo's team, an international "elite cadre" of specialists was undauntedly combing through modern medical knowledge and techniques to find a cure.

During the summer and fall of 1983 Gallo and his colleagues were thwarted when they could not induce the AIDS virus to grow in culture, using the same growth-inducing substance (interlukin-2) that they had employed with HTLV-I. "As I look back now," Gallo told Colin Norman for an article that appeared in *Science* (November 1, 1985), "I could bang my head against the wall that we were so stubborn in trying to grow those cells long-term in IL-2."

After experiencing several months of frustration, Gallo began to suspect that the AIDS virus "wiped out its own tracks" by killing the cells that it infected, and began experimenting with a variety of cells that might survive its attack long enough for him to observe its functioning. Finally, one of his colleagues, the cell biologist Mikulas Popovic, found a way to grow the AIDS virus almost like a farm product in a line of apparently indestructible T-cells. That important discovery allowed the virus to be produced in quantity and, as a result, to be adequately described. Although the AIDS virus proved to be different from either HTLV-I or HTLV-II, the relationship it bore to those viruses seemed substantial enough to Gallo that he felt justified in naming it HTLV-III, with the acronym now standing for "Human T-cell Lymphotropic Virus, Type Three." A series of four scientific papers by Gallo and his colleagues, detailing the experiments leading to the discovery of the AIDS virus, were published in *Science* in its issue of May 4, 1984.

Their isolation of the AIDS virus and the production of large amounts of it resulted in the development by May 1984 of a test to screen blood for antibodies to the virus. Antibodies would indicate the presence of the virus itself. The test was particularly important since with an estimated three million Americans getting close to twenty-three million transfusions each year, contaminated blood threatened to spread the disease to ever-larger populations. A patent for the test was awarded to the United States government in May 1985 by the United States Patent Office.

At that point, Gallo became embroiled in a bitter priority dispute with researchers at the Pasteur Institute in Paris. The French group, headed by Dr. Luc Montagnier, had published a paper in *Science* in May 1983 identifying a new virus, lymphadenopathy-associated virus (LAV) which, as later became clear, was virtually identical with Gallo's HTLV-III. The appropriate name of the AIDS virus remains an unresolved issue: the virus is sometimes referred to as HTLV-III/LAV, and another name proposed by an international taxonomic commission, human immunodeficiency virus (HIV), has not yet been accepted by the scientific

community. The French researchers subsequently asked for a patent on the blood test that they developed for AIDS, filing with the United States Patent Office in December 1983, seven months before the American application made on the basis of work at the National Cancer Institute under Gallo.

Magnifying the disagreement, which became one of the bitterest in scientific memory, were differences of both fact and perception involving the actual discovery of the virus and the collaborative relationship between the two laboratories. Although in Gallo's opinion "they didn't receive a patent because they didn't have a working blood test," the French researchers contended that their contribution toward discovering and detecting the AIDS virus, including a photograph of the LAV virus that was mistakenly published in one of Gallo's papers on HTLV-III, had not received adequate recognition.

Many observers felt that the argument was an unseemly sideshow, but Lawrence K. Altman, writing in the *New York Times* (July 1, 1986), believed that it involved "the very fabric of what makes scientists tick, their altruism as well as their egos, their fierce desire for independence, their yearning to gain respect from peers, and the competition for Nobel Prizes and other public recognition for themselves and their institutes." In December 1984 the Pasteur Institute filed suit against the National Institutes of Health and the government of the United States for a share of the credit in discovering the virus and for a portion of the royalties from patents on the blood tests for AIDS. Although Gallo's supporters felt that he had been the first to link the virus to AIDS conclusively, and had had every right to develop a blood test, an early ruling by the United States Patent Office favored the French application, and subsequently, when negotiations failed to resolve the problem, it appeared that the solution, as elusive as HTLV/LAV itself had been, would ultimately have to be found in court. In the interim, both Gallo and his French counterpart, Montagnier, maintain that the two labs are continuing to cooperate in the interest of ending the AIDS epidemic, one of the worst plagues of the twentieth century.

In the two years that have passed since the AIDS virus was identified, Gallo and his colleagues have continued their efforts at further understanding its biochemistry, with the twin goals of developing a means of treating victims of the disease and of creating a vaccine that could halt its transmission. However, a full-scale cure for AIDS will probably be especially difficult to achieve because of the fact that the virus is slow-acting, given to unpredictable genetic variations, and, absorbed into the machinery of the cell, seems to neutralize the few defenses it does provoke. (Antibodies to it do appear in the bloodstream but fail to protect against it.) Gallo has sometimes expressed his frustration, as he did to an interviewer for *People* (September 24, 1984). "We've done more in six weeks than many labs do in six years," Gallo said. "But in terms of doing something for the people who have the

disease, I wish we were going faster." Recent efforts by the various research teams have centered on discovering how the virus kills T cells after attaching itself to the "T4 receptor" on the surface of such cells. Different theories have been advanced by Gallo, Montagnier, and Dr. Robert Hastline of the Harvard Medical School. A debate, "short on fact, long on opinion," according to *The Economist* (July 5, 1986), continued. Meanwhile the AIDS virus, with even its protein sheath having been shown to be potentially lethal to cells, remained in many ways an enigma and increasingly frightened the public. In October 1986, in patients with cancers of the immune system, Gallo's research group discovered a new herpes-like virus, HBLV (human B-lymphotropic virus), which apparently infects human B-lymphocytes exclusively. Other herpes viruses are more indiscriminate in the types of cells they attack. "The exciting part for a virologist or a biologist is that it is a new virus and that it is doing things differently than viruses that have been studied before," Gallo was quoted as saying in a *New York Times* article (October 24, 1986). The discovery potentially opened up a new field of virology.

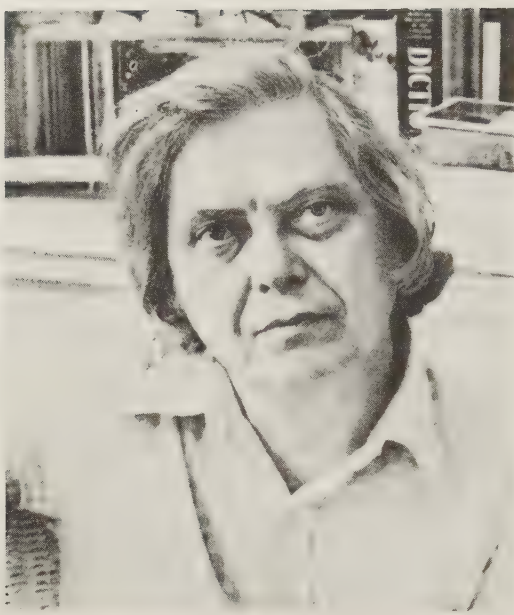
Robert Gallo is a lanky, hyperactive man with rapid-fire speech and a flamboyant air. He married Mary Jane Hayes on July 1, 1961, and they have two children, Robert Charles and Marcus. In addition to a remarkable two Lasker awards, Gallo has received a number of honors, including the Bryan Priestman Award in 1972, the Dameshek Award for Research in Hematology in 1974, and the General Motors Award in 1984. Since 1972 he has served as chief of the laboratory of tumor cell biology at the National Cancer Institute. Gallo enjoys sports such as water polo, volleyball, and tennis.

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Gass, William H(oward)

July 30, 1924- Writer; philosopher; university professor. Address: b. Dept. of Philosophy, Washington University, St. Louis, Mo. 63130; h. 6304 Westminster Pl., St. Louis, Mo. 63130

A stylist and at times a rebel against the confines of genre, William H. Gass writes prose that often sounds like poetry, vigorous language that is also rhythmic, sensuous, and metaphoric. In the tradition of the Symbolists, he pursues technique for its own sake, and the concern of much of his fiction—*Omensetter's Luck* (1966), *In the Heart of the Heart of the Country* (1968), and *Willie Masters' Lonesome Wife* (1971)—is the fictionalizing



William H. Gass

process itself. To some extent those books demonstrate the aesthetic theories that he develops in his critical and philosophical essays, his most recent collection of which is *Habitations of the Word* (1985). Aesthetics is, moreover, a principal subject of his lectures at Washington University, where he has been teaching philosophy since 1969.

William Howard Gass has never had roots as a writer, he maintains, but in his origins otherwise and by lifelong residence he is a Midwesterner. He was born in Fargo, North Dakota on July 30, 1924 to William Bernard and Claire (Sorensen) Gass. Within six months after his birth, the family moved to the industrial city of Warren, Ohio, where his father taught engineering drawing in the local high school. The tensions and insecurities of Gass's early years in Warren during the Depression were relieved by summer vacations in Larimore and Devil's Lake in North Dakota among relatives and his parents' friends. But, as he recalled in his autobiographical sketch for *World Authors 1950-1970* (1975), "These were the dust bowl years, too; grasshoppers ate even the daylight."

Unaccountably, Gass resolved at the age of about eight to become a writer. That ambition joined a venturesome zest for reading during his high school and college years. "I read Swinburne and *The Adventures of the Shadow*. I read Havelock Ellis and Tom Swift and *The Idylls of the King*. I read whatever came to hand, and what came to hand were a lot of naughty French novels, some by Émile Zola, detective stories, medical adventures, books about bees, biographies of Napoleon, and *Thus Spake Zarathustra*, like a bolt of lightning. I read them all, whatever they were, with an ease that defies the goat's digestion," he related nostalgically in an address at Washington University in 1982, which was later published as an essay, "On Reading to Oneself."

Elsewhere, in an interview with Tom LeClair for *Anything Can Happen* (1983), Gass explained that his tastes at heart were those of a romantic, but in college, abruptly and deliberately, he became a formalist: "It wasn't Shelley any longer, it was Pope. It wasn't even Melville, it was James." The change involved even something so fundamental as his handwriting. His decision to hide himself "behind a wall of arbitrary formality," he told LeClair, was his way of surviving a personal crisis: "I was simply unable to handle my parents' illnesses. My mother was an alcoholic and my father was crippled by arthritis and his own character."

In 1942 Gass enrolled in Kenyon College in Gambier, Ohio. After a year there and a brief period of study at Ohio Wesleyan University in Delaware, Ohio in 1943, he was called to World War II service in the Navy, which stationed him at the end of the war in China and Japan. He resumed study in 1946 at Kenyon, where he majored in philosophy. Because he realized that he could not earn a living by writing in the way he intended, he planned to support himself eventually as a teacher. Courses in English literature were not part of his curriculum at Kenyon, but he audited several classes of the poet John Crowe Ransom, whom he had admired since his high school days. Gass tried unsuccessfully to have some of his early work published in the influential *Kenyon Review*, which Ransom founded and edited and which he made a champion of the New Criticism, an aesthetics that stressed explication of a poem through detailed textual scrutiny, rather than reference to the life and times of the author.

Continuing his study of philosophy at Cornell University after he had obtained his B.A. degree from Kenyon in 1947, Gass found little opportunity to pursue his interest in aesthetic theory because of faculty specialization at that particular time. He turned to the philosophy of language, to an analysis of its nature, and to the theory of meaning. His dissertation, "A Philosophical Investigation of Metaphor," resulted from his work with Max Black on the theory of metaphor. Many years later he said in the interview with LeClair that "the phenomenon of language called metaphor" had preoccupied him since graduate school: "I love metaphor the way some people love junk food. I think metaphorically, feel metaphorically, see metaphorically." In "A Letter to the Editor," published in *Afterwords: Novelists on Their Novels* (1969), he defined a metaphor as "a verbal context in which one system of meanings is interpreted, reorganized, and perceived through another system."

At Cornell, also, Gass attended a seminar conducted by the Austrian philosopher Ludwig Wittgenstein, who was exploring the language-mind-reality relationship. To Gass the encounter with Wittgenstein seemed "the most important intellectual experience" of his life, as he wrote in one of his essays. Wittgenstein's idea of philosophy as an activity for its own sake, apart from content, stimulated Gass's interest in the writing of fiction as a process, one very likely analogous to the act itself

of painting celebrated in abstract expressionism. The inspiration of Wittgenstein, furthermore, may have helped shape Gass's concept of fiction as a creation made up of words, a construction in which a writer uses metaphorical language in much the same way that a sculptor uses stone or a musician uses notes. As Chester E. Eisinger put it in *Contemporary Novelists* (1982), Gass's ideal writer "works toward the purity of prose fiction and the autonomy of art. He works against the concept of mimesis, that is the imitation of 'reality.'"

It was in graduate school also that Gass became familiar with the writings of Gertrude Stein, an abiding delight to whom he continues to pay tribute in reviews and essays. Under her spell he spent some years in the late 1940's and early 1950's just writing sentences. He experimented with sentences as a basic form, out of any context, and then extended his exercises to the joining of sentences. His objective, as he explained in his *World Authors* sketch, was "a perfection of form and intensity of effect" that he would try to transfer to his "fictions."

Gass did not, however, begin writing seriously until shortly before completing requirements for his Ph.D. degree, which was awarded in 1954. By that time he was teaching at the College of Wooster in Ohio, having joined the faculty there in 1950 as instructor of philosophy. In 1955 he moved on to Purdue University in Lafayette, Indiana, and by gradual advancement became a full professor of philosophy in 1966. Three years later he left Purdue for Washington University in St. Louis, where since 1979 he has had the title of David May Distinguished University Professor in the Humanities. Gass's academic career also includes his post as visiting lecturer in English and philosophy at the University of Illinois in Urbana in 1958-59.

While teaching at Wooster, Gass wrote several short stories and began work on a novel, *Omensetter's Luck*, sections of which appeared, along with some of the stories, in the winter 1958 issue of *Accent*. But only after more than a dozen years following its inception, and about as many rejections, did he succeed in having his novel published, by the New American Library in 1966. During that period he changed so much "as a person and as a writer," he has said, that the book suffers somewhat from having been written by a series of persons rather than one. The theft of his only complete manuscript required total rewriting. His substantial changes eventually included the emergence of the Reverend Jethro Furber as the hero, the most important of the three figures who shape the story of *Omensetter's Luck* through their reactions to the title character.

Omensetter is a husband and father wholly at peace with himself and the world when he arrives in the 1890's in the Ohio river town of Gilean, a time and place not intended to duplicate actuality. The embodiment of the mythical natural man of American culture, Omensetter serves as one opponent of "the nature-culture cliché," to use Gass's term, of American literature, a theme that he want-

ed to "take on" in his novel. The other opponent is Furber, a man of rhetoric, religion, and lust to whom the longest and most experimental of the three parts of the novel is devoted. With Omensetter representing Adam still in Eden (or animal or body) and Furber representing Satan (or man or mind), their meeting comes to involve fundamental questions of human nature, perception, language, faith, and love. Moreover, since Omensetter is conceived as affecting the other characters of the novel aesthetically as well as morally, Gass illuminates their roles through a variety of modes—narrative, lyric, dramatic, rhetorical—in a tour-de-force manifestation of the process of fiction.

Despite the intellectual exertion demanded of its readers, *Omensetter's Luck* drew almost unanimously favorable critical response, though no one thought it perfect. In his book *The Confusion of Realms* (1969) Richard Gilman proclaimed it "the most important work of fiction by an American in this literary generation, . . . marvelously original, a whole Olympic broad jump beyond what almost any other American has been writing, the first full replenishment of language we have had for a very long time, the first convincing fusion of speculative thought and hard, accurate sensuality that we have had, it is tempting to say, since Melville." Also gratifying to Gass must have been Earl Shorris' comments in *Harper's* (May 1972): "Gass weaves a world of words, each sentence having the history of the sentences before. There is a context, we read in a fever, for the fever of Rev. Furber is contagious; it is not in another town, another time, the fever is in the words on the page."

One of Gass's earliest stories, "The Pedersen Kid," is the first and longest of the fiction pieces—two novellas and three short stories—that make up *In the Heart of the Heart of the Country* (Harper, 1968). Written in 1951, "The Pedersen Kid" reflects Gass's Stein-induced preoccupation at that time with the framing of sentences, or small formal units, and their connections. The style befits the tale told by the adolescent Jorge of a baffling rite-of-passage ordeal in a blizzard. The title story, "In the Heart of the Heart of the Country," opens with an appropriation from William Butler Yeats's poem "Sailing to Byzantium": "So I have sailed the seas and come . . . to B . . ." If "to B . . .," which refers to a town in Indiana, is read "to be," the town becomes identified with the narrator, a poet "in retirement from love." He puts into words what he sees around him—the town, the weather, the people, his house, his cat Mr. Tick—and reflects on the loss of love and lies of poetry. His musings include memories of childhood in a Dakota town and other suggestive links with the author, but in talking about his story Gass has minimized its autobiographical aspect. He has also balked at a reading that mistakes "B . . ." for an *Our Town*, a representation of life in the Midwest. Rather, he explained in his interview with LeClair, "it's about a mind with severe limitations, about a psyche whose feelings are full of self-pity, about an eye that's been driven back in."

In his study of Gass for *American Novelists Since World War II* (1978), Larry McCaffery described "In the Heart" as "justifiably Gass's most famous work to date, a nearly perfect work of order and beauty whose highly original form exactly suits its metafictional impulses." To satisfy its metafictional impulses a story or novel takes itself as its subject, is concerned with the process of its own creation. Even more than "In the Heart," Gass develops metafictional self-consciousness in *Willie Masters' Lonesome Wife* (Knopf, 1971), an "essay novella," as he calls it, that first appeared in 1968 in a special issue of *Tri-Quarterly*. The title character, Babs, once a stripper and a whore and now the wife of Willie Masters, supplies the narrative through a Molly Bloom-like interior monologue that takes place while she is engaged in sexual intercourse with a lukewarm lover. The unifying metaphor of the work, McCaffery pointed out in *Critique: Studies in Modern Fiction* (1976), is that "a parallel exists—or should exist—between a woman and her lover, between the work of art and the artist, and between a book and its reader." Among the many experimental features of the novella are Gass's manipulation of typography and directions to the reader through other unconventional visual devices, partly to underscore his formal innovations and sensuousness of language.

As far back as 1966 Gass opened a new metafictional vein, as it were, with his projected novel "The Tunnel," excerpts from which have been published from time to time in periodicals, including *Tri-Quarterly* (Winter 1971) and, more recently, *Esquire* (August 1984). His protagonist's name is Kohler, the German word for "miner." In a simplified statement of the very complex central metaphor of his novel, Gass once explained, "The book is a tunnel; the writing of the book is the digging of the tunnel." His delay in completing "The Tunnel" may be attributed in part to his writing habits. "I write very slowly, laboriously, without exhilaration, without pleasure, though with a great deal of tension and exasperation," he told Carole Spearin McCauley, who interviewed him for *The New Fiction* (1974). Each sentence, then paragraph, then page goes through many drafts.

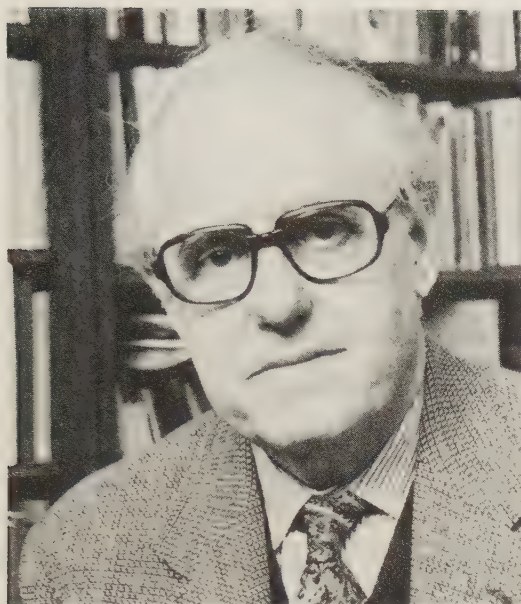
The interplay of language and the imagination in the making of literature that Gass deals with in his fiction has also been a basic theme of his non-fiction. His essays, some of them book reviews, in his first collection, *Fiction and the Figures of Life* (Knopf, 1970), were for the most part "works of beauty," in the opinion of Robert Kiely, who further commented in the *New York Times Book Review* (February 21, 1971), "The unlikely combination of criticism, philosophy and metaphorical inventiveness has resulted in a kind of poetry." Gass's argument in his book that "the esthetic aim of any fiction is the creation of a verbal world, or a significant part of such a world, alive through every order of its Being"—constructed, not described—recurs in *On Being Blue: A Philosophical Inquiry* (Godine, 1976). He begins that charming and gracefully written extended essay by rejoicing

in the many meanings, often randomly acquired, of the word "blue," alone and in combination with other words, and then lingers over an analysis of the blue, or sexual, content of literature. Erotic fiction, he maintains, succeeds not through explicit verbal depiction of the sex act, but through "the use of language like a lover . . . not the language of love, but the love of language, not matter, but meaning"—a caressing of words.

"Encyclopedic," which one reviewer used to describe Gass's range in *On Being Blue*, applies also to his essays in *The World Within the Word* (Knopf, 1979) and *Habitations of the Word* (Simon & Schuster, 1985), in which he continued to defend art as a self-governing realm subject only to its own terms, without regard to moral message. He is especially rewarding in his appreciative examination of sentences and paragraphs of writers he likes and in his illustrative citations for such essays as "And" and "Tropes of the Text." Paul Valéry, Colette, James Joyce, Malcolm Lowry, and William Faulkner are among his favorite writers. "But no one more engages his brilliance, and to greater effect, than [Gertrude] Stein," Ross Field noted in *Harper's* (October 1978). Also an admirer of Rainer Maria Rilke, whose poetry he reads regularly, he wrote the introduction to a 1985 edition of Rilke's novel, *The Notebooks of Malte Laurids Brigge*.

On June 17, 1952 William H. Gass married Mary Patricia O'Kelly; their children are Richard G., Robert W., and Susan H. By his second marriage, on September 13, 1969, to Mary Alice Henderson, he is the father of twin daughters, Elizabeth and Catherine. His awards include the Hovde Prize for Good Teaching (1967) and the National Institute for Arts and Letters prize for literature (1975). Formerly a judge for the PEN/Faulkner Award and the National Book Award in fiction, he wrote in a recent essay for the *New York Times Book Review* (May 5, 1985) that he would not want a book of his to win the Pulitzer Prize in fiction because that award "takes dead aim at mediocrity and almost never misses." His aspirations are more rarefied: he once told an interviewer that he hoped "The Tunnel" would be so good that no publisher would accept it. In a debate with the novelist John Gardner at the University of Cincinnati in 1978 on the values and purposes of fiction, he said that he wanted "to plant some object in the world" that would be "worthy of love": "My particular aim is that it be loved because it is so beautiful in itself, something that exists simply to be experienced."

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Gay, Peter (Jack)

June 20, 1923– Historian; author; educator.

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A Jew who fled Nazi Germany as an adolescent, Peter Gay belongs to the honored company of exiles and refugees who have enriched American cultural life. Gay, who is now the Sterling Professor of History at Yale University, has opened new vistas of historical scholarship with his books and essays on the history of social thought in the Enlightenment, the Victorian era, and the twentieth century. His two-volume landmark study, *The Enlightenment: An Interpretation* (1966, 1969), which received a National Book Award, and the first two volumes of his work-in-progress, *The Bourgeois Experience: Victoria to Freud* (1984, 1985), won accolades. A self-described exponent of "history informed by psychoanalysis" and an "orthodox Freudian," Gay undertook a rigorous course of psychoanalytic training to sharpen his interpretive skills. His writings on the methods of historical research are viewed as authoritative contributions to historiography.

Peter Jack Gay was born in Berlin, Germany on June 20, 1923, the only son of Morris Peter Fröhlich, a German-Jewish businessman, and Helga (Kohnke) Fröhlich. Morris Fröhlich, whom his son has described as a "moderate Social Democrat," fought for Germany in the First World War and was wounded in action and later decorated for his service. Like many other nonreligious German Jews, the Fröhlichs felt fully integrated into German society in the 1920s. During the subsequent years, they watched in growing disbelief as

Germany succumbed to fascism and anti-Semitism. In an autobiographical essay for the *American Scholar* (Winter 1976), Gay recounted how he and his father exulted in the unexpected American triumph at the 1936 Olympic Games in Berlin, cheering wildly in the stands for the victories of the black runner Jesse Owens and other members of the United States team and rejoicing in that implicit humiliation of the racist Hitler. "My love for America fed on my hatred for Germany," he recalled.

In 1938 Morris Fröhlich's business interests were expropriated by his gentile partner, and the family fled Germany in 1939, narrowly escaping the coming Holocaust. Managing passage on the "last ship to Cuba," they eventually made their way to the United States in 1941. The family moved to Denver, Colorado so that Peter's mother, who suffered from tuberculosis, could enter a sanatorium. The bitter experience of persecution and exile prompted Peter to reject everything German for a time. Following the example of a cousin who had immigrated before him, he Anglicized his surname to Gay, which is a literal translation of the German name Fröhlich. For years afterward he refused to read anything written in German.

In Denver, Peter Gay briefly attended East High School, but he left in the middle of his senior year to help support his family. He worked at unskilled jobs during the day and studied and read "voraciously" at night—among other works, the novels of Upton Sinclair, Sinclair Lewis, Virginia Woolf, and E.M. Forster and the reviews by Malcolm Cowley that were appearing in the *New Republic*. Although he has said that he felt "shabby," "awkward," and "far from certain in his English," he had already attracted attention as a promising student and remembers that his belief in his future "never wavered" during that trying hiatus in his formal education. His high-school English teacher, Helen Hunter, sought him out and tutored him so that he could obtain a high-school diploma.

In 1943 Peter Gay gained admission to the University of Denver, where as an undergraduate he maintained a full program of study while continuing to work at a variety of part-time odd jobs. He nevertheless managed to contribute a weekly political column to the student newspaper and in 1945 ran for the position of student president, losing by only a handful of votes. He received his B.A. degree, with membership in Phi Beta Kappa, in 1946, the same year in which he was naturalized as a United States citizen.

From Colorado, Peter Gay went on to graduate study at Columbia University in New York City. In 1947 he earned his master's degree and began teaching there the next year as an instructor in government. Columbia granted him the Ph.D. degree in political science in 1951, after he completed his dissertation on Eduard Bernstein (1850–1932), the leading German theorist of socialist revisionism. When that study was published as *The Dilemma of Democratic Socialism: Eduard Bernstein's*

Challenge to Marx by Columbia University Press the following year, it was hailed as perhaps the first comprehensive work in English on its subject. Combining historiography with political observation, Gay explored the "dilemma" of whether socialism could evolve through gradual parliamentary means or could be attained only through revolution and an abandonment of democratic principles. On the whole, critics judged the book to be a well-written, thought-provoking, and thoroughly documented presentation of much new and valuable material. In 1955-56 Gay was a Hodder Fellow at Princeton University.

It was during his undergraduate days that Peter Gay had first been attracted to the events, ideas, and personalities of the Enlightenment, the eighteenth-century European intellectual movement that, by approving the use of the powers of human reason and science for progress, profoundly shaped the modern worldview. But he believed, as he later remarked, that the subject "was very badly handled by most [historians]—even the so-called classics were just rubbish. . . ." His first book on the Enlightenment, *Voltaire's Politics: The Poet as Realist* (Princeton Univ. Press, 1959), re-examined in the framework of that era the thought and life of that contradictory intellectual giant, who was sometimes stereotyped as a shallow dogmatist dabbling in utopian abstractions. Demonstrating an impressive panoply of scholarship, Gay's work was welcomed as a "patient and penetrating appraisal" that was "a pleasure to read" because it was "so completely free of jargon and written in such taut and lively prose." Gay's English translation of Voltaire's *Dictionnaire philosophique* appeared, with his introduction, in 1952 as *Philosophical Dictionary* (Basic Books), and his translated edition of Voltaire's *Candide* was published by St. Martin's Press in 1963.

In 1962 Peter Gay became a professor of history at Columbia. He was already recognized as a leading historian of the Enlightenment when he published *The Party of Humanity: Essays in the French Enlightenment* (Knopf, 1964), a collection of nine essays, all previously printed in academic journals or anthologies, which dealt with Voltaire, Jean-Jacques Rousseau, erotic fiction of the period, and consideration of the movement as a whole, among other topics. *The Party of Humanity* displayed, according to one reviewer, "a sense of friendship and identity with his philosophes," the leading political and social writers of the Enlightenment. Applying exacting historical analysis and writing in coruscating prose, Gay fashioned a book that was, in the opinion of the Yale French scholar and critic Henri Peyre, "Voltairean": "rich in flashes of insight, in entertaining and bellicose barbs aimed at narrow-mindedness and credulity; uneven, disconnected, written with brilliance and handsomely produced." Few were surprised when *The Party of Humanity* won the Frederic G. Melcher Book Award in 1967.

The first volume of Gay's monumental two-volume study, *The Enlightenment: An*

Interpretation, was issued by Knopf in 1966. Entitled *The Rise of Modern Paganism*, it showed how the eighteenth-century philosophes forged their intellectual identity by rejecting the authority of Christianity and transforming classical paganism into a humanitarian and deist philosophy. In his preface, Gay noted that critics of the Enlightenment have blamed its alleged "superficial rationalism, foolish optimism, and irresponsible Utopianism" for "the evils of the modern age," while "liberal and radical admirers of the Enlightenment" have misrepresented it in an "amiable caricature." His stated purpose was to correct both the "malice of the Right" and the "naivete of the Left," and by doing so, as suggested by a critic writing for *Book Week* (November 6, 1966), to "shape contemporary thought" in such a way as to "hearten humanists and liberals distressed by the desertion of many of their members to the various cults of unreason." Historians reached for superlatives in reviewing Gay's work as, for example, "one of the most impressive feats of scholarship" of the 1960s, and the volume won the National Book Award in 1967.

In the second volume of that project, *The Science of Freedom* (Knopf, 1969), Gay examined the relationship between the environment of "economic and cultural changes that made the philosophy of the Enlightenment relevant and in fact inevitable" and the philosophes' own view of those changes in science, art, society, and politics. Gay's "comprehensive and magisterial study of the historical matrix from which emerged the belief in critical reason as the lever of human betterment," as J. W. Burrow termed it in his appraisal for *Saturday Review* (November 15, 1969), drew some minor rebukes for "contradictory, obscure, and misleading judgments," "occasional slips," and "over-optimism" but was widely recognized as a "basic and influential work." In *The Bridge of Criticism: Dialogues Among Lucian, Erasmus, and Voltaire on the Enlightenment* (Harper, 1970), Gay's set of imaginary conversations by those satirists on "history and hope, imagination and reason, constraint and freedom," Gay acknowledged that he was expressing his convictions "not as a historian but as a political man." *The Bridge of Criticism* defended the Enlightenment against misinterpretation and presented an apologia for modern liberalism.

During that period of prodigious output on the Enlightenment, Gay found time for other historical interests as well. At the University of California at Berkeley in 1966 he delivered the Jefferson Memorial Lectures, which were published as *A Loss of Mastery: Puritan Historians in Colonial America* (Univ. of California Press, 1966). Gay maintained that William Bradford, Cotton Mather, and Jonathan Edwards failed as historians because they approached their task from a mythical perspective rather than from the objective, critical perspective of modern historiography. Reviewers once again praised his scholarship and provocative conclusions, but some scored his failure to acknowledge

the influence and contributions of Puritanism to the American character or the place of Puritan historians in that influence.

From 1967 to 1969 Peter Gay was the William R. Shepherd Professor of History at Columbia University, and in 1967-68 he held a Guggenheim fellowship. Meanwhile, he had deepened his professional interest in modern German culture, his antipathy for which he seemed gradually to have overcome. One outgrowth was his *Weimar Culture: The Outsider as Insider* (Harper, 1968), an expansion of four lectures he delivered at Columbia. Surveying the yeasty avant-garde culture of the German Republic between 1918 and 1933, which in many respects epitomized "modernity in art, literature and thought," Gay examined the promises and failures of that creative ferment against the backdrop of political tragedy that would lead to the Nazi regime. In 1969 *Weimar Culture* was honored with the Ralph Waldo Emerson Award of Phi Beta Kappa.

In 1969 Peter Gay left Columbia for Yale University, where he had been appointed professor of comparative intellectual European history. The following year he became Yale's Durfee Professor of History, and he spent "a whole year of just reading" in 1970-71 as an Overseas Fellow at Churchill College of Cambridge University. By that time, as he recalled in an interview for *Publishers Weekly* (January 6, 1984), he was "pretty well finished with the eighteenth century." He then turned his attention to several wide-ranging projects. With John A. Garraty he edited *The Columbia History of the World* (Harper, 1972), which a reviewer for *Library Journal* called a "carefully planned and brilliantly executed collaborative effort." In addition, Gay was coauthor of the text *Modern Europe* (1973), with R.K. Webb, and he coedited, with Gerald J. Cavanaugh (volumes 1 and 4) and Victor G. Wexler (volumes 2 and 3), the anthology *Historians at Work* (Harper, 1972-75), a compilation of important historical writings from Herodotus to the present time.

Peter Gay's next book as sole author, *Style in History* (Basic Books, 1974), considered the relationship between "matter" and "manner" in historical writing, using the work of Edward Gibbon, Leopold von Ranke, Thomas B. Macaulay, and Jakob Burckhardt as his exemplars. Gay sees the historian's task as partly a science, partly an art. The science lies in discovering and objectively analyzing the facts; the art resides in the manner, or style, of presenting them. While Gay adamantly insists that historical objectivity is both possible and necessary, he also maintains that "private perspectives can be a pathway to historical knowledge," so that "subjectivity has a proper place in the profession of the historian." He further explored that theme in a complementary book, *Art and Act: On Causes in History—Manet, Gropius, Mondrian* (Harper, 1976), in which he proposed an objective framework for analyzing historical causation (in this instance, the primary causes of a work of art), which he saw emerging from three distinct spheres

of experience: the culture at large, with its political and social institutions; the world of work, or craft; and the personal, or private, sphere. Critics, among them Hilton Kramer of the *New York Times* (August 22, 1976), found the study to be a "brilliant and innovative interpretation" that was "remarkably free" of enshrined stereotypes, thus adding new perspectives to general historical studies and to research on creative output.

Ever since his days as a graduate student in the 1940s, Gay had been interested in the field of psychoanalysis. His *Art and Act* reflected the Freudian perspective he gained when he became, in the mid-1970s, a nonmedical research candidate at the Western New England Institute for Psychoanalysis. His empathy for Freud figured prominently in his essay collection *Freud, Jews and Other Germans: Masters and Victims in Modernist Culture* (Oxford Univ. Press, 1978), which he described in his preface as a "deeply personal book . . . part of reckoning with my origins and my changing life's experience." Gay found that German Jews played a more conserving than rebellious role during the modernist cultural ferment of the late-nineteenth and early-twentieth centuries. He also suggested that modernism in the arts was not as irrational or antibourgeois an influence as usually supposed, a conclusion that several otherwise admiring reviewers questioned.

Peter Gay had just completed his seven years of training in psychoanalytic research when, in 1984, Oxford University Press published the first book of his projected multivolume history, *The Bourgeois Experience: Victoria to Freud*. In *Education of the Senses*, as that first installment, which concerns sexuality, is entitled, he seeks to "recover, reconstruct, and recount" the Victorian era, which he believes has been defined too narrowly as a time of repression and hypocrisy. Drawing from a wealth of previously untapped primary source material, Gay insists upon a greater complexity of historical and psychological interpretation, maintaining that members of the bourgeoisie were fully capable of healthy sexual expression. Most reviewers hailed the first volume of the series as a "new landmark in historical studies" that was "subtle, elegant, profound, and prodigiously researched," while a few readers took exception to what they considered to be overgeneralizations or doctrinaire applications of Freudianism in the work.

In *Freud for Historians* (Oxford Univ. Press, 1985) Gay tried to dispel the mutual ignorance and suspicion that have prevailed between historians and psychoanalysts. Well aware of the pitfalls in the discipline of "psychohistory," he nevertheless argues passionately that history and psychoanalysis should collaborate in the "search for the truth about the past."

In the second volume of *The Bourgeois Experience*, entitled *The Tender Passion* (1986), Gay examined Victorian concepts of love, as an ideal of bourgeois life and as day-to-day reality. While some critics felt that the nature of the subject made the book appear more as a compendium of

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Victorian literary excerpts than as social history, Paul Robinson noted in the *New York Times Book Review* (March 16, 1986) that "the range and variety of [his] sources, the intrepid imagination with which he employs them, and above all the sheer dimensions of his undertaking lend the work unmistakable authority."

Gay has produced a translation, with introduction, of Ernst Cassirer's study *The Question of Jean-Jacques Rousseau* (Columbia Univ. Press, 1954), and he edited the essay collections *John Locke on Education* (Columbia Univ. Press, 1964) and *Deism: An Anthology* (Van Nostrand, 1968), as well as several other anthologies. He is a frequent contributor to prestigious national magazines. Gay was a Guggenheim fellow for a second time in 1976-77 and a Visiting Fellow at the Institute for Advanced Study in Berlin in 1984. His 1954-69 correspondence, manuscripts, and other materials on the Enlightenment are deposited in the Special Collections of Columbia University's Butler Library. In 1984 Yale named Gay its Sterling Professor of History.

Wendy Smith, who interviewed Peter Gay for *Publishers Weekly*, described him as a "witty and unpretentious," "stocky, fair-skinned man" whose white hair and thick glasses complement his vigorous, engaged manner. In conversation he shows a

trace of his native German accent, and besides his fluency in French, German, and English he has a working knowledge of Italian and Latin. Since 1959 he has been married to the former Ruth Slotkin, a writer who has published essays on historical subjects and has helped Gay in his research. Gay has three stepdaughters, Sarah, Sophie, and Elizabeth, who are the children of his wife's previous marriage. Among his recreations is visiting art galleries.

Peter Gay has referred to himself as a Democrat and an atheist. During the Cold War period of the 1950s he "vehemently and publicly opposed McCarthyism," but he also criticized "the Stalinists who persisted in portraying the Soviet Union as flawless." He is generally a moderate in his political and social views. In his 1976 essay for the *American Scholar*, which he wrote in tribute to the United States Bicentennial, Gay remarked that America seemed to him "more complex" than his youthful ideal of it was, but he added that it has never lost for him "its aura of being man's last best hope."

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Gayle, Crystal

Jan. 9, 1951- Singer. Address: b. Gayle Enterprises, Music Square E., Nashville, Tenn. 37203; c/o Paul Shefrin, 800 S. Robertson Blvd., Los Angeles, Calif. 90035

Although Crystal Gayle originally embarked on her singing career as a protégée of her older sister, Loretta Lynn, the long-reigning "queen of country music," she eventually achieved genuine success only when she struck out on her own. Departing from traditional "hard core" country music, Miss Gayle incorporated elements of popular songs and folk music, as well as blues and show tunes, into her eclectic singing style. According to Irwin Stambler and Grelun Landon, writing in the *Encyclopedia of Folk, Country and Western Music* (1983), "Her dramatic, almost operatic, vocal style makes her more like an American version of the late French balladeer Edith Piaf. . . ." Other critics have placed Crystal Gayle in a class with such popular artists as Barbra Streisand or Linda Ronstadt. As Sam Graham summed it up in *High Fidelity* (November 1978), "One finds no sensationalistic copy in Crystal Gayle. . . . Simply one of the loveliest voices and smoothest styles around."

Crystal Gayle's achievements include a number of gold and platinum LP albums, a Grammy award, repeated honors as top female vocalist from both



the Country Music Association and the Academy of Country Music, two CBS-TV specials, international tours, including a visit in 1979 to the People's Republic of China with Bob Hope, and a performance with Frank Sinatra at President Ronald Reagan's second inaugural festivities in 1985. To

quote Neil Hickey, writing in *TV Guide* (May 12, 1984), Crystal Gayle "has attained that plateau where only a few country artists, such as Kenny Rogers, Dolly Parton, or Willie Nelson, reside, that of the 'crossover' artist, whose work appeals to a wider audience, and who can attract large crowds to the showrooms of Las Vegas, Lake Tahoe, Reno, and Atlantic City." Nevertheless, she is determined to remain true to her origins. "Country is my roots," she insists. "I'll never leave it."

Of Irish and Cherokee Indian ancestry, Crystal Gayle was born Brenda Gail Webb on January 9, 1951 in the small mining town of Paintsville, Kentucky, the youngest of the eight children of Melvin ("Ted") Webb, a coal miner, and Clara Marie (Ramey) Webb. At the time she was born, her sister Loretta, the second-oldest of the Webb children, was already a mother, living in the state of Washington with her husband, Oliver ("Mooney") Lynn Jr. The child of her parents' somewhat more comfortable middle age, Crystal Gayle was the only one in the family to be born in a hospital, and she was spared the poverty in which her brothers and sisters grew up. Although shy as a child, she began, with the encouragement of her mother, to sing such songs as "Goodnight, Irene" when she was barely old enough to talk.

When Crystal Gayle was four, her father, a victim of black lung disease, moved with his family some 400 miles north, to a retired miners' community in Wabash, Indiana. There he died of a stroke, in 1959. Clara Webb, who later remarried, supported the family with various jobs, including that of nurse's aide. Growing up in Wabash, Crystal Gayle learned to play the guitar and listened to songs performed by such country stars as Patsy Cline, popular singers like Leslie Gore, and folk artists Peter, Paul and Mary, as well as the blues records of Billie Holiday and show tunes from such musicals as *Porgy and Bess*, *Hello, Dolly*, and *Sound of Music*. During weekends she sang with bands organized by her brothers, at churches, charity benefits, and civic organizations.

Meanwhile, Loretta Lynn, who had returned to the East with her husband to pursue her own singing career, decided to make her youngest sister her protégée and, beginning in the summer of 1967, took her on tour as a performer with her show. To avoid confusion with the country star Brenda Lee, she persuaded her sister to change her name from Brenda Gail Webb and came up with "Crystal Gayle," which was inspired by the "Krystal" chain of hamburger stands in the Nashville area. In 1970, before graduating from Wabash High School—where her classmates voted her "most likely to succeed"—Crystal Gayle signed a contract to record under her sister's label, Decca, which later became MCA Records. Her first Decca single, "I've Cried the Blue Right Out of My Eyes," written by Loretta Lynn, was a modest hit, climbing to the number twenty-three spot in the 1970 *Billboard* country charts.

On June 3, 1971 Crystal Gayle married her high school sweetheart, Vassilios ("Bill") Gatzimos, a

doctor's son of Greek descent, who became her manager. "I was a student at Indiana University when we got married," Bill Gatzimos, who later obtained a law degree, told Neil Hickey of *TV Guide* (May 12, 1984). "On weekends, we used to tour all the small clubs in the area, and Crystal would perform with local pickup bands with little or no rehearsal. We were raw kids. The first year, we netted \$3,000." Eventually, Crystal Gayle achieved some popularity, in the Midwest and across the United States, as a result of her tours with Loretta Lynn, her performances at state and county fairs and festivals, and her regular appearances on Jim Ed Brown's television show *The Country Place*. Although she recorded several singles for MCA she was not quite satisfied with that company, which, she felt, did not promote her enough and referred to her merely as Loretta Lynn's younger sister. She remained close to Loretta and recognized her help in getting her started, but she decided, as she told Neil Hickey, to "put some space between us professionally" as soon as she could.

It was not until she left MCA and signed a contract with United Artists Records in January 1973 that Crystal Gayle definitely decided to make singing her career. About that time, she settled in Nashville with her husband, who continued to act as her manager while continuing his law studies at Vanderbilt University. At United Artists she teamed up with the freelance record producer and songwriter Allen Reynolds, who, in the words of Aimee Lee Ball, writing in *Redbook* (May 1980), became her "guru" or "Svengali." Reynolds, who has been credited with promoting the pop-country star Don Williams in his successful singing career, recognized Crystal Gayle's potential and encouraged her to cultivate her own style. "It seemed that the people who recorded her before . . . hadn't gotten to the bottom of things," Reynolds was quoted as saying during the *High Fidelity* interview. Under his guidance, Crystal Gayle's repertoire encompassed popular songs, middle-of-the-road ballads, rock 'n' roll, and torch songs, along with traditional country material. Reynolds made her realize that she had "a voice, a tool to work with," she told Jack Hurst in an interview for the *Chicago Tribune* (August 2, 1981). "He taught me that I can be soft if I want to, and I can belt it out if I want to."

Crystal Gayle landed on the *Billboard* charts once more with her first United Artists single, "Restless," which ranked among the top-forty country hits. Because of its success, she was invited to perform in country nightclubs and on such television programs as the hayseed comedy show, *Hee Haw*. She gave her first New York City performance in 1973, at O'Lunney's on the East Side, but failed at the time to make much of an impression with her singing, which seemed only "bland and routine" to John Rockwell of the *New York Times*.

"Restless" was included in her first LP album, *Crystal Gayle* (1975), which also contained "Beyond You," written by Miss Gayle with her husband; Allen Reynolds' "Wrong Road Again," her first recording to reach the top ten in the charts;

and "This Is My Year for Mexico." Another Reynolds hit, "Somebody Loves You," was the title song of her second album, also released in 1975, which included Richard Leigh's "I'll Get Over You," her first recording to reach the number-one spot on the *Billboard* country charts. That year, Crystal Gayle was voted the "most promising female vocalist" by the Academy of Country Music.

Crystal Gayle received the Academy of Country Music award as female vocalist of the year in 1976 and again in 1977 and 1979. She also won honors from the Country Music Association as the best female singer in 1977 and 1978, and she was among its nominees in 1978 and 1979 for entertainer of the year. Her third album, *Crystal*, released in 1976, included the hits "One More Time," "Do It All Over Again," and "Never Miss a Real Good Thing." In 1977 she recorded her fourth album, *We Must Believe in Magic*, which in early 1978 attained platinum status—the first LP by a female country artist to sell over a million copies. In addition to the title song by Allen Reynolds and her version of Cole Porter's "It's All Right With Me," the album included Richard Leigh's "bluesy" ballad "Don't It Make My Brown Eyes Blue," which reached the number-one spot on both the country and pop music charts and earned for Crystal Gayle a 1978 Grammy award as outstanding female country vocalist.

Crystal Gayle's fifth LP and second platinum album, *When I Dream* (1978), included such songs as "Talking in Your Sleep" and the Judy Collins hit "Someday Soon." In appraising the album for the *Christian Science Monitor* (August 15, 1978), Louise Sweeney observed that "her sweet, faintly smoky voice projects a variety of moods—from the sassy heartbreak of 'Why Have You Left the One You Left Me For?' to the bluesy wail of the old Julie London number 'Cry Me a River.'" After Miss Gayle's 1978 performance with her eight-man instrumental group at the Bottom Line in New York City, Blanche McCrary Boyd wrote in the *Village Voice* (July 24, 1978) that she "doesn't have an offensive bone in her body" and that her "rich, soothing voice" seemed "like a cold milkshake made with lots of ice cream," but that musically, "when you slice the cake it's mostly icing." Reviewing the same performance in the *New York Times* (April 13, 1978), John Rockwell found that Crystal Gayle still had "a problem projecting seriousness and passion" and seemed "too much the bouncy, all-American girl" on stage, but that some of her more sophisticated songs "sounded very promising indeed."

Her last albums for United Artists were *Classic Crystal* (1979), which eventually went platinum, and *A Woman's Heart* (1980), which reprised some of her earlier hits. When her United Artists contract expired in early 1979, Crystal Gayle moved on to a larger company, Columbia Records, and took Allen Reynolds along as her producer. Her first Columbia LP, *Miss the Mississippi* (1979), reached gold status soon after its release and later went platinum. In addition to the hits "Half the Way" and "The Blue Side" it included "It's Like We Nev-

er Said Goodbye," which soared to the number one position on the country charts in the following year. Among her top-ten singles in 1979–80 were "When I Dream" and "Your Old Cold Shoulder."

By the late 1970s, Crystal Gayle had become an internationally recognized star. She appeared on virtually all of the television variety shows and on several specials, including those featuring Lou Rawls and the Osmond Brothers, and Bob Hope's *Road to China* show, for which she accompanied the comedian on his China tour in the summer of 1979. Her tours have also taken her to Japan, Hong Kong, the Philippines, Australia, Canada, and several European countries.

Among other appearances, Miss Gayle has been a guest on the *Muppet Show* and co-host of NBC-TV's *Country Night of the Stars, Part II* and *Midnight Special*. Her *Crystal Gayle Special*—the first television special for a female country singer—was presented on CBS-TV in December 1979, featuring such guests as Judy Collins, B. B. King, the Statler Brothers, and the magician Doug Henning. When her second CBS special, *Crystal*, was telecast a year later, there was, in the words of *Seventeen* magazine (March 1981), "little doubt that . . . Loretta Lynn's kid sister had made the big time—just plain Crystal was enough to identify her to millions."

During 1980–81 Crystal Gayle recorded such hit singles as "Take It Easy" and "The Woman in Me" and the Columbia LPs *These Days and Hollywood, Tennessee*. The latter album contained several numbers by the English-born songwriter Roger Cook, including "Livin' in These Troubled Times" and "Tennessee," along with Bill Withers' "Ain't No Sunshine" and his gospel-style "Lean on Me," and Carole King's "Crying in the Rain." In 1982 she was heard with Tom Waits on the soundtrack of the Francis Ford Coppola film *One From the Heart*, teamed with Eddie Rabbit on the hit single recording "You and I," and worked with Paul Williams on the theme song for the television situation comedy *It Takes Two*. That year her special *Crystal Gayle in Concert* was cable-televised on Home Box Office.

Convinced that there was a need to "keep changing" and that it was time to "move on," as she told Bill Bell of the *New York Daily News* (November 14, 1982), Crystal Gayle left Columbia Records in 1982 because she felt that it was difficult to "pin down" anyone about her plans and ambitions. After recording the LP *True Love* (1982) under the Elektra label, she signed a new contract with Warner Brothers Records. Her album *Cage the Songbird*, released by Warner in 1984, marked her emergence as a "mature chanteuse," according to one critic.

In 1985 Crystal Gayle scored a hit with the single "A Long and Lasting Love" and made the Warner album *Nobody Wants to Be Alone*, which included her interpretation of Billie Holiday's "God Bless the Child," along with Allen Reynolds' "Coming to the Dance" and Paul Williams' "Love Does That to Fools." The album was supervised by Jimmy Bow-

en, who succeeded Allen Reynolds as her producer after she left Columbia, and by Michael Masser, who helped to write four of the songs in it, including the title number.

Although by the mid-1980s Crystal Gayle was among the country stars whose record sales had suffered a sharp decline—a phenomenon that Robert Palmer in the *New York Times* (September 17, 1985) attributed to a general falling off in the demand for country music—her personal popularity seemed undiminished. Among her 120 concert dates in 1985 were her performance at the Trump Plaza Hotel Casino in Atlantic City and her appearance at the nineteenth annual Country Music Association awards ceremony in Nashville. In 1986 she made the albums *Straight to the Heart* and *A Crystal Christmas*, as well as a hit single of the old Johnny Ray song “Cry,” and she won two American Music Awards.

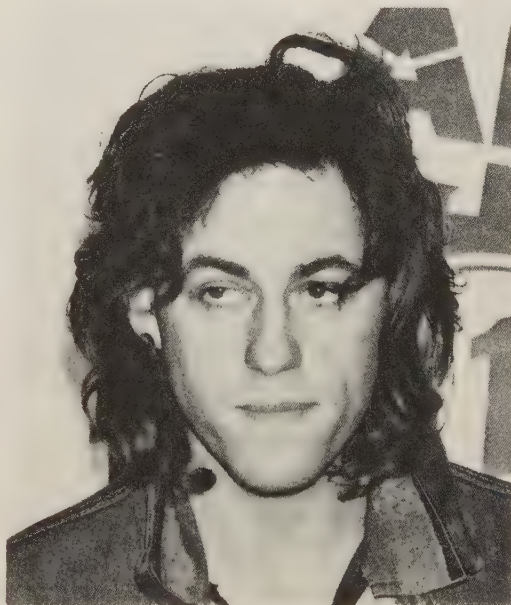
As Aimee Lee Ball observed in *Redbook* (May 1980), Crystal Gayle’s clear soprano voice is “a natural instrument, completely untrained, and the making of the music sounds effortless. [But] . . . there is laborious enterprise behind the production of every album, every song, and Crystal is involved at every step of the process, from selecting the music to ‘laying down’ instruments and voice. . . .” She and her producer “search independently for the material she will record—looking for a melody, a lyric, that speaks to some emotion, that evokes a life experience or shares a sentiment.” Her repertoire includes ballads by Kurt Weill and Hoagy Carmichael, folk standards like “Wayward Wind,” and country standards such as “Oh, Lonesome Me,” and she occasionally includes a Loretta Lynn song like “Don’t Come Home A-Drinkin’ With Lovin’ on Your Mind” in her performances. Miss Gayle has received offers to appear in motion pictures but prefers to concentrate on her singing career, at least for the time being.

Crystal Gayle and her husband, Bill Gatzimos, live in an unpretentious, renovated house on eight acres in Nashville. Their daughter, Catherine Claire, born in 1983, sometimes appears with her on stage and is featured in her “God Bless the Child” video. A son, Christos James, was born to them in 1986. Miss Gayle, who was named by *Harper’s Bazaar* in 1983 as one of America’s ten most beautiful women, is about five feet two inches tall, weighs some 100 pounds, and has ankle-length straight brown hair that has become her trademark. Louise Sweeney in the *Christian Science Monitor* referred to her “tiny diamond-shaped face,” her “huge sapphire eyes,” and her “fine-boned grace.” But behind her demure exterior lurks an astute business sense and a determination to do things her own way. She enjoys swimming, doing needlepoint and “Greek Southern” cooking, collecting souvenir spoons, watching television, and reading books by such authors as Hermann Hesse and Kurt Vonnegut Jr., to which her husband has introduced her.

One of Crystal Gayle’s overriding concerns is her health and that of her family, especially since

the death of her mother a few years ago of lung cancer, and the hospitalization of her sister Loretta Lynn because of exhaustion. Determined to lead a wholesome life, she has become something of a crusader against smoking. In 1982 she served as Christmas Seal chairman of the American Lung Association of Tennessee, for which she has staged benefits, and shortly after the birth of her daughter she was chosen by the Tennessee Department of Health and Environment as spokesperson for its new “Healthy Children Initiative,” designed to provide good prenatal care for expectant mothers.

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Geldof, Bob

Oct. 5, 1954 (?)—Singer; songwriter; social activist. Address: b. c/o Phonogram, 50 New Bond St., London W1Y 9HA, England; c/o Band Aid Trust, P.O. Box 4TX, London W.1, England

On July 13, 1985 Live Aid, the biggest and most successful benefit rock concert ever, was held to raise money for the relief of African famine victims. In a remarkable feat of programming and engineer-

ing, performances by dozens of rock music's best-known stars in London and Philadelphia were beamed by satellite to a world audience estimated at 1.5 billion people in over 100 countries. That unprecedented global telethon, which ultimately raised some \$72 million, was conceived and organized by Bob Geldof, the manager, songwriter, frontman, and lead singer of the Boomtown Rats, one of Britain's top New Wave rock bands in the late 1970s. Earlier, Geldof had initiated the Band Aid benefit project in Britain, which recorded a hit all-star benefit single, "Do They Know It's Christmas," and inspired similar ventures in other countries, among them U.S.A. for Africa. Geldof's fund-raising efforts and ongoing work as an aid administrator have transformed his public image from rock 'n' roll bad boy to respected international spokesman for famine relief.

The youngest of the three children of a traveling textile salesman and his wife, Bob Geldof was born in Dún Laoghaire, on the outskirts of Dublin, Ireland on October 5, 1954. (Some sources give 1952 or 1953 as his year of birth.) After his mother's death, when he was six, Geldof was reared by his sisters, Cleo and Lynn. He received his education at a neighborhood Catholic school run by the Holy Ghost Fathers. A rebellious adolescent, Geldof showed little interest in his courses, except for English, and he was considered to be an "insidious influence" by the Fathers. He was almost expelled from school at one point for allegedly circulating Maoist propaganda.

On leaving school at the age of seventeen, Geldof took a succession of short-term jobs, among them meat-packer, truck driver, busker, and roadworker. During a brief sojourn in Vancouver, British Columbia in the mid-1970s, he was music editor of the *Georgia Straight*, an underground newspaper, and he continued to cover pop music after he returned to Ireland, as a contributor to the British rock weeklies *New Musical Express* and *Melody Maker*. In 1975 he and a few unemployed friends from Dún Laoghaire decided to form their own rock band. "The decision to get a band together was really just something to do," Geldof told John Orme in an interview for *Melody Maker* (July 9, 1977). "None of us had any musical training or previous experience of groups at all, except a couple of guys had played an instrument in school." The group, comprising Geldof, as vocalist, keyboardist Johnny Fingers, guitarists Gerry Cott and Garry Roberts, drummer Simon Crowe, and bassist Peter Briquette, started life as the Nightlife Thugs, but the members eventually voted to change the name to the Boomtown Rats, after a gang of tramps in Woody Guthrie's autobiography *Bound for Glory*.

Beginning with the assumption that "all pop music"—with the exception of Lou Reed, David Bowie, and Brian Ferry's seminal art-rock group Roxy Music—was, in Geldof's word, "crap," the Boomtown Rats developed a hard-edged sound derived at least partly from such diverse influences as Jamaican reggae rhythms and the "mod-rock" of the Who and the Small Faces. Within months, the

Rats were, as David Fricke observed in *Rolling Stone* (August 15, 1985), "the hardest, tightest, fastest band in Dublin, playing what was essentially punk rock in all but name." Like the British punk groups the Sex Pistols and the Clash, Geldof's band found a theme in the social alienation of working-class youth, but the Boomtown Rats chose to temper their political anger with manic comedy. "Irish audiences were used to being passive, so to get them to react we thought of this ludicrous dance, do the Rat," Geldof recalled to Paul Gambaccini, who interviewed him for *Rolling Stone* (March 8, 1979). "To our delight and horror, people started crawling around the floor doing this dance. We thought some reward was in order, so we presented winners a pound of raw liver."

Having exhausted Ireland's limited rock venues, the Boomtown Rats moved to London in 1976. Largely on the strength of Geldof's aggressive salesmanship, the virtually unknown band soon wangled a series of gigs in London's top rock clubs and, perhaps more important, snared a recording contract with Ensign Records. In mid-1977, the Rats embarked on their first full-scale British tour, backing Tom Petty and the Heartbreakers, to kick off the release of their first single, "Lookin' After Number One," a driving ode to naked individualism that climbed to the eleventh spot on the British pop music charts. A few months later, in November, the Rats' debut album, *The Boomtown Rats*, was released to strong sales and generally enthusiastic reviews in the rock press, with the critic for *Stereo Review* (February 1978) going so far as to call it "the most exciting, uncompromising rock-and-roll I have heard in years."

The chart-topping single "Rat Trap," Bob Geldof's angry anthem of working-class despair, and the smash hit LP *A Tonic for the Troops*, which earned the Rats their first Gold Record, confirmed the group's emergence as one of the leaders of the so-called "New Wave" movement in rock music. Geldof, whose kinetic onstage persona drew comparisons with Mick Jagger and David Bowie, quickly became a celebrity on the British rock music circuit. Because of his outspokenness on virtually any subject, especially the rock music scene, he was a particular favorite of the popular press.

Although the Boomtown Rats were riding high in Britain, they had failed to crack the lucrative United States record market, a circumstance Geldof attributed in good measure to a lack of radio play. Many rock deejays thought that the Rats' music was too offbeat and astringent for commercial broadcast and that Geldof's "raspy" singing voice tended to "massacre melodies," as one of them put it. In an attempt to remedy the situation, Geldof made a brief promotional tour of the United States in January 1979. The effort turned out to be unsuccessful, but it was during the American visit that he wrote what was to become the Rats' biggest hit—"I Don't Like Mondays," a paranoia-laced song inspired by news accounts of the shootings of eleven people by a teen-age sniper, who allegedly attributed her actions to the fact that she did not like

Mondays. Released in the summer of 1979, "I Don't Like Mondays" held the number-one slot on the pop music charts in Britain and in Australia for weeks and fueled sales of the Rats' third album, *The Fine Art of Surfacing*, which remained on the British lists for fully half a year.

The Rats got a second chance to conquer the New World in 1980, when they toured the United States as part of a highly successful international concert junket that also took them to Europe, the Far East, and Australia. The sextet sold out most of their American engagements and won the enthusiastic approval of audiences and critics, among them *Billboard's* Susan Peterson, who, in her review of May 10, 1980, singled out Geldof as "without a doubt one of the most intriguing stage personalities to emerge in recent years." The Rats' hopes of turning their concert successes into record sales, however, were undermined by Geldof's vitriolic verbal attacks on the music industry power structure, which he believed had prevented the band from assuming its rightful place in America, and his intemperate remarks about such popular American recording stars as Bruce Springsteen. Although Geldof repeatedly insisted that he had been only joking, he later acknowledged that his comments had been damaging for the band. "It's a shame people . . . took me so seriously," he told Dennis Hunt of *Newsday* (November 7, 1982), "We had a lot of shots at making it here . . . but we didn't make the most of them. We may not get any more shots like that again."

By 1981 the Rats' popularity in England had begun to decline. "Banana Republic," a reggae-inflected, satirical jab at Irish society from their 1980 *Mondo Bongo* album, was the last of their singles to make it into the top ten. As for the band's LPs, both *Five Deep*, which was released in 1982, and *In the Long Grass*, a 1984 release, posted disappointing sales figures despite critical praise. Music reviewers especially admired the funky, rhythmic drive of Geldof's compositions for the *Long Grass* album. "The Rats have got their act together and record possibly the strongest set of songs since their debut album," noted Simon Scott in a review for *Melody Maker* (March 3, 1984). "There's life (and creativity) in them yet."

Geldof took time out from his work with the Boomtown Rats in 1982 to appear in Alan Parker's motion picture *Pink Floyd—The Wall* (MGM, 1982), a film adaptation of the group Pink Floyd's enormously successful concept album *The Wall*. Parker, who had been impressed by the "aura of unpredictability and danger" the singer projected in a Rats music video, cast Geldof in the leading part of Pink, a severely depressed, burned-out pop idol based on Roger Waters, the leader of Pink Floyd. Geldof agreed to play the role even though he had little in common with his character. "I don't indulge in such extremes of self-pity" he told Jerene Jones in a conversation for a *People* (October 25, 1982) magazine profile. "I have also never understood why musicians have to have heroin. Pink is not like me, he's a sod." Geldof did not find the

craft of acting to be an easy one, especially when it came to shaking off the character after he left the set. Nevertheless, he eagerly accepted when he was offered the part of a pool hustler in the British-made film *Number One* (1984), which dropped out of sight shortly after its release.

The turning point in Geldof's life and career came in October 1984, when he saw a BBC-TV report on the famine in drought-plagued Ethiopia. The continent-wide drought—the worst in Africa in over a century—threatened starvation for an estimated thirty-five million people. Conditions were especially severe in Ethiopia, Somalia, and the Sudan, where food supplies continued to dwindle in spite of worldwide relief efforts. Among the many heart-breaking scenes Geldof witnessed on his television screen, one was indelibly imprinted in his mind. As he watched in stunned silence, a relief worker selected from a crowd of perhaps 10,000 starving people several hundred individuals, who were to be given the last of the food rations. The fortunate few were taken behind a stone wall, where they were handed tins of butter oil. "That waist-high wall was the difference between life and death," Geldof recalled to David Fricke. "And I remember seeing one child just put her head against the wall, the flies buzzing around her eyes. . . . That one image is what made me do the whole thing."

Temporarily shelving his own career, Geldof, with characteristic energy, set about organizing a recording session at which Britain's top pop stars would cut a single to raise money for famine relief. Drawing on his contacts in the music world and applying liberal doses of what U2 bandmember Bono jokingly called "moral blackmail," Geldof succeeded in enlisting some three dozen performers for the project, among them Sting, Phil Collins, Paul Young, and members of U2, Wham! and Culture Club. As a vehicle for the short-term supergroup, known as Band Aid, Geldof and Ultravox's Midge Ure reworked a song that Geldof had composed for the Rats, "It's My World." With new lyrics and titled "Do They Know It's Christmas," the song became the fastest-selling single in the history of British popular music, posting sales of more than three million copies within a few weeks of its December 1984 release. The venture eventually raised \$11 million for African famine relief and spawned similar all-star fund-raising efforts in more than twenty other countries, including U.S.A. for Africa's "We Are the World," cowritten by Lionel Richie and Michael Jackson.

To fulfill his pledge that 100 percent of the proceeds from sales of "Do They Know It's Christmas" would go directly to famine relief, Geldof bypassed government agencies and charitable organizations, which commonly deduct a percentage for administrative expenses, and established the Band Aid Trust with himself, Midge Ure, and Lord Gowrie, then Britain's minister for the arts, among the trustees. Geldof personally traveled to Ethiopia and the Sudan in January 1985 to determine how best to distribute the funds, and, after meeting with local

government and relief agency officials, opted to convert the money directly into food, medical supplies, and transport vehicles in order to eliminate as many middlemen as possible. Shortly thereafter, Band Aid set up in Ethiopia a rural village project designed to promote long-term self-sufficiency by providing land and seed to farmers and by building houses, clinics, food distribution centers, and schools. But in Africa, as elsewhere, Geldof's inclination to speak his mind occasionally raised hackles. Moments after arriving in Addis Ababa, for instance, he took Ethiopia's relief commissioner on an eight-kilometer walk to tell him what was wrong with the country's aid program, an initiative the British press immediately labeled "punk diplomacy." Later, in the Sudan, he interrupted a bureaucratic explanation of the difficulties in distributing refugee aid by snapping, "Spare me your politics and tell me what you need and how you're going to get it to those people."

On his return to Britain, Geldof led the Boomtown Rats on a sold-out, forty-four date provincial concert tour. Then, in March, he began planning a still more ambitious fund-raising project—an internationally televised concert and telethon. In his view, such a concert was the next logical step in famine relief efforts, following the success of Band Aid-type ventures in more than a dozen countries. Enlisting the support and assistance of rock promoters Harvey Goldsmith in England and Bill Graham in the United States, the singer himself put in eighteen-hour days at no pay to overcome the immense organizational and technical problems of the proposed all-star rock concert, which was to be broadcast live via satellite from London and Philadelphia to all points of the globe. By dint of persistence and persuasion, Geldof managed to line up a remarkable array of top rock artists, all of whom agreed to perform gratis. The stellar roster included Paul McCartney, who had not given a concert performance in several years, Mick Jagger, Phil Collins, Bob Dylan, and members of the disbanded groups the Who and Led Zeppelin, who reunited for the occasion.

On July 13, 1985 the Live Aid concert got underway at Wembley Stadium in London and, a few hours later, John F. Kennedy Stadium in Philadelphia with only minor hitches. The sixteen-hour benefit, transmitted by fourteen international satellites to 147 countries, attracted an estimated viewing audience of 1.5 billion people. Many of those viewing in the developed countries telephoned in donations amounting to \$65 million, far outstripping the \$10 million target. By the end of the year, sales of a Live Aid concert book and other memorabilia had helped boost the total generated by the project to \$100 million. "It went beyond idealism and that ridiculous term activism, which basically means talking about something but doing nothing," Geldof said later, as quoted in *Time* magazine (January 6, 1986).

The scale of contributions allowed the Band Aid trustees to divide the money between buying food supplies for immediate relief and developing the

social and economic infrastructure needed as a long-term solution to the African food crisis. In the Sudan, for example, Live Aid funds built a school and a clinic and paid for an emergency delivery of medical supplies to stop a cholera epidemic in the eastern part of the country—an operation that saved hundreds of lives, according to UNICEF workers. Live Aid volunteers also managed to transport supplies to rebel-held areas of Ethiopia and the Sudan that had previously gone unreached by relief organizations.

Meanwhile, Bob Geldof kept up his grueling pace as an administrator of the Band Aid trust and as a famine-relief lobbyist. In July 1985 he traveled to Washington, D.C. to meet with officials of the Agency for International Development in order to coordinate Live Aid's delivery of food supplies with that agency. He also publicly urged Congressional leaders to use part of the United States' military budget to fund a relief airlift. Three months later, on his return from another fact-finding trip to North Africa, Geldof addressed a meeting of the European Parliament in Strasbourg, France, demanding to know why the European Economic Community's enormous grain surplus had not been sent to Africa.

In May 1986 Geldof's Band Aid trust joined forces with UNICEF to sponsor Sport Aid, a worldwide, week-long series of athletic events culminating in the so-called Race Against Time—simultaneous mass runs in 180 cities around the globe—on the eve of a special UN General Assembly session on Africa. Sport Aid organizers had hoped to raise \$150 million for African relief, but at least partly because the Race Against Time coincided in the United States with the highly publicized Hands Across America antipoverty fund-raising drive, the final total fell far short of the goal.

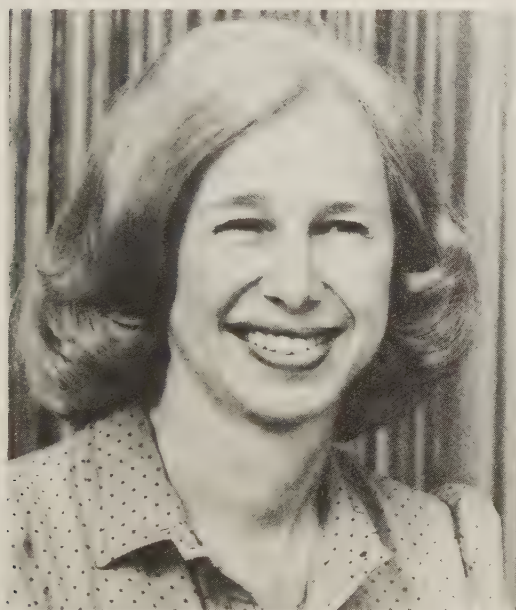
Geldof's relief work has brought him numerous honors, including an honorary knighthood from Queen Elizabeth II and a formal nomination for the 1986 Nobel Peace Prize by a member of the Norwegian parliament. While wryly acknowledging his role in making "famine relief hip", Geldof still sees his Live Aid work as "an aberration" in his life. "What I enjoy doing is writing songs," he told one interviewer. Admittedly "broke," Geldof returned to the Boomtown Rats, who had survived for over a year on local gig money and on Geldof's songwriting royalties, for a tour of Italy in December 1985. Since then, he has devoted himself to readying a new Rats single and a "greatest hits" album for release in Great Britain, to completing work on his autobiography, *Is That It?* (Sidgwick & Jackson, 1986), which he wrote with the help of London journalist Paul Vallely, and to cutting a solo LP, tentatively titled "Deep in the Heart of Nowhere," for Atlantic Records. "It's a wonderful feeling to be singing again, like stepping into a warm bath," Geldof told Peter Hillmore of the *London Observer* (October 26, 1986). "There's no talk of medicine, no long planning meetings, no emotional hangups." He still attends the weekly meetings of the Band Aid trust, but as he told Hillmore,

his aim is "to Africanise" Band Aid. "It's ridiculous for people living in London to respond to crises in Africa," he explained. "It's a form of charitable colonisation."

Bob Geldof, who stands six feet, two inches tall and weighs about 150 pounds, keeps his black hair long and unruly and shaves infrequently. He dresses casually, favoring suit jackets with T-shirts and brightly colored running shoes, and he has been known to fasten his trousers with a safety pin. In character and disposition, Geldof has been called everything from opinionated, egotistical, and temperamental to generous, eloquent, and downright saintly. The singer, however, seems to revel in his argumentative nature. "I like arguments for argument's sake," he told David Fricke.

"My idea of a night out is to be with friends at my house or theirs and argue." By his own account, he is "pathologically unsuited to boredom," and he throws himself into his work with a kind of perverse gusto. By contrast, his lifestyle is relatively staid. In his rare leisure time, he enjoys reading (Somerset Maugham and P.G. Wodehouse are favorites) and playing with his young daughter, Fifi Trixibelle. He shares his Chelsea townhouse with his longtime companion, Paula Yates, a host of the British television talk show *The Tube*.

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Geyer, Georgie Anne

Apr. 2, 1935- Journalist. Address: b. Universal Press Syndicate, Time & Life Bldg., Suite 3717, 1271 Ave. of the Americas, New York City, N.Y. 10020; The Plaza, 800 25th St. N.W., Washington, D.C. 20037

Serving as an interpreter between countries, especially in explaining other cultures to Americans, has been Georgie Anne Geyer's principal motivation in the several aspects of her career—as foreign correspondent for over a decade with the *Chicago Daily News*; as syndicated columnist since 1975; as the author of books on Latin America, the Middle East, and the U.S.S.R.; as panelist and moderator on television programs; and as lecturer and educator. She is a journalist of courage and joyful profes-

sional commitment whose story of how she made the whole world her beat, *Buying the Night Flight; The Autobiography of a Woman Foreign Correspondent* (1983), forms a part of the distinguished Radcliffe series of lives of outstanding American women. Her Universal Press Syndicate column appears in some one hundred newspapers in Latin America and the United States.

Georgie Anne Geyer was born to Robert George and Georgie Hazel (Gervens) Geyer in Chicago, Illinois on April 2, 1935. As a baby she gave herself the nickname that she still has, "Gee Gee." With her brother, Glen, who was ten years older, she grew up on Chicago's South Side, where her hard-working father achieved moderate prosperity as the owner of a dairy. Both her parents were of German origin. "While the Geyers gave me their stubbornness and determination," she wrote in her autobiography, "I think it was [my mother's] far more cultured family of Rhineland Germans who gave me whatever sensitivities I had." Taught by her mother to read and write at the age of four, she later developed a habit of reading on a wide range of subjects.

Although all her relatives assumed and regularly predicted early marriage and motherhood for Gee Gee, by the time she reached adolescence she had rejected woman's traditional role as her goal in life. Journalism was to be her profession. "Even as a child I was terribly concerned about truth—truth, that is, in the sense of 'what is' in the world," she explained in *Buying the Night Flight*. "I was also concerned about those 'couriers' who carried truth." After graduating from high school at sixteen with the highest honors, she enrolled in Northwestern University's Medill School of Journalism. In 1956 she earned her B.S. degree and also obtained a Fulbright scholarship in history for a year's study at the University of Vienna. One of her most satisfying experiences there was learning to speak German. She later acquired a knowledge also of Spanish, Portuguese, and Russian, and wherever she traveled, she learned something about the language of the country.

During the winter of 1959–60 Miss Geyer joined the staff of the *Chicago Daily News* as society desk reporter. Even if she had been able to offer more practical experience than her few months as a cub reporter on a neighborhood paper, *The Southtown Economist*, in the man's world of Chicago journalism she stood slight chance of an assignment other than to the women's or society pages. But within a year, after impressing her editor with her ability to make "social events" at the United Nations newsworthy, she advanced to general assignment reporter on the city desk. In his introduction to *Buying the Night Flight*, Mike Royko, her former colleague on the *Daily News*, recalled her as "emerging from the women's pages a tough, determined, brilliant young reporter, cleverly concealed behind an irrepressible smile, apple cheeks, and honey-blond hair." Her ambition to be a foreign correspondent for her paper was a source of much amusement to Royko and his fellow newsmen.

To break away from the city desk after four years, in 1964 Georgie Anne Geyer applied for and won a Seymour Berkson Foreign Assignment Grant. Enabled to spend six months abroad, while continuing to work for the *Daily News*, she chose Latin America, which drew her because of what she has described as a "deep subterranean affinity." She traveled to Peru, took lessons in Spanish, and began to learn some basic lessons about how to unlock sources of information abroad and how to interact with the people of foreign countries and gain an understanding of the social forces underlying political events, so that she could explain different cultures to her readers in the United States.

So well received were her early dispatches from Latin America to Chicago that when, in 1965, a revolution broke out in the Dominican Republic against the dictatorial rule of Rafael Leonidas Trujillo, Georgie Anne Geyer prevailed upon her *Daily News* editor to send her to Santo Domingo. Her lack of sympathy with the United States government's quashing of the democratic Dominican rebels made her aware of the importance of journalists in being on the scene and of letting the world know what was happening. It was in the Dominican Republic, she has maintained, even before Vietnam, that the press began to exercise a "new power" through interpreting, as well as reporting, events. She was able to convey the point of view of the revolutionists by talking with their scholarly leader, Juan Bosch, then in hiding in Puerto Rico, whose career she followed over the years as he turned to Marxism in bitter disillusionment with democracy.

Bosch was among the first of the very many leaders of world stature that Miss Geyer has interviewed, some of them on several occasions. Through patience, persistence, and effective appeals to appropriate contacts, she was often able to meet and talk with personages of diffident attitude toward the press. A long-sought introduction to Cuba's Premier Fidel Castro came about so unexpectedly in 1966 that she found herself without a

notebook. Resourcefully, she then began to develop a method of mentally grasping key phrases during the course of an interview, quotations that she was able to retain intact for three days. Also in 1966 she became the first American journalist to risk the dangerous trip into the mountains of Guatemala to observe closely the earliest of the guerrilla movements that have enflamed Central America for the past two decades. Her coverage, including an exclusive interview with rebel leader Luis Turcios, was published in papers throughout the world and brought her considerable professional recognition, accounting in part for her winning the Overseas Press Club Latin America Award in 1967.

Since her first visit in 1964, Chile has been one of Georgie Anne Geyer's favorite countries. During that year she reported on the presidential election of Eduardo Frei, whom she remembers, along with Gerald Ford, as among the few leaders she did not find to have egomaniac tendencies. At the time of the 1964 election she also met the losing candidate, Salvador Allende, and for nearly a decade afterward she kept track of his changing political fortunes—his victory in 1970 as the first elected Marxist president in the world and his overthrow and suicide in 1973.

A scoop—new and exclusive information—sometimes required a bold pursuit, as she learned in Guatemala. Again in Chile in 1966, Miss Geyer flew across the Straits of Magellan to the remote island of Tierra del Fuego, the home of Walter Rauff. The story of her visit with the man whom the West German government sought as the second-most-wanted Nazi war criminal fills some of the most fascinating pages of *Buying the Night Flight*. Later in the decade, in 1968, on another journey to what seemed to her "The End of the Earth," she flew to the Bolivian jungle town of Camiri to interview the French radical theorist Régis Debray, who was imprisoned there for his part in the unsuccessful guerrilla effort of Cuba's Ernesto ("Che") Guevara to overthrow the Bolivian government. Her purpose was to find out what light Debray could shed on the baffling events leading up to the death of Guevara in 1967.

Character disclosures in themselves, Georgie Anne Geyer's conversations with makers of history also contributed much to her insight into the cultural transformations that she examined in her book *The New Latins; Fateful Change in South and Central America* (Doubleday, 1970). "What makes her work particularly significant," Dan Kurzman pointed out in *Saturday Review* (September 12, 1970), "is that she has recognized, as many observers have not, that, for better or for worse, the revolutionary forces in Latin America . . . are gradually producing a new Latin mentality." Although increasingly occupied with events in other parts of the world, Miss Geyer has never lost her sense of involvement in Latin America, commenting during the 1980s, for example, with the perspective of a veteran on the conflicts in Nicaragua and El Salvador. Of the many Latin Americans that she met and talked with over the years, the two

men on whom she has written most admiringly were not statesmen or powerful military figures, but, rather, the Argentine writer Jorge Luis Borges and Archbishop Oscar Romero of El Salvador.

Because of her deep interest in "the dialectic of our era between democracy and totalitarianism," as she put it, Georgie Anne Geyer was inevitably attracted to the Soviet Union. At her own suggestion, her editor at the *Chicago Daily News* sent her there in 1967 on the occasion of the fiftieth anniversary of the Russian Revolution. To see as much of the country and its peoples as possible, she took the long route to Moscow and Leningrad, from the eastern coast across Siberia. Trying to penetrate the mysteries of the closed Soviet society, she paid particular attention to the attitudes of youth and the status of women and examined the changes she found in their historical context. Her observations and research in the U.S.S.R. during 1967 and 1971 resulted in her book *The Young Russians* (ETC Publications, 1975) and several articles for newspapers and magazines, among them an analysis in the *New York Post* (July 6, 1968) of the sex revolution in Russia and the benefits and problems it has spawned for women.

When Georgie Anne Geyer went to the Middle East for the *Chicago Daily News* in 1969, her bias, if any, toward the turmoil of that region was pro-Israeli. But her on-the-scene study of the complexity of the Palestinian problem and her professional objectivity led her to recognize both sides of the conflict. Because, however, of the impartiality of her coverage of the Moslem Arab world, some Israelis dubbed her an "Arab lover." Her illuminating examination of various aspects of Jewish-Arab relations takes up a large part of her book on her work in the Middle East from 1969 to 1971, *The New 100 Years War* (Doubleday, 1972).

The readability of Georgie Anne Geyer's account of her travels through the Middle East elicited a description of her book in the *New York Times Book Review* (July 16, 1972) as "a flying carpet woven of lively anecdotes and piquant local color." Actually, she was only too well aware of the grim realities of Middle East terrorism. "I was one of the first journalists thrown into this murderous and maniacal milieu, and one of the very first women," she wrote in her autobiography.

By happening to be there when the time was ripe, in 1973 Georgie Anne Geyer became the first Westerner to interview the elusive Iraqi strongman, President Saddam Hussein. Her list of other Middle East "leader interviews," some of them also ground-breaking, is a long one and includes Yasser Arafat of the PLO, Libyan President Muammar el Qaddafi, Iran's Ayatollah Khomeini, President Anwar Sadat of Egypt, Sultan Qabus of Oman, President Gaafar Nimeiry of the Sudan, and Prime Minister Shimon Peres of Israel. A skillful and empathic interviewer, she learned to heed signs of misgivings or expectations that would alert her to future events. "I 'listened' to what people were telling me," she has explained; "I cared about them, and I immersed myself in their perceptions."

Somewhat similarly, she developed a sensitivity to the tensions and moods shared by a country's inhabitants as a whole.

Beginning in 1964 Miss Geyer had customarily spent nine months of each year traveling abroad on assignments for the *Chicago Daily News*, not only in Latin America, the Soviet Union, and the Middle East, but also in Vietnam and elsewhere in the Far East and in Europe. In need of relief from constant change, she decided in late 1974 to make a home for herself. The following year she left her *Chicago* newspaper and became a columnist, based in Washington, D.C., for the *Los Angeles Times Syndicate*. In 1980 she moved on to the *Universal Press Syndicate* and the *Washington Star*, and since 1981 she has been a columnist for the *Universal Press Syndicate* alone. Her column on national and international affairs and a variety of current issues has appeared three times a week in the *Washington Times*, the *Miami News*, the *Chicago Sun-Times*, the *Houston Post*, the *Denver Post*, the *Seattle Times*, and other papers from coast to coast.

While allowing her more time to work in the United States, Miss Geyer's switch from the role of foreign correspondent to that of syndicated columnist by no means ended her traveling. In 1976 on one of her early undertakings as a columnist, she visited Angola, which during the preceding year had come under the control of the Marxist Popular Movement for the Liberation of Angola, headed by Agostinho Neto. During her week in that African state she was seized and imprisoned by supporters of the Minister of the Interior who demanded to know the sources of a report she wrote about the minister's opposition to Neto. Once assured of her eventual release, she took advantage of the opportunity in prison to interview her captors, the young soldiers of the revolution.

The Angola episode is one of several close calls that add to the flavor of high adventure of *Buying the Night Flight* (Delacorte, 1983; Dell, 1985). Georgie Anne Geyer borrowed her title from a passage in the writing of the French poet-philosopher and flyer Antoine de Saint-Exupéry: "There is no buying the night flight, with its hundred thousand stars, its serenity and its moment of sovereignty." The gratification that is the reward of attaining a difficult goal cannot be bought, but must be personally earned. *Buying the Night Flight* won a special Weintal prize citation from the School of Foreign Service of Georgetown University and the Chicago Foundation for Literature award for nonfiction.

According to her male colleagues, being a woman gave Georgie Anne Geyer "all the advantages." In actuality, much of her struggle as a foreign correspondent came from having to break through barriers against a woman in a man's domain. She is a champion of women's rights, a dedicated feminist determined upon remaining a woman, as she wrote in her autobiography: "To have become a clone of the male journalists would have been not only to deny my own female identity, but to lose values that should be incorporated into this and ev-

ery craft." She spent much of her lifetime, as she noted in her book, "Observing revolutions and revolutionaries without, while all the time going through my own woman's revolution within."

Georgie Anne Geyer has long been a regular panelist on public television's *Washington Week in Review* and has appeared as a questioner on *Meet the Press* and similar programs. She was chosen as one of four journalists to question the candidates, Ronald Reagan and Walter Mondale, on the presidential television debate on October 21, 1984. On radio, she has been a regular commentator for *Voice of America*. Beginning in 1979 she made a series of speaking tours in Africa, the Far East, and Europe for the United States government's International Communication Agency to talk to foreign journalists about American journalism. In 1977 she was the Lyle M. Spencer Professor of Journalism at Syracuse University and in 1982 the Woodrow Wilson Scholar at Rollins College. Since 1981 she had been a trustee of American University. Among her honors are doctorates from Lake Forest College (1980) and Chicago State University (1984), the Maria Moors Cabot Award of Columbia University (1971) for bettering relations within the Hemisphere, and other major awards for journalism and public service.

As Louise Sweeney has described Georgie Anne Geyer in the *Christian Science Monitor* (July 14, 1983), "She is a statuesque woman of the world with shoulder-length blond hair, high cheekbones, a wide mouth, and Nordic good looks. . . . She speaks in a throaty voice with a transatlantic accent." In her autobiography Miss Geyer attempts to analyze why she has not been able to resolve the conflict between her devotion to her work and her "love of the potential of marriage and children." There were "a good number" of romantic attachments, but she deals with them only obliquely. Playing the piano, dancing, swimming, water-skiing, and exploring archeological sites are some of her recreations. And in keeping with another hobby, that of studying cats and their history, she shares her Washington apartment with a white and black Chicago stray cat named Pasha, for whom she claims Egyptian god-cat ancestry.

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Glasser, Ira

Apr. 18, 1938 - Organization official. Address: b. American Civil Liberties Union, 132 W. 43d St., New York City, N.Y. 10036

In September 1978 Ira Glasser, self-described as a "New York street kid," was elected executive director of the American Civil Liberties Union, which in 1985 had a membership of some 250,000. Founded in 1920 as the "watchdog" of the Constitution and the Bill of Rights, the ACLU is one of the most influential and powerful American public-interest lobby groups, with affiliates in each of the fifty states. At the time of Glasser's appointment, there were grave doubts about prospects for the organization's survival following bitter internal disputes, over its defense of the First Amendment rights of Nazis and the Ku Klux Klan, that decimated membership rolls and finances. But under Glasser's leadership the ACLU re-established itself and, in his words, renewed its efforts to "extend traditional rights to untraditional people."

Ira Glasser was born in New York City on April 18, 1938, the only son and the older of the two children of Sidney Glasser, a glazier of Polish-Jewish parentage, and Ann Glasser, whose parents were Russian immigrants. His surname derived from the fact that his father's family had been glaziers for several generations. When Ira Glasser shunned the traditional Glasser vocation, family elders were not pleased. As he told Roberta Brandes Gratz in an interview for the *New York Post* (November 20,



1970), "It was a great scandal that I didn't want to go into glass."

Glasser spent much of his youth on the bustling streets of East Flatbush, then a predominantly Jewish district of Brooklyn. In retrospect, he says that the two most significant influences on him during those formative years were his frequent visits to the old Ebbets Field baseball park and the richly var-

ied street life that was everywhere around him. Like most Brooklynites, Glasser became an indefatigable Dodger fan and remained one long after the team's 1958 move from Brooklyn to Los Angeles. The Dodgers, Glasser wistfully insists, are merely on an extended road trip.

Sports have always occupied a central place in Glasser's life and he is fond of drawing analogies between everyday events and athletics. For example, he compares working for the disadvantaged to playing basketball. "You're with people you like," Glasser says, "and there's a kind of choreography to five of you moving as a unit and making it work." But of all sports, Glasser's favorite is baseball, which has always been more than just another spectator sport for him. Glasser put his tongue firmly in cheek when he explained in a 1983 *New York Times* article how he judged people by whether or not they were Dodger fans. In his scheme of thought, one's choice of a favorite baseball team is every bit as revealing as one's political inclinations. The New York area had three major-league teams when Glasser was growing up, and it was his observation that "Yankee fans almost invariably believed in oil depletion allowances. Dodger fans became egalitarians who would often be found working at the ACLU. And Giants fans were basically confused."

Attending baseball games had another important impact on Glasser. There were few non-Jews in East Flatbush in the late 1940s and early 1950s, and he would have had virtually no exposure to blacks if it had not been for his pilgrimages to Ebbets Field. When Jackie Robinson, the major league's first black player, joined the Dodgers in 1947 it signaled the beginning of a new era, not only in baseball but in American society generally. As more blacks began attending baseball games, trips to the ball park became an important integrating experience, and Robinson became a role model for Glasser and other youngsters who idolized him. A photo of Robinson still hangs on the wall of Glasser's New York office.

As Glasser reached his teens, his horizons broadened beyond East Flatbush. His family pressured him to pursue a comfortable and secure career, but he was not particularly interested. "My conflict was that of the middle-class Jewish boy who was expected to do something professional," he has said, as quoted in the *New York Post* profile. Intrigued by people and their problems, Glasser began at sixteen to spend summers working at a private social agency's holiday camp for blind and deaf-mute adults. Over the next nine years he worked at a succession of jobs there, and by 1963 he was the camp director's executive assistant.

While working at the camp in the summer of 1956, Glasser met Trude Robinson, a fellow staff member and a public-school teacher from New York City, whom he married in 1959. That year he became the first member of his family to graduate from college, obtaining his B.S. degree in mathematics, *magna cum laude*, from Queens College in

New York City. In 1960 he earned an M.A. degree in mathematics from Ohio State University in Columbus and enrolled in graduate courses in sociology and philosophy at the New School for Social Research in New York. To help finance his education and support his family, Glasser worked part-time from 1960 to 1962 as a mathematics lecturer at Queens College. From 1962 to 1964 he was associate editor of *Current* magazine, a liberal monthly review of public affairs, and he was also, from 1962 to 1965, a member of the science and mathematics faculty at Sarah Lawrence College in Bronxville, New York.

Glasser's approach to teaching was, from the beginning, decidedly unorthodox. For one thing, he avoided the use of textbooks, which he regarded as intellectually restrictive and representative of an elitism of which he disapproved. "Actually, I loved teaching," Glasser later recalled, "because the glint that appears in a student's eye when an idea gets across is very gratifying. But I developed a rather strong anti-professional bias." While he found academic life to his liking, Glasser was drawn in particular to the theoretical aspects of education. In 1964 he became a research associate with the School Science Curriculum Project at the University of Illinois Graduate School of Education, and in the same year he was appointed editor of *Current*, a post that he occupied for three years.

In May 1967 Glasser joined the staff of the New York Civil Liberties Union, the state affiliate of the ACLU, as an associate director. The move reunited Glasser with Aryeh Neier, his colleague on the staff of *Current*, who was at the time the executive director of the NYCLU. One of Glasser's first efforts with the NYCLU was his contribution to the unsuccessful court-martial defense of Captain Howard B. Levy, a United States Army medical officer who was charged by military authorities in December 1966 with opposing United States military involvement in Indochina and refusing orders to instruct Special Forces medics bound for Vietnam. A military court sentenced Levy to a three-year prison term and denied him bail while his appeal was pending. Although Glasser was not a lawyer, he worked with Levy's chief defense counsel, Charles Morgan Jr. of the ACLU, in arguing the case all the way to the United States Supreme Court. The one positive aspect of the experience, from Glasser's viewpoint, was that he gained considerable expertise in military justice and procedures. He put that knowledge to use in 1968 to prepare a paper for the ACLU biennial conference that ultimately led the organization to begin a campaign to force the military to abide by the Bill of Rights in its dealings with service personnel. Predictably, Glasser also became heavily involved in a range of education-related matters, including school desegregation efforts and student rights.

Glasser's dedication, energy, and talent impressed his associates, and when in September 1970 Aryeh Neier was elected executive director of the national ACLU, Glasser succeeded him in the top post of the NYCLU. Speculating on why he was

chosen for the job, Glasser said, "As near as I can tell, Neier was impressed that I went into an editorial position [at *Current*] with no experience and mastered it quickly. He thought I could do the same here."

With Glasser as executive director, the NYCLU greatly expanded its sphere of activity over the next seven years. In the process, Glasser earned a reputation as the champion of many groups that previously had not always enjoyed basic civil liberties, among them blacks, welfare recipients, mental hospital patients, foster children, homosexuals, and prisoners. Among other issues, Glasser campaigned against the death penalty, fought for passage of New York's Fair Credit Reporting Act, and criticized what he considered the paternalism of the city's social welfare system. He and the NYCLU were among the first to condemn President Richard Nixon's decision to bomb Cambodia and to call for his impeachment in the wake of the Watergate scandal. When the ACLU's national executive decided in September 1973, by a vote of fifty-one to five, to work for the president's removal from office, a series of newspaper advertisements publicizing the campaign produced striking results. New members flocked to the ACLU and its state affiliates. Some 50,000 persons joined in 1974, and within a year total membership reached a record high of 275,000.

The mid-1970s were heady days for civil libertarians. Nixon's resignation in August 1974 and a \$12 million settlement negotiated in early 1975 by ACLU lawyers in behalf of antiwar protesters improperly jailed four years earlier were among positive indications that the organization was achieving results. But with the Vietnam war ended and Nixon out of office, the ACLU lost two of its major issues. A broadly based liberal-left coalition that had been forged in the early 1970s began to disintegrate. As Aryeh Neier noted, "There is no dominant political issue, no sexy come-on. We're back to bedrock free speech problems." The result was a slow and steady decline in ACLU membership and revenues. Adding to the problems was bitter internal dissension that split the organization, threatening its survival and causing many to question the very reason for its existence.

First came what J. Anthony Lukas, writing in the *New York Times Magazine* (July 9, 1978), described as "a shoot-out in the libertarian corral." Charles Morgan Jr., head of the ACLU's Washington, D.C. office, resigned in 1976 and Melvin Wulf, the organization's legal director, left in early 1977 over philosophical differences with Neier. Many ACLU members questioned an executive decision, made in early 1977, to defend fifteen Marines disciplined by the Pentagon for their involvement with the Ku Klux Klan. But the most serious rift occurred in the spring of 1978, when the ACLU supported the right of members of the National Socialist party, a neo-Nazi group, to parade through the streets of Skokie, Illinois, a quiet Chicago suburb that counted a large number of Jewish survivors of the Holocaust among its residents.

About 40 percent of the ACLU's members were Jewish and a large percentage of them rebelled and resigned in protest. Although Neier, Glasser, and several other top officials were themselves Jewish, they stubbornly stuck by the decision. The resulting mass defection caused membership to plummet to 185,000 by mid-1978 and led to a \$500,000 decline in dues and gifts. The ACLU was in a grave financial position when, on April 17, Neier announced his resignation, to be effective that fall.

The ACLU's board of directors elected Glasser on September 24, 1978 to succeed Neier as national executive director, the fifth in the organization's history. The final vote was sixty to thirteen in favor of Glasser over Marvin Schachter, the associate director of the Southern California affiliate. The victory of the earthy, outspoken Glasser was generally seen as a triumph for the ACLU's progressive wing. Glasser told an interviewer for *Civil Liberties* (November 1978): "We will continue to be unbending in our protection of the First Amendment." He also spoke of the need to ensure that the Bill of Rights would benefit everyone in society, regardless of sex, race, religion, color, or politics. But his first priority was to put the ACLU's finances back in order and pay its bills.

With that goal in mind, Glasser began a full-scale re-evaluation of the organization's finances and implemented a five-year plan of recovery. "I did not take the job to become an accountant, but I spent the first six months literally going over the books, finding misplaced dollars and unpaid debts," Glasser said, as quoted in the *Bergen County, New Jersey Sunday Record* (February 20, 1983). "The place was a disaster. We had no money in the bank. Had it not been a public-interest group, it would've been in bankruptcy." To restore the organization to financial health, Glasser made drastic budget cuts, moved to consolidate authority with the national executive, and began a determined direct mail campaign to attract new members and lure back into the fold those disaffected former members who had quit over the Skokie controversy.

The strategy produced the desired results. The ACLU's membership decline was halted and its financial situation was stabilized. Then, in 1979, Nellie Searle, heir to a Chicago pharmaceutical empire, left \$1 million to the ACLU in her will, enabling it to pay its debts and restore some programs that it had been forced to cancel. A small surplus was used to press the membership drive and finance what Glasser called "the real work of the organization." That included the issuing of position papers on a wide range of issues, helping to solve problems for groups and individuals who came to the ACLU for assistance, intervening in the courts to challenge repressive laws, and lobbying state and federal politicians. The latter function became one of the ACLU's priorities in the wake of the American government's shift to the right in recent years.

Under Glasser's direction the ACLU waged a determined battle against what it saw as repressive

tendencies in government. It fought hard for women's rights, freedom of choice with regard to abortion, and protection of privacy, and it came out against efforts by right-wing evangelical groups to abridge the Bill of Rights. The organization furthermore campaigned against the death penalty and censorship of school textbooks, and it called for the repeal of state laws that required public schools to teach "creationism" rather than evolution. During the furor in late 1979 over the taking of American hostages by Iranian revolutionaries, Glasser and the ACLU were among the small number of voices calling for the safeguarding of the rights of Iranians in the United States and of American citizens wishing to travel to Iran despite presidential orders to the contrary.

The administration of President Ronald Reagan has become a frequent target of the ACLU under Glasser's leadership. In a strongly worded front page editorial in the organization's newspaper, *Civil Liberties*, in the summer of 1984, Glasser and Noel Salinger, the ACLU's program director, termed the government's policies "a broad and systematic attack on our political freedoms" and charged that the administration "does not appear to believe in the underlying democratic principle that individual liberty—political liberty in particular—is a necessary counterweight to government authority." In the wake of those strong words, Glasser roundly criticized the United States Supreme Court, the ACLU's traditional ally, charging that since Warren Burger's appointment in 1974 as chief justice the court could no longer be regarded as an effective guardian of civil liberties. Consequently, in a fund-raising letter to members, Glasser indicated that the fight for civil liberties would be carried on in other arenas as well, notably in the state courts and legislatures, on Capitol Hill, in administrative agencies, and through a vigorous public education campaign.

As ACLU executive director, Glasser has generally been successful in ensuring the organization's survival for the foreseeable future, and in reestablishing its reputation as the nation's most important civil liberties "watchdog." But Glasser has also been subject to criticism. In 1985 there was strong objection by one ACLU affiliate to an endorsement by the national organization of a 1984 federal law that had exempted many of the Central Intelligence Agency operational files from requests for data under the Freedom of Information Act. The affiliate tried to persuade the national board to reverse its decision but was unsuccessful.

Glasser has also been under fire for what some consider his "slashing style" and for his insistence on centralizing authority in the hands of the national executive. Some critics charged that a "power grab" on Glasser's part was the underlying motive behind the 1984 selection of a new director for the ACLU's Washington office. There was also the allegation that in moving to fill that post Glasser had discouraged members of minority groups from applying, a charge that he angrily denied. Criticisms directed against him have not in any way

lessened Glasser's dedication to the cause or his determination to fight what he feels is the good fight. "I enjoy being a public person," Glasser admits, "but it comes at a great cost to your private person. As a public person, I love having a forum to express my views, but I'd still rather be on a beach or swinging a bat."

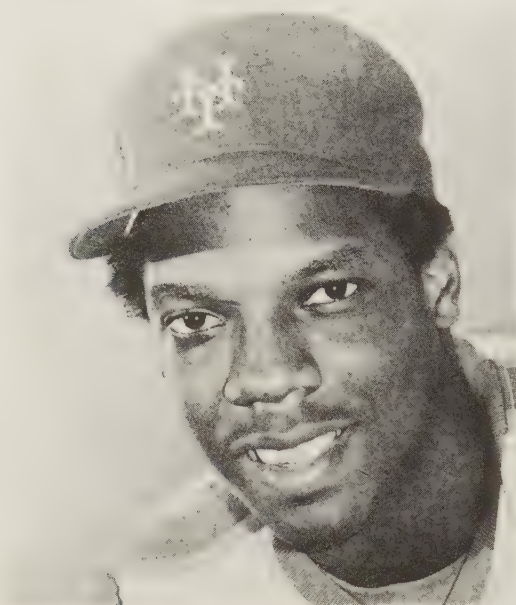
Ira Glasser and his wife, Trude, live in New York City with their four children, David, Andy, Peter, and Sally. The ACLU executive director, who is growing bald, sports a mustache, wears glasses, and tends to dispense with convention. When he wore a three-piece suit to the September 1978 board meeting at which he was elected executive director, for example, colleagues joked that they had not believed he owned such clothing. On days when Glasser does not have appointments he often turns up at his office in polo shirts, blue jeans, and sneakers. Nevertheless, Glasser is a "clean desk" man who betrays his impatience with indecision and tardiness through the animation of his hands as he talks. Glasser is the author of many articles and papers. He is a winner of the Martin Luther King Jr. Award and the 1973 American Bar Association Gavel Award.

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Gooden, Dwight (Eugene)

Nov. 11, 1964– Baseball player. Address: b. c/o New York Mets, Shea Stadium, Roosevelt Ave. and 126th St., Flushing, N.Y. 11368

Succeeding Fernando Valenzuela of the Los Angeles Dodgers as baseball's reigning pitching prodigy, Dwight Gooden has contributed mightily to the revival of the New York Mets, who had finished in the basement of the National League East in five of the seven years between 1977 and 1983. New York's resurgence began in 1984, when Gooden led both major leagues in strikeouts and became the National League's youngest Rookie of the Year ever. It continued in 1985, when Gooden led both leagues in victories and earned-run average as well as strikeouts and became history's youngest winner of the Cy Young Award, for best pitcher in the National League. Although less brilliantly, Gooden contributed importantly to the Mets' 1986 championship season. Fans and the press have nicknamed Gooden "the Doctor," or "Doc," because he "operates" on batters in a manner comparable to that in which basketball's Julius ("Doctor J") Erving operates on opposing players. He is also known as "Doctor K," an allusion to the scorekeeping symbol for the strikeout. Gooden's chief weapon is a blazing, ninety-five-mph fastball, which he uses in conjunction with a hard-breaking curve and a slippery change-up.



Dwight Gooden

As Thomas Boswell observed of Gooden in the *Washington Post* (September 20, 1985), no pitcher has “ever been so good so young.” In an article in *New York* (October 7, 1985), Joe Klein quoted Mike Shannon, the broadcaster for the St. Louis Cardinals: “He ain’t twenty years old. I’m sitting up there, watching him work on the curve. He tries this, he tries that. He throws it hard, throws it soft, grips it different. He tries everything. Nothing works. He keeps trying. He never loses his poise. He ain’t twenty or he ain’t human.”

Dwight Eugene Gooden was then indeed twenty, having been born on November 16, 1964 in Tampa, Florida, the heart of baseball’s spring-training country. He is the son of Dan Gooden, a former semi-pro player who worked on an assembly line in a chemical plant and as a security guard until arthritis disabled him, and Ella Mae Gooden, who still works as an aide in a nursing home. Gooden has two older sisters, three older half brothers, and an older half sister. Both parents tried “to bring him up right,” with a work-ethic attitude. “Every time there was a story about drugs in the paper, I made him read it,” his mother told E. M. Swift for *Sports Illustrated* (April 15, 1985). “I told him don’t steal. . . . He’s good about minding. When I had to spank him . . . it hurt him to his heart.”

“My father is the most important influence on my life and work,” Gooden told Joseph Durso in an interview for the *New York Times* (February 25, 1985). When Dwight was a toddler and Dan Gooden was coaching the Tampa Dodgers, a semi-pro baseball team, Dwight would sit in the dugout with his father during games, and in practice sessions he would roll back balls tossed to him by the players. His father, his first mentor in batting, fielding, and pitching, also took him to watch major lea-

guers in training in Lakeland, Florida. As Thomas Boswell pointed out in the *Washington Post*, Gooden “was exposed to half the teams in baseball as a child during spring training” and thus “saw major leaguers not as mythic figures glimpsed from the bleachers of some big-league stadium but up close, as human-sized folk on the tacky practice diamonds of Florida.”

In the *Sports Illustrated* interview with E. M. Swift, Ella Mae Gooden recalled how Dwight would get up early every morning to practice batting a tin can around the yard. “A man across the street says one day, that’s his alarm clock, Dwight hitting his can. ‘Why didn’t you tell me he was botherin’ you?’ ‘He ain’t botherin’ me. He’s the only boy on this street who’ll amount to anything.’” Gooden started playing third base and shortstop in the local Little League when he was eight, and he became a pitcher when he was twelve. With his precocious prowess, he felt frustrated at the relative incompetence of his peers and quit his team several times—until his father laid down the law, telling him, “It’s not their fault that they can’t be any better. . . . If you quit again, you can’t play baseball any more.” His mother kept after him as well. All Dwight “cared to talk about,” she told E. M. Swift, was “his baseball”; he was a well-behaved boy, but she reminded him anyway: “You can be a drug addict; you can be a drunk; you can be a nice young man and stay in school; you can be a baseball player. You decide.” When he wanted to get a job at a Wendy’s fast-food franchise, she told him, “You need money, you ask for it. Don’t steal. But you got no time for a job. You got to play ball.”

At Hillsborough High School in Tampa, Gooden joined the baseball team when he was a junior. In his senior year he became the star pitcher, filling in at other positions when off the mound. In his book, *Rookie: The Story of My First Year in the Major Leagues* (Doubleday, 1985), written with Richard Woodley, he admitted that his 7-4 pitching record as a senior was “not all that great.” The losses were narrow, however, and most of them were by errors on the part of his teammates; more significant was his strikeout tally—135 fannings in seventy-four innings. Even under observation by big-league scouts with video cameras and radar guns behind home plate, he never lost his concentration or composure.

Several scouts were impressed with Gooden’s all-around athletic ability, including his hitting. It was Joe McIlvaine, the New York Mets’ director of player personnel, who perceived his potential on the mound. “He was long, loose, and limber,” McIlvaine recalled in an interview with Joe Gergen of *Newsday* (November 14, 1985). “He had poise and he could throw the ball over the plate. We stayed with him over the year. We probably had seven or eight people look at him. You don’t always see a pitcher at his best in high school because he’s playing other positions when he’s not pitching. But at the end of the season he was in an all-star game and he had a week’s rest before he

pitched. That day he threw 89-90 [mph]. The growth potential was so evident. And the looseness. Looseness is very important for pitchers because there's less chance of injury."

Academically, Gooden registered a C average in high school. The University of Miami offered him a baseball scholarship, but professional baseball's amateur draft intervened just as he was graduating from high school, in June 1982. Gooden's all-round ability was such that three major league teams were prepared to draft him as a position player. The New York Mets, however, were interested in him strictly as a pitcher. The Mets intended to make shortstop Shawon Dunston their first conscript in the draft, but when the Chicago Cubs beat them to Dunston, Joe McIlvaine recommended that Gooden be New York's first-round choice, and the recommendation was followed. The Mets signed Gooden to a contract—negotiated by his newly acquired agent, Jim Neadar, a lawyer from St. Petersburg—for \$600 a month (the standard beginning pay) and a bonus in the magnitude of \$100,000.

On June 15, 1982 Gooden reported to Kingsport (Tennessee), the New York farm franchise in the Appalachian League, a rookie league. Observing Gooden for the first time at Kingsport, Mets manager Dave Johnson, then a roving instructor, recognized him as a natural. "He was working on hitters like a veteran," Johnson has recalled. "He'd get two strikes on a hitter, and then he'd reach back and add a yard to his fastball." Gooden pitched for Kingsport, "a terrible team," according to Johnson, until August 3. His record was only 5-4, but his ERA was 2.57 and he threw two shutouts and had sixty-six strikeouts in as many innings. He made the All-Star team and was voted the best pitcher in the Appalachian League. After finishing the 1982 season in Little Falls, New York in the New York-Penn League, Gooden pitched in the Instructional League in the fall.

In 191 innings with Lynchburg (Virginia) in the Class A Carolina League in 1983, Gooden had a 19-4 record and racked up 300 strikeouts, a league record and the most in all of baseball that year. After he pitched the shutout that won the league championship for Lynchburg, the Mets acceded to the request of Dave Johnson, who was then managing the Tidewater (Virginia) Tides, that Gooden be sent to Tidewater for the Triple A International League playoffs. Leapfrogging up to just one step below the majors, Gooden produced a 6-1 five-hitter against Richmond with eight strikeouts, which helped the Tides move into the Little World Series at Louisville, where Gooden, striking out six and giving up four hits, stopped the Denver Bears, 4-2. That victory helped Tidewater to the championship and clinched Gooden's selection as Minor League Player of the Year in a *Baseball America* poll and as Most Valuable Player in the league.

When Dave Johnson moved north to manage the Mets in 1984, he took Gooden with him and made him co-anchor, with Ron Darling, of the rotation. In the 1984 season Gooden pitched 218 innings in thirty-one games (seven of them complete); won

seventeen, third highest number in the National League; lost nine; had three shutouts; led the major leagues in strikeouts, with 276, a rookie record; and had the second best ERA in the majors, with 2.60. His one weakness was holding runners on base; opposing runners had succeeded in forty-seven of fifty attempts at stealth. At nineteen, Gooden was the youngest man ever to play in the All-Star game as well as to become the National League Rookie of the Year. Ticket sales soared by 10,000 when he was on the mound, and the outer railings of Shea Stadium were rampant with red "K" signs, hung by euphoric fans. In a turnaround from their 1983 record of 68-94, the Mets, who were nip and tuck with the Chicago Cubs through most of the pennant race, finished second in the National League East, 90-72.

A new contract signed on February 27, 1985, after Gooden's father intervened to end a four-month stalemate in negotiations, gave the pitcher a base salary of \$275,000, and an endorsement fee of \$60,000. During spring training in 1985, Gooden, trying to improve his pick-off of runners, worked on his delivery from the stretch with his new battery mate, All-Star catcher Gary Carter, acquired from the Montreal Expos. In the 1985 season he pitched 276.2 innings, won twenty-four games (including eight shutouts and one no-hitter), the highest win total in the majors, and lost only four. He also led both leagues in earned-run average (1.53) and strikeouts (268), making himself the first triple-crown winner since Andy Koufax in 1966. At the plate, he had a .226 average, batted in nine runs, and hit one home run. The Mets, with a 98-64 record, again finished second in the National League East, behind St. Louis. On November 13, 1985 Gooden won the Cy Young Award, for best pitcher in the National League, unanimously.

The \$50,000 stipend accompanying the Cy Young citation brought Gooden's 1985 earnings to \$450,000, some of which came from endorsements of commercial products and from royalties for posters and T-shirts. Those familiar with the major-league salary system observed that Gooden deserved to make more than any other pitcher, meaning a figure in the magnitude of \$1.5 million. On February 15, 1986 Gooden agreed to a new contract for \$1.32 million for one season, the best deal ever made by so young a player. Jim Neadar, his agent, told reporters that outside endorsements and other ventures could bring his actual income in 1986 to three times the amount of the new salary. "I'm going to turn some of it over to Mom and Dad," Gooden said, as quoted by Jack Lang in the *New York Daily News* (February 15, 1986). His parents' advice to Gooden, according to Lang, was, "Don't let it change you." "It won't," Gooden promised.

In 1986 Gooden had a 17-6 record, 200 strikeouts, and a 2.84 ERA. In the playoffs against the Houston Astros he gave up only two runs in seventeen innings, helping the Mets to reach their first World Series in thirteen years. The Mets took the series from the Boston Red Sox, four games to three. Two of the Boston victories were Gooden

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losses, in the second and fifth games, his only appearances in the series. In those appearances, he had an 8.00 ERA, gave up seventeen hits and ten runs (eight earned), and allowed twenty-two men on base.

Dwight Gooden, who throws and bats right-handed, is six feet three inches tall, a half an inch taller than he was in 1984, and he weighs about 200 pounds, ten more than in 1984, his rookie year. He has long arms and large hands, ideal for wrapping around a baseball. He puts the power of his entire body behind his throwing arm, with perfect balance and synchronization of parts, and a smooth, easy motion that belies the force of his pitch. In the clubhouse before a game, he usually plays a game of casino, and because perspiration makes the stitches of his cap shrink, he has equipment manager Charlie Samuel stretch his cap—a routine that has become a good-luck ritual. After a game, Gooden telephones his parents.

Polite and amiable but reserved and somewhat shy, Dwight Gooden is less at ease in meeting the public than he is on the mound, and the Mets have tried to protect him from media pressure by limiting his interviews to a fifteen-minute period after the games he pitches. In his leisure time, Gooden enjoys playing ball with children; shooting baskets with Darryl Strawberry, his best friend on the

Mets; watching videos such as those of comics Eddie Murphy and Rodney Dangerfield; and playing the drums in pickup combos with friends. His preferences in music include the rock groups Kool and the Gang and the Gap Band. Among his favorite foods are peanut butter-and-jelly sandwiches, spaghetti, steaks, and, above all, cheeseburgers, a predilection that has earned him the insiders' nickname "Wimpy." In March 1986 Miss Debra Hamilton of Tampa bore Gooden a son, Dwight Jr., who lives with Gooden's mother and father in Tampa. According to Miss Hamilton, Gooden is "an excellent father."

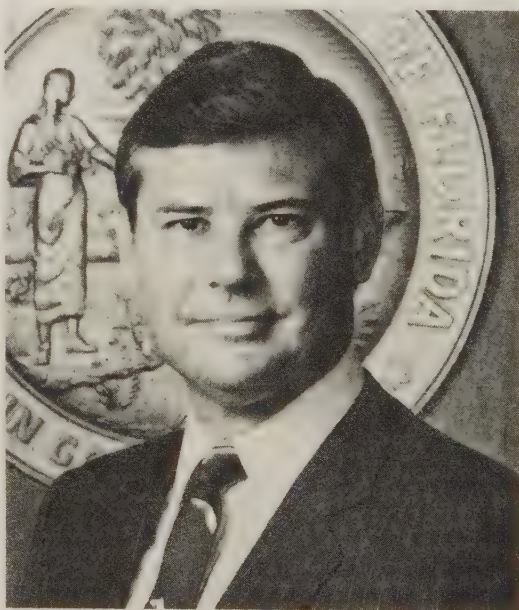
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Graham, Bob

Nov. 9, 1936—Governor of Florida. Address: b. Office of the Governor, The Capitol, Tallahassee, Fla. 32304; h. Governor's Mansion, 700 N. Adams St., Tallahassee, Fla. 32304

Regarded as a "natural politician" even by his Republican adversaries, Florida's thirty-eighth governor, Bob Graham, represents a pragmatic liberalism that transcends the Democratic party's New Deal tradition. During his dozen years as a state legislator and his two terms, beginning in 1979, as governor, Graham distinguished himself in such areas as the promotion of measured economic development, improved education, benefits for the elderly, protection of the environment, and a determined fight against crime. Along the way, he established rapport with the people of his state through his "workdays" program, under which he labored side by side with his constituents at a wide variety of jobs. Ineligible under Florida law to seek reelection after two terms as governor, Graham formally announced on January 28, 1986 that he would seek the Democratic party's nomination for the United States Senate. In the November election, he easily defeated the incumbent first-term Republican senator, Paula Hawkins.

Daniel Robert Graham was born in Coral Gables, Florida on November 9, 1936 to Ernest R. and Hilda (Simmons) Graham. His father had come to



Dade County, Florida in 1919 as a mining engineer and later founded a dairy and cattle business that remains one of the largest in the state. He eventually served as a state senator and ran unsuccessfully for governor of Florida in 1944. Bob Graham's mother, the daughter of a country doctor, grew up

in Walton County, Florida, and taught school in DeFuniak Springs. From his father's first marriage, Graham had two half-brothers and a half-sister. The oldest, Philip L. Graham was publisher of the *Washington Post* from 1946 until his death in 1963. The second half-brother, William A. Graham, is chairman of the board and chief executive officer of the family enterprise, the Graham Companies.

Bob Graham grew up in Pennsuco, Florida in a coral rock house that still stands. He received his early education at Dade County public schools, worked in his free time on family farms, and was named Dade County's "best all-round teenage boy" when he was sixteen. He served as student body president at Miami High School, and after graduating entered the University of Florida in Gainesville, where he was a member of Phi Beta Kappa and the Florida Blue Key, and president of the Honor Court. On obtaining his B.A. degree there in 1959, he enrolled in Harvard Law School, which conferred an LL.B. degree on him in 1962.

After completing his law studies, Graham took over executive positions in the family's business enterprises, including cattle holdings and dairy farms in Florida and Georgia. From 1963 to 1979 he served as vice-president and secretary of the family-owned Sengra Development Corporation of Miami Lakes. Heir to a fortune of several million dollars, Graham became a multimillionaire in his own right through astute real estate investments.

In 1966 Graham won election as a Democrat to the Florida house of representatives. Four years later, he was elected to the state senate, where he remained until his move to the governor's mansion in 1979. Commentators ranked Graham among the legislature's liberals, and he received a number of awards during his twelve years in Florida's lower and upper legislative chambers. He was given Allen Morris awards, as the outstanding first-term member of the senate in 1971 and as the most valuable member of the senate in 1973, and he won both the *St. Petersburg Times'* award as the most valuable legislator and the *Tallahassee Democrat's* award as lawmaker-newsmaker of the year, in 1972.

Graham's main areas of concern as a legislator were education, health services, and care for the elderly, and protection of the environment. He was author or sponsor of a variety of legislation affecting Florida's schools, including a measure that imposed competency and progress tests to assess the quality of students' learning. As chairman of the state senate's health and rehabilitative services committee, Graham sponsored the Health Care and Cost Containment Act, the Geriatric Outpatient Nurse Clinic Act, and the Nursing Home Reform Act. He can claim credit for having helped to write most of Florida's environmental laws passed during his years in the state legislature, including the Environmental Protection Act of 1971, the Comprehensive State Planning Act of 1972, the Land and Water Management Act of 1972, the Big Cypress Conservation Act of 1973, and the Local Government Comprehensive Planning Act of 1974.

Graham's conservation efforts earned him awards from the Sierra Club, the Florida Wildlife Federation, the Save Our Bays Association, and the Tropical Audubon Society.

Since the incumbent Democratic governor, Reubin Askew, was ineligible under Florida law to seek a third term, Graham decided in 1978 to run for the governorship. But despite his accomplishments, he was relatively unknown, especially in comparison with the favorite, Florida's attorney general Robert Shevin, and so he entered the contest for his party's nomination as the underdog. Nevertheless, Graham managed to finish second in the seven-way primary election on September 12, taking 25 percent of the vote to Shevin's 35 percent. On October 5, 1978 Graham secured the Democratic nomination by garnering 54 percent of the vote in the runoff contest against Shevin. Among other factors, Graham is believed to have profited in the primary race by the strategic move of choosing Wayne Mixson, who was from the conservative northern, or "cracker" section of the state, as his running mate for the lieutenant-governorship. Punsters, of course, could not resist calling the combination the "Graham-cracker" ticket.

To overcome his lack of recognition, Graham revived an imaginative "workdays" project, which he had first undertaken on a dare from a schoolteacher in 1974. The project entailed working 100 one-day, eight-hour shifts at a variety of jobs for which he received the going rate of pay. Among other employment, Graham taught school, harvested tomatoes, worked on a shrimp boat, washed cars, collected refuse, patched roads, appeared as a corpse in a community theatre production, went on patrol with the Tallahassee police, and fed fish at Sea World. On one occasion, while working as a bellhop, he carried Shevin's bags and on another, he served as a flight attendant on a plane on which his opponent's wife was a passenger. Graham recounted his experiences in *Workdays: Finding Florida on the Job* (Banyan Books, 1978) and continued the practice after his election to the governorship.

After securing the Democratic nomination, Graham devoted the following month to campaigning against the Republican candidate, Jack Eckerd, owner of a chain of drugstores, who had already tried twice unsuccessfully for statewide office. Eckerd's running mate for lieutenant-governor was the future United States Senator Paula Hawkins. During the campaign, Eckerd charged Graham with favoring big spending programs, but the Republican's candidacy suffered as a result of revelations that he had failed to uncover corruption flourishing at the General Services Administration during his year as head of that federal agency. Eckerd's campaign expenditures totaled \$2.9 million, including \$2 million of his own, while Graham spent \$2.6 million. In the general election on November 7, 1978 Graham won the governorship with 1,406,580 votes, or 56 percent, to Eckerd's 1,123,888.

At the beginning of his administration, Graham's low-key stance in merely mediating be-

tween conflicting interest groups prompted his detractors to label him "Governor Jello-O" and to describe him as "the weakest governor in the history of the world." But eventually he became more forceful and adopted a "carrot-and-stick" approach toward legislators in order to obtain the measures he wanted.

Governor Graham gained national attention when on May 19, 1979 he signed a renewed death warrant for John A. Spenselink, a convicted murderer who went to the electric chair a few days later. Since then the governor has signed more than 130 death warrants, as of 1986, and had them carried out when the courts permitted. Opponents of the death penalty have been critical of the policy, and some commentators have called attention to the fact that Florida has accounted for about one-third of all the executions in the United States since the Supreme Court restored the legitimacy of capital punishment in 1976. Graham believes that the death penalty is a deterrent as well as a necessary tool in the fight against the growing crime problem that forced Florida to almost double its spending for law enforcement during his tenure.

The arrival of some 160,000 undocumented Cubans and Haitians on Florida's shores beginning in April 1980, and continuing in the months that followed, posed one of the major challenges of Graham's first term. In response, the governor declared a state of emergency and called on the federal government to take greater responsibility for what seemed to him a national rather than a local problem. The refugee issue persisted throughout Graham's tenure. On several occasions the governor filed lawsuits demanding such federal actions as the restoration of refugee assistance funds that had been cut off by the Reagan administration, and the removal of the refugees from the Dade County jail and from state prisons. Graham pledged to bring another suit when the Justice Department announced in August 1985 that the federal government would no longer take charge of refugees convicted of crimes between the time of their release from Florida prisons and their mandatory expulsion from the United States under the immigration law. Graham's threat, along with complaints from other Florida officials, brought about an almost immediate reversal of the federal government's decision, which had been prompted by Cuba's refusal to accept any more deportees.

A champion of equality of the sexes, Graham strongly supported efforts to have Florida ratify the Equal Rights Amendment to the United States Constitution. On June 6, 1982 he led more than 10,000 demonstrators on a one-mile march to the Florida statehouse in Tallahassee. But his efforts proved to no avail when, shortly afterwards, the state senate, which he had called into special session, voted twenty-two to sixteen against ratification.

As the 1982 election approached, Graham was in an advantageous position to seek a second term. According to pollsters, 79 percent of Florida's electorate rated him as a good or excellent governor.

But at the personal request of President Ronald Reagan, Republican Lewis A. ("Skip") Bafalis, a five-term congressman, came forward to challenge the incumbent. Trying to keep the memory of the Cuban boatlift alive, Bafalis pictured Fidel Castro as emptying his island's jails and mental hospitals onto the Florida peninsula. He also accused Graham of being "soft on crime" and argued that prisons should be places of punishment rather than of rehabilitation. Graham issued a nine-page document explaining the actions his administration had taken in response to the refugee influx, defended his efforts against crime, rejected charges that his policy was to "tax and spend," and called attention to his record on protection of the environment and aid to the elderly. On election day, November 2, 1982, Graham won easily, receiving 1,739,553 votes, or 65 percent, to Bafalis' 949,023.

As his second term entered its final months and he faced the campaign for the United States Senate, Graham pointed with pride to the accomplishments of his administration, in particular, his successful efforts to diversify Florida's economic base through such means as tax incentives to attract business. From 1979 through 1985, 765 new industries made plans to open facilities in Florida and during the same period there was \$4.2 billion in new capital investment. The governor has traveled to Canada, Latin America, the Caribbean, Japan, England, Switzerland, and Israel to find new outlets for the state's products. In September 1985 he acted as host to a conference of Southern governors in Miami that called on the Reagan administration to deal more effectively with the threat posed by foreign imports. "What we are asking the President to do," Graham said, "is to adopt a trade policy that is based on free and open trade, with the corollary that our partners need to adopt the same principle."

Governor Graham also made major commitments to improving education and environmental protection. Florida provided for an increase of almost 50 percent in teacher salaries during the period from 1979 to 1984, and is expected in the foreseeable future to rank among the top quarter of states in regard to compensation of community college and university faculties. Under Graham's direction Florida earmarked \$300 million over a ten-year period for the acquisition of river floodplains and water management lands through the Save Our Rivers Act of 1982. In the same year, at Graham's urging, the legislature approved the sale of \$200 million in bonds for a Save Our Coasts program to acquire beaches and barrier islands threatened by development. Furthermore, Graham's Save Our Everglades program has taken important steps to undo the negative ecological effects of past water-control measures by the Army Corps of Engineers, and to buy 300,000 acres of Everglades habitat for wildlife preserves.

The initiatives sponsored by Graham have required the governor to seek additional money to balance the budget, which more than doubled, from \$6.2 to \$14.7 billion, during his tenure. He has,

however, rejected proposals for legalization of gambling casinos in the state. Instead, Graham has counted on the growth of revenues that naturally accompanies expanding business and has permitted some tax increases. During his tenure, Florida raised its sales tax from 4 to 5 percent and its corporation profits tax by one-half of 1 percent. Other taxes, such as those on gasoline, cigarettes, and liquor, have risen substantially. Nevertheless, Florida remains a relatively low tax state, ranking fourth from the bottom in the percentage that state and local levies take from income.

Graham's position as a successful Democrat in a rapidly growing sunbelt state placed him in a potentially influential position within his party. A close ally of Jimmy Carter, he was chosen to put the President's name in nomination for reelection at the Democratic National Convention in 1980. Since Carter's defeat, Graham has been a consistent critic of the Reagan administration, and especially of the negative implications that reductions in federal assistance for the development of water and sewer systems and other services have for growing states like his own. Dismayed by what he regarded as a tendency on the part of land developers to treat Florida as a "mistress state," to be divided up for their private benefit, Graham has made growth management one of his priorities.

Since taking on state-wide responsibilities, Graham has modified his earlier pronounced liberalism into a more pragmatic, middle-of-the-road position. Concerned that the Democratic party "has sort of exhausted its idea pool," the governor has joined with Senator Sam Nunn of Georgia and other sunbelt Democrats establishing the centrist Democratic Leadership Council, which does not always see eye-to-eye with the party's national organization. Graham believes that states like Florida are in an ideal position to demonstrate how Democrats can revitalize their party by fostering cooperation among government, business, and labor. "Government at the state level has tried to bring about that new relationship in order to develop economically," he says. "It has worked."

Although a Gallup poll of his peers, in March 1986, ranked Graham as the third most effective governor in the United States—behind Michael Dukakis of Massachusetts and Lamar Alexander of Tennessee—his Senate campaign, like that of his opponent Paula Hawkins, was off to a slow start. Some supporters likened the governor's passive campaign style to the "rope-a-dope" tactic of former heavyweight boxing champion Muhammad Ali, who allowed his opponents to exhaust themselves with flurries of ineffective punches. But others worried that too little was happening to offset Paula Hawkins' natural edge as an incumbent. Nevertheless, polls taken early in April 1986 indicated that Graham led Mrs. Hawkins by a substantial margin. After winning the September Democratic primary race against token opposition, Graham defeated Paula Hawkins on November 4, 1986, receiving 1,840,465 votes, or 55 percent of the total.

An executive committee member of the National Governors Association, Graham is a past chairman of the Southern Governors Association, the Education Commission of the States, the Southern Regional Education Board, the National Advisory Commission on School Finance, the Intergovernmental Advisory Council on Education, the Southern Growth Policies Board, and Caribbean/Central American Action Inc. He is also a member of the Council on Foreign Relations. Among his recent distinctions are "conservationist of the year" citations from the Florida Audubon Society (1982) and the Florida Wildlife Federation (1984); the National Wildlife Federation's 1985 achievement award in government; and the 1986 distinguished river conservation award of the American Rivers Conservation Council.

Bob Graham, who has been described as "chubby-cheeked" and has a perpetual Florida suntan, apparently thrives on workdays that average fourteen hours. He spends about two of every five days outside of Tallahassee and tries to divide his time in various parts of Florida in proportion to their share of the state's population. The governor is a member of the United Church of Christ. Since February 1959, Graham has been married to Adele Khoury of Miami Springs, and the couple has four daughters, Gwendolyn Patricia, Glynn Adele, Arva Suzanne, and Kendall Elizabeth. When time permits, Graham enjoys golf, tennis, and reading.

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Graham, (Daniel) Robert See **Graham, Bob**

Gramm, (William) Phil(ip)

July 8, 1942– United States Senator from Texas; economist. Address: b. 179 Russell Senate Office Bldg., Washington, D.C. 20510

Not perhaps since the late Paul Douglas of Illinois has the United States Senate boasted among its members a professional economist with the credentials of Phil Gramm, the Republican whirlwind from Texas, who was a professor of economics at Texas A & M University before entering national politics with the goal in mind of "reversing a thirty-year trend toward more and more government power." Gramm's pugnacity in pursuing that goal won him few friends on Capitol Hill except among fiscal conservatives, but his prevailing against the spendthrift tradition in Washington made him a virtual folk hero in his home state. With the recent



Phil Gramm

slump in the state economy, however, has come a stirring of complaint from Texas oil, farming, and business interests that they could now use a little of the federal intervention that he continues to crusade against singlemindedly.

Two sets of landmark "New Austerity" legislation already bear Senator Gramm's name: the 1981 Gramm-Latta budget-cutting acts that implemented President Ronald Reagan's program of reducing the social responsibilities of the federal government while building up the national arsenal without raising taxes, and the 1985 Gramm-Rudman-Hollings budget-balancing amendment, a draconian measure that sets a mandatory deficit-reduction timetable leading to zero debt in 1991. Gramm arrived in Washington as a "Boll Weevil" Democratic member of the House of Representatives in 1979, switched parties in 1983, and was elected to the Senate in 1984. He has written extensively on free-market solutions to economic and energy problems for such publications as the *American Economic Review* and in such books as *The Role of Government in a Free Society* (Fisher Institute, 1982) and *The Economics of Mineral Extraction* (Praeger, 1980).

William Philip Gramm was born on July 8, 1942 in Fort Benning, Georgia, the youngest of three children of Kenneth Marsh Gramm, a career army sergeant who suffered a stroke when Gramm was five and was thereafter confined to a wheel chair, and Florence (Scroggins) Gramm, who had quit school in the seventh grade. As a boy, Gramm had a succession of pet dogs and pigeons, which he buried with military-style ceremony when they died. Rebellious, he was repeatedly held back in public school, and at fifteen he was sent off to military school after taking his mother's Plymouth for a joy ride. At the Woodward Military Academy in Col-

lege Park, Georgia he finally settled down and began to do well academically. A piece of advice from his older brother contributed to his reformation and has remained with him ever since: "I want you to say to yourself, 'I am the smartest person in this [school] room, and before this semester is over everybody in this room is going to know it.'"

Subsidized by War Orphans Act benefits and a National Defense Education Act fellowship, Gramm did his undergraduate and graduate work at the University of Georgia at Athens. He began as a physics major but switched to economics after learning that economists were the highest paid academics at the time. "It sounds very mercenary," he told David S. Broder of the *Washington Post* (February 16, 1983), "but I took an economics course and liked it, so I decided that since I wasn't going to save the world, I'd become an economist." He received his B.B.A. degree in 1964 and his Ph.D. in 1967.

Gramm began teaching economics at Texas A & M University in 1967 and became a full professor there in 1973. In addition to teaching, he wrote and lectured widely and ran the consulting firm of Gramm & Associates, which did contract research for government and private industry. He also became active in Democratic party politics in Texas' 6th Congressional District, a long, narrow geographical corridor stretching from suburban Dallas-Fort Worth to Houston. Like Gramm (whose parents and grandparents were staunch Democrats), that constituency was Boll Weevil—traditionally Democratic while espousing many conservative views generally more congenial to today's Republican party.

Challenging the entrenched incumbent Lloyd Bentsen in the 1976 Texas Democratic United States senatorial primary, Gramm, under-financed and with little name recognition, garnered only 29 percent of the vote. Contributing to his poor showing, in his view, was the fact that the Reagan-versus-Ford Republican presidential primary held on the same day "drew a large number of people who were [his] natural constituents." Two years later, when Representative Olin Teague announced his retirement, Gramm campaigned for the 6th Congressional District seat that Teague was vacating. This time he was better organized and financed and much better known than he had been in 1976. Enjoying the support of the national New Right movement, he preempted the conservative thunder of the Republican opposition and won handily, with 65 percent of the vote. His winning majority increased to 71 percent in 1980 and to a whopping 95 percent in 1982.

Confident in his superior knowledge of economics and seemingly unafraid of being disliked, Gramm showed none of the humility and deference expected of a freshman Congressman by his seniors. Promoting himself and his ideas with a proselytizer's zeal and challenging the opinions of chairmen and veteran members of committees, he alienated many Democrats in the House, who considered him to be boastful and arrogant. (He him-

self admits that he can be argumentative and abrasive.) Thus, he very early established what is described in *Politics in America* as a "reputation for ego that has both helped and hurt him." On the negative side, his strenuous attempt to be seated on the House Budget Committee was blocked until, in 1981, fellow Texas Democrat Jim Wright, the House majority leader, brought his influence sufficiently to bear.

On the positive side, Gramm's self-confidence and outspokenness helped him quickly to become an influential right-wing voice on energy as well as economics on Capitol Hill. As a member of the House Energy and Commerce Committee, he joined with Representative David Stockman, a Republican, in building bipartisan conservative coalitions against the orthodox Democratic line on most issues. When Ronald Reagan, a Republican fiscal conservative after Gramm's own heart, succeeded Jimmy Carter in the presidency in January 1981, Stockman moved to the White House as President Reagan's budget director and Gramm became the administration's chief Democratic ally in the House of Representatives. As a member of the House Budget Committee, Gramm was privy to the proceedings of the committee's Democratic caucus and its efforts to work out an alternative to President Reagan's economic program, which called for severe cuts in domestic non-military spending. Gramm secretly passed the Democrats' confidential strategies on to Stockman, thus giving the White House the advantage of prescience in the budget-slashing battle. "He sat in our councils," an outraged Jim Wright later recounted, "then went over to the other team's huddle to tell them what play we were going to run."

Gramm compounded his party disloyalty by joining with Republican Delbert L. Latta in sponsoring the Reagan administration's reformatory budget legislation and by helping to round up the votes for its passage. That legislation consisted of the Gramm-Latta Budget Act of 1981, which increased defense spending while slashing widely elsewhere, and the Gramm-Latta II Omnibus Reconciliation Act, which changed existing law to reduce the level of expenditures for 250 federal programs, mandated the Reagan tax cut, and implemented the Reagan "Economic Recovery Program." Together, the two acts reduced federal domestic spending by \$130 billion.

Fellow House Democrats labeled Gramm a "spy" and "traitor," and in January 1983 the House Democratic steering and policy panel voted to strip him of his Budget Committee membership. Within hours, he resigned from Congress and announced that he would run for reelection as a Republican. (He could have simply changed parties without standing for reelection, but he felt that he "owed it to them [the voters] to see whether they approved or disapproved.") The outgoing Texas governor, Republican Bill Clements, scheduled the special election for February 12, 1983, thereby giving the Democrats little time to mount an effective campaign against Gramm, who portrayed himself as a

man of principle being persecuted by Congressional big spenders. Winning with 55 percent of the vote, he became the first Republican ever elected from the sixth district.

Gramm returned to Congress and the Budget Committee as a Republican on February 22, 1983. In 1983 and 1984 he voted with the congressional conservative coalition in 162 of 170 roll calls, and approximately two-thirds of his votes were in support of administration positions. He voted for school prayer, increased aid to El Salvador, curbs on abortion funding, the raising of the Social Security retirement age, the freezing of physicians' fees under Medicare, and an amendment rejecting amnesty provisions for illegal aliens. His nays included votes against the nuclear freeze, the cancellation of the MX missile, the prohibition of covert support by United States intelligence agencies for military and paramilitary insurgency in Nicaragua, the extension of Social Security disability benefits, and the Equal Rights Amendment.

In September 1983 Gramm announced his intention to run for the United States Senate seat that Texas Republican John G. Tower was resigning. After easily winning the 1984 Republican primary, he faced the liberal Democrat Lloyd Dogget in an unusually bitter campaign in which he had the far superior war chest, swelled by contributions from the oil and gas industries. Gramm won the general election on November 6, 1984 with 59 percent of the vote, the largest margin ever given a Republican statewide in Texas history.

Gramm took his Senate seat in January 1985. Attempting to shed in the Senate his House reputation as a publicity-hungry maverick and "to show that [he] could work within the system," he deliberately kept a low profile during his first nine months in the upper chamber—until he saw the opportunity for introducing the budget-balancing scheme that had been brewing in his brain ever since his arrival in Washington. The Gramm-Latta budget legislation had slashed government non-military spending, but the increased defense spending and the tax cut it mandated made it ineffective in reducing the federal deficit, which was approaching \$200 billion annually, with the result that the national debt had grown from \$900 billion in 1980 to \$2 trillion. Anticipating the 1986 elections, in which voter concern about the deficit was bound to be an issue, Republicans and Democrats alike on Capitol Hill were anxious to reduce it, but each of them had special interests to protect and they were hopelessly gridlocked in their efforts to reach an agreement on which programs to cut.

Knowing that Congress would have to pass legislation raising the government debt ceiling above \$2 trillion, Gramm saw his chance to seize the initiative on the deficit problem. With senators Warren B. Rudman, Republican of New Hampshire, and Ernest F. Hollings, Democrat of South Carolina, he wrote an amendment to the 1985 debt-ceiling bill that would set a five-year mandatory deficit-reduction time table, leading to zero, or a balanced budget, in 1991. Failure to keep within the limit tar-

geted for a fiscal year would automatically trigger across-the-board cuts in federal programs, to be imposed by the White House at the behest of the comptroller general. The amendment represented a reversal of the 1974 Budget Act, which forced President Richard Nixon to return certain budgetary initiatives to Congress.

Introduced in September 1985, the Gramm-Rudman-Hollings amendment passed the Senate in October. Two months later, after passage in the House, it was signed into law by President Reagan. "It looked like it came out of nowhere," Gramm later commented. "The truth is, a lot of preparation went into it. . . . I met with every element at the White House . . . and I also kept the Republican leadership and the Boll Weevil leadership in the House informed about it. I think I proved in the House that I could go outside the system, but in Gramm-Rudman I think I proved in the Senate that I can work within the system."

While the constitutionality of the Gramm-Rudman-Hollings amendment was being tested in the courts, the law's automatic budget-cutting axe became operative on March 1, 1986, reducing the spending of most domestic and defense programs by a total of \$11.7 billion in order to meet the target deficit of \$171.9 billion set by Gramm-Rudman for the fiscal year 1986. Programs for the elderly were among those spared. Gramm had wanted to cut Social Security, arguing that struggling young working people should not have to bear financial burdens for old people who are affluent enough to pay their own Medicare premiums. He gave up and exempted Social Security from the automatic axe because he became convinced that his argument was "not winnable." His chief adversaries on the issue were Representative Claude Pepper, an octogenarian, and Gramm's own mother. "It's not winnable," Gramm explained to a reporter, "when your own momma calls you up and says, 'Phil, you better listen to that sweet Mr. Pepper and keep your mouth shut.'" The budget-cutting task will be more difficult in fiscal 1987, when the Gramm-Rudman-targeted deficit limit will be \$144 billion. In the absence of new revenues (and President Reagan has been adamant in his opposition to raising taxes), that target will force cuts of \$70 billion or more. Many economists warn that reductions of that dimension in government spending could trigger a national economic depression. Charging that the 1981 budget legislation sponsored by Gramm contributed to the accelerated growth of the deficit in the first place, House Speaker Thomas P. ("Tip") O'Neill, a Democrat, has said, "Senator Gramm, in my opinion, is more to blame for the mess that the nation is in than any other person [except] Ronald Reagan." Senator Daniel Patrick Moynihan has suggested that the Reagan and Gramm forces deliberately created the deficit crisis in order to provide a rationale for the thorough elimination of the "Great Society" social welfare programs passed in the 1960s.

Gramm welcomes the personal attacks because, as he has explained, "it takes heckling to get [him]

fired up." Knowing that reducing the deficit is as painful as it is necessary, he sponsored the Gramm-Rudman-Hollings amendment in order to force hard choices on a Congress that would not otherwise make them. "What this bill does is put the fat in the fire," he has pointed out. "It forces decisions." During the summer of 1986 the Supreme Court struck down the automatic budget-cutting mechanism in the Gramm-Rudman-Hollings amendment on the ground that it violated the Constitution's separation-of-powers plan by giving executive powers to the comptroller general, a creature of Congress. With Rudman and Hollings, Gramm pushed through the Senate corrective legislation that would make the Office of Management and Budget, an executive department, responsible for the budget-cutting, under the scrutiny of Congress.

Denied his first choice, the Budget Committee, Gramm sits on the Senate Armed Services, Banking, Housing, and Urban Affairs committees. On Armed Services, he has been a strong supporter of the administration's defense buildup. In key votes on the Senate floor, he was against textile import quotas and for the procurement of twenty-one MX missiles, the sale of Conrail, and the televising of Senate proceedings. Senate colleagues have described him as "a very individual and independent person" with a "fixed philosophy"; as a man of principle, brilliant, fearless, and tenacious, who "doesn't mind" not being popular; and as a professorial type who "can be impatient with the 'class' and talk down to the 'students.'"

"Diplomacy is not his strength . . .," Senator Paul Simon, Democrat of Illinois, has said of Gramm, "but his intelligence and hard work make up for it." A conservative Democrat has called him "a potentially dangerous ideologue" who "honestly believes his is the only course to rightness" and who, "unless he watches himself . . . could say or do something that would end with Senate censure." Representative Marvin Leath, a Texas Democrat, tells colleagues who "get quite distraught with [Gramm] at times" the following: "You can feel any way you want about Phil. . . . But when you're dealing with him, there are two things you've got to remember. Number one, he's smarter than you are. Number two, he's meaner than a junkyard dog."

The Texas Senator sees himself as a political descendant of Thomas Jefferson, the founder of the Democratic party, who, he believes, would applaud his efforts to dismantle big government. In his office hangs a portrait of the late President Lyndon B. Johnson, a liberal Democrat whom he admires despite their differences in political philosophy. "Lyndon Johnson was a doer. I am working to undo some of the things he did, but I admire his persistence," he told an interviewer for *U.S. News* (November 11, 1985). On Gramm's desk are a brass-plated bullet paperweight and a miniature flag emblazoned with a snake and the words, "Don't tread on me." Gramm is a fanatic supporter of his alma mater, Texas A & M, and his wristwatch

plays the university's football fight song, the "Aggie War Hymn." In an interview with Lloyd Grove of the *Washington Post* (January 22, 1986), he made the barbed comment, "Aggies are easier to teach than members of Congress. They're smarter and they're more interested in learning."

Phil Gramm and Wendy Lee, an economist who works for the Office of Management and Budget, were married in 1970. With their two sons, Marshall Kenneth and Jefferson Philip, the Gramms attend the Episcopal church. Their home in Texas is in College Station, the site of Texas A & M. The Senator begins his day at 5:30 in the morning, and often works late into the night. To his entry in *Who's Who in America* he appended this statement: "Of all the attributes that I have observed in myself and others as factors contributing to the success of an individual's enterprise, hard work is clearly the most important. Without hard work, talent and intellect are wasted."

Gramm is a tall, bespectacled, and balding man who speaks in a low Southern drawl and looks

older than his forty-four years. When Lloyd Grove of the *Washington Post* entered his office to interview him, "the author of all this budgetary mayhem was grinning from cheek to cheek." "Full of face and frame, but pared down to his shirt sleeves to preside at the birth of the New Austerity," Grove reported, "Gramm looks ready to 'play a role,' as he says, in the hacking and slashing to come. . . . Asked if he follows the Aggie football motto 'Gig 'em'—referring to the disembowelment of frogs and other unfortunate adversaries—Gramm grins wide. 'That's right,' he replies."

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Gray, Spalding

1941– Writer; performance artist. Address: b. c/o Program Development, 136 E. 65th St., New York City, N. Y. 10021

The writer and performance artist Spalding Gray is, according to David Sterritt of the *Christian Science Monitor*, "a combination of maverick actor, gifted raconteur, energetic reporter, and loquacious little boy who can't help spouting every single thing that happened on his summer vacation." Since 1979 Gray has talked his way from the exper-

imental reaches of contemporary theatre to the mainstream, bringing along only a desk and a glass of water as his basic props. Along the way he has recycled personal experiences, whether ordinary or unique, into "riveting" monologues that constitute, in the eyes of many, a resurrection of the art of the ancient storyteller, the oral epic. "I'll never run out of material as long as I live," Gray asserts. "The only disappointment is that I probably won't be able to come back after I die and tell that experience."

Gray, who confesses that he is "afraid of life," goes over it with a monologist's fine-toothed comb in order to transform "negative experience" into a perversely humorous and "healing" version of itself. Over the years, he has increasingly interwoven his intimate history with that of his time, attempting to come to terms with both. His struggle, as the critic Don Shewey once observed in a *Village Voice* article (November 13, 1984), reflects that of an entire generation that rejected its middle-class background in coming of age during the political and social turmoil of the 1960s and the Watergate era. Before beginning his solo career, Gray was an actor in the regional Off-Off-Broadway theatre. Since 1979 he has created nearly a dozen monologues, including "Sex and Death to the Age 14," an account of his childhood encounters with both phenomena, and "Swimming to Cambodia," which documents his experiences as an actor in the Warner Brothers film *The Killing Fields*. The text of *Swimming to Cambodia* was published by the Theatre Communications Group in 1985, and six of Gray's other monologues were published in paperback under the title *Sex and Death to the Age 14* by Vintage Books in 1986.

In his introduction to *Swimming to Cambodia*, James Leverett called Spalding Gray "the essential

white-bread WASP." He was born in Barrington, Rhode Island in 1941, one of the three sons of Rockwell Gray, a factory employee, and Elizabeth Gray. His mother became a Christian Scientist after she suffered the first of two nervous breakdowns; after the second, she committed suicide, in 1967. Gray and his brothers, Rocky and Chan, grew up as Christian Scientists, and he recalls that, as a result, they "had to work very hard in order to keep a hot line to God." An under-achiever in grammar school and generally "very unhappy," Gray "was into petty demolition," such as setting off cherry bombs in the school lavatory and throwing rotten eggs in the halls. His parents were so concerned over his low grades that they sent him to Fryeburg Academy in Fryeburg, Maine, where his academic performance improved.

After graduating from Fryeburg Academy, Gray entered Emerson College in Boston, where he began to act and devote himself to the stage. At the same time, his talent for storytelling began to emerge. While working nights as a dishwasher at the fashionable Katherine Gibbs School in Boston, he developed the habit of relating the events of his day to whoever might be around to listen. In 1965, after completing his studies at Emerson, Gray launched his acting career in summer stock on Cape Cod. According to several accounts, he landed his first role, that of a psychotic in *The Curious Savage*, because his dyslexia, probably coupled with nervousness, caused him to read badly in the audition. He went on to appear in plays ranging from Eugene O'Neill's, *A Long Day's Journey into Night*, to Ann Jellicoe's, *The Knack*. He later worked at a little theatre in Saratoga, New York, and while there began to date a Skidmore College arts major named Elizabeth LeCompte. Unable to contain his memories, Gray would accompany Miss LeCompte to her studio and tell her the story of his life while she worked. Two years later, in 1967, he began living with her on New York City's Lower East Side.

Following his mother's suicide in that year, Gray was plunged into a period of depression that lasted for nine years and culminated in his own nervous breakdown. Despite, or perhaps because of his depression, he became increasingly active in a series of underground experimental theatrical groups in Manhattan. During his early years in New York, he experienced his first "memory film" when he was asked to stand up and improvise a monologue at Joyce Aaron's Open Theater. The previous day passed before his eyes in frames that he deftly verbalized. But he temporarily put narrative aside in favor of a "deconstruction of texts" when he and Elizabeth LeCompte joined Richard Schechner's Performance Group at a lower Manhattan theatre called the Performing Garage. Gray recalls that Schechner was the first director to tell him "to be [himself] first, before . . . acting a role or taking on a character." Under Schechner's direction, Gray played the leading role of Hoss in Sam Shepard's *Tooth of Crime* in its 1973 New York premiere and continued in the role for two years, but he re-

mained "dissatisfied with having to . . . mimic make-believe emotions" in fictional roles, wanting instead to reenact feelings he had actually experienced himself.

Looking back at the next phase of his career, Spalding Gray has said, "I saw myself as Pinocchio in Geppetto's toy shop. I was learning to walk and talk." In 1979 he left the Performance Group and, along with Elizabeth LeCompte and other colleagues, formed the Wooster Group, which continued to use the facilities of the Performing Garage. In collaboration with Elizabeth LeCompte—whom he has credited with having "invented" the character Spalding Gray—he produced the autobiographical play *Sakonnet Point*, named after the Rhode Island resort town where he spent his summers as a child. That play, first performed in 1975, with Gray in the leading role, utilized a nonverbal, dancelike structure influenced by the work of Antonin Artaud and Jerzy Grotowski, and was intended to evoke the psyche of a child before the acquisition of the ability to speak.

With Miss LeCompte assuming the role of director and designer and Gray remaining as its star, main character, and fount of raw material, *Sakonnet Point* was developed into a trilogy called *Three Places in Rhode Island*. What Don Shewey has called Gray's "nearly pathological obsession with self-exposure" was the guiding force of the trilogy, the improvised drama of which centered on tape recordings of Gray's family at the time of his mother's suicide. Although some spectators were offended by Gray's irreverent references to religion and psychiatry and by his uncensored presentation of his family's private life, others were moved by what David Sterritt called "the work's haunting sincerity and theatrical brilliance."

It was in *Nyatt School*, the final part of the trilogy, which was presented at the Performing Garage during the 1979 season, that Gray's autobiographical story-telling first developed fully into narrative form. The play is a "deconstruction" and sendup of T. S. Eliot's verse drama *The Cocktail Party*, in which Gray had once performed. It opens with a lecture delivered by Gray, as a bespectacled professor seated at a long table with the rest of the Wooster Group, on the subject of his experiences with *The Cocktail Party*. In so doing, Gray introduced a genre that he would return to in such monologues as "A Personal History of the American Theatre" and "Swimming to Cambodia." Reviewing the premiere of *Nyatt School* in the *Christian Science Monitor* in 1979, David Sterritt called it "a monumental exploration into the nature of sanity—[that probed] the ambiguous boundaries between 'acting' and 'performing' and 'real life.'"

By the time he produced the Rhode Island trilogy and its epilogue, *Point Judith*, Gray longed for a simpler format and a more direct contact with the audience, and had already launched his career as a monologist. The idea of doing so had come to him at the Santa Cruz campus of the University of California, where he taught a summer workshop in performance in 1978. While in Santa Cruz, he au-

dited a class called "The Philosophy of Emotions," taught by Amelie Rorty, who steered him in a new direction. As he recounted in the preface to *Sex and Death to the Age 14*: "One day after class I was talking to Amelie about . . . how I felt that I'd come to the end of a way of working . . . I told her I thought we had come to the end of the white middle-class world as we knew it. She took me at my word and said, 'Well, Spalding, during the collapse of Rome, the last artists were the chroniclers.' . . . Of course, I thought, I'll chronicle my life, but I'll do it orally." To commit anything to paper, he felt, would be an act of "bad faith," implying a belief in a future.

Gray expanded his first monologue, "Sex and Death to the Age 14," from forty minutes to an hour and twenty minutes in successive performances at the Performing Garage in 1979. That piece evoked, less harrowingly than the Rhode Island plays, a number of his childhood experiences, including his discovery of the fact of mortality through the deaths of a succession of pets; his discovery of love and sex, or at least sexuality, through his relationship with the girl next door; his relationships with his parents, grandparents, and brothers; and his discovery of people who lived outside the ambit of "Rhode Island WASPs." The monologue is imprinted with the history of the time, including the dropping of the atomic bomb on Hiroshima and the polio epidemic, which Gray survived, as he explained, by taking unusual precautions such as "washing [his] hands with rubbing alcohol and staying out of crowded movie theaters." The second monologue that Gray developed, "Booze, Cars and College Girls," details his misadventures with all three and traces his life up through the Cuban Missile Crisis of October 1962. The third, "India (and After)," is a skewed, free-association account of his tour of India in a Wooster Group production of Bertolt Brecht's *Mother Courage* in 1976, and of the nervous breakdown that he suffered during the tour.

Gray quickly established his method of sitting behind a small desk and pacing himself with well-timed sips from a glass of water as a kind of punctuation scheme for his monologues. Hailed as a new form of performance art, the monologues attracted a growing audience not only at his SoHo base in Manhattan but also along the stops of his national and international tours. Those solo tours seemed "strange" to Gray, who had spent twelve years traveling with the Wooster Group, during which he had developed a kind of "group ego," but his relative isolation in ever-changing settings provided him with a wealth of new sensations, encounters and anxieties—all of them grist for new monologues. In Amsterdam during a European tour in 1980 he introduced a new piece, called "Interviewing the Audience," and later took that kaleidoscopic improvisation on tour across the United States. In so doing, as Don Shewey observed in his *Village Voice* article, he drew "others into his philosophical obsessions (Is there a heaven? Does true love exist?)" and imparted "to unbelievers the rewards of the examined life."

The increasing outgoingness of "Interviewing the Audience" was further exemplified when Gray accompanied the photographer Randall Levenson to the 1981 Tennessee State Fair and interviewed the carnival people and sideshow freaks. That experience resulted in the monologue "In Search of the Monkey Girl," which was later published as the text of a book of photographs of the same title (Aperture Press, 1982). As David Sterritt observed in his *Christian Science Monitor* article, that monologue "proved Gray to be an excellent reporter in his combination of sympathy and mania for details."

In 1983, on the strength of the reputation of his monologues, Gray was cast as the American ambassador's aide in the motion picture *The Killing Fields* (1984). That film, most of which was done on location in Thailand, centered on the friendship of a New York Times reporter, Sidney H. Schanberg (played by Sam Waterston), and a Cambodian photographer, Dith Pran, (portrayed by Dr. Haing S. Ngor), and their decision to cover the entry of the Khmer Rouge guerrillas into Phnom Penh in 1975. The historical background includes the American bombing of Cambodia known as "Operation Breakfast," which killed 25 percent of the enemy—15 percent more than that which was needed, according to military estimate, to cause "irreversible psychological damage" in its survivors. The bombing in turn was part of the shadowy evolution of the followers of the Khmer Rouge, who, schooled in what Gray describes as "Maoist doctrine including a touch of Rousseau" and nourished on "lizards, bugs, bark and leaves," entered Phnom Penh in 1975 and began the slaughter of an estimated two million people.

In coming to grips with the events reenacted in *The Killing Fields*, Gray concluded that for the first time he was dealing "with a larger psychosis than [his] own neurosis." "Swimming to Cambodia," the monologue that emerged from that confrontation, managed, according to David Richards of the *Washington Post*, to fish up "much of the glory and chaos of our time. Talking about himself—with candor, humor, imagination and the unfailingly bizarre image—he ends up talking about all of us." The personal anecdotal style that characterized most of Gray's previous monologues becomes in "Swimming to Cambodia" part of a dense atmosphere of history and the cinematic "memory" of that history. The account weaves together instances of his constant search for an epiphany with discussions of Thai culture, a remembered discussion with his analyst (an Auschwitz survivor), and descriptions of the "lust circle" of Thai brothels (a kind of island of lotus eaters for Western expatriates) that he explored. It also offers details about the making of *The Killing Fields*, among them the effort of a Cambodian woman to organize her compatriots associated with the movie into a consciousness-raising group, because, despite its exploration of American complicity in genocide, she viewed the film as neo-colonialist. In one of his interpolated summations, Gray recommends that nations, in-

stead of waging war, make war movies once a year as therapy.

"Swimming to Cambodia," which evolved in performance over two-and-a-half years, became Gray's most celebrated monologue. Its success paved the way for Gray's "move uptown" for the premiere of his next monologue, "Terrors of Pleasure," which he presented in the intimate setting of the Mitzie E. Newhouse Theatre at Lincoln Center in May and June 1986. That monologue is a parable-like account of Gray's purchase of a country house perched on cinderblocks on a sandy, crumbling hilltop in the Catskills and his attempt to capitalize on his new-found fame—and pay for a new foundation for the house—by getting motion picture and television work. That attempt was not successful, partly because Gray has never been comfortable in the "job" of playing fictional roles and pretending emotion. He worries, for example, that the feigning of love before the camera might not be sufficiently distinguishable from the expression of love in real life. "I often act like I'm in love with Renée" [Shafrensky, his longtime companion], he has said, "So what's the difference?" In the end, as David Sterritt reported in the *Christian Science Monitor* (June 4, 1986), Gray returns to his cabin in the Catskills but "can't avoid the ultimate question of art vs. life: Did he buy that awful house just to make a monologue out of it?"

Spalding Gray, who admits to having a bald spot and an imperfect jawline, is "handsome, graying, slightly disheveled," according to one interviewer, Joe Brown of the *Washington Post* (April 19, 1985). His work has been documented in two videotapes, Bruce and Norman Yonemoto's *Spalding Gray's Map of L.A.* and Renée Shafrensky's *Gray Areas*. Gray has received a Guggenheim Fellowship and playwriting grants from the Rockefeller Foundation, the National Endowment for the Arts, and the Edward Albee Foundation. The first monologue he has not personally performed, "Rivkala's Ring," based on Anton Chekhov's short story "Orchards," was published in an anthology of "playlets" based on Chekhov's stories and was performed in June 1986 at the Goodman Theatre in Chicago. For Gray, "Rivkala's Ring" confirmed, along with the publication of "Sex and Death to the Age 14" and other monologues, that his writing can stand on its own, and he has begun to see himself as primarily an author. Nonetheless he cannot "live without" his monologues, which, if they do not "fully assure a future," have, he has said, at least created one for him to move towards. Gray is scheduled to serve as artist-in-residence at the Mark Taper Forum in Los Angeles for its 1986-1987 season and appears in a major role in David Byrne's upcoming movie, *True Stories*.

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Gumbel, Bryant

Sept. 29, 1948— Broadcast journalist. Address: b. NBC News, 30 Rockefeller Plaza, Suite 1508, New York City, N.Y. 10020

The "Best Morning TV News Interviewer" of 1986, according to more than 1,000 journalists who voted in the *Washington Journal Review* readers' poll, is Bryant Gumbel, the glib and quick-witted cohost of NBC's long-running *Today* show. Following a fast-paced career as NBC's prime sportscaster (1972-1981), in 1982 Gumbel became the first black to help host *Today* in its thirty-year history. The same skills that he honed on sports programs serve him well as he grapples, without set scripts or retakes, with national and international news and popular culture. Disarming those critics who point to his lack of journalistic credentials, Gumbel has said: "My job isn't to interpret the world or prove how much I know; it's to be conversant enough to do sensible interviews, seek out the truth, and sense when people are lying. . . . People like me are important by virtue of the proximity to people who are really important. I see myself as a go-between."

Bryant Charles Gumbel, the second child of Richard Dunbar Gumbel and Rhea Alice [LeCesne] Gumbel, was born in New Orleans, Louisiana on September 29, 1948. He has two younger sisters, Rhonda and Renee, and an older brother, Greg. Both boys were still in their infancy when the family moved to Chicago. The son of a New Orleans gambler, Richard Gumbel graduated from Xavier University, in New Orleans, worked his way through Georgetown Law School, and became a probate judge in Cook County under the political machine of Chicago Mayor Richard Daley. Bryant Gumbel was reared in the integrated

middle-class Hyde Park section of Chicago, a neighborhood near the University of Chicago. His father was the central influence in his life. "He was always there for me," Gumbel asserted many years later, "stressing how important was my ability to write, to read, to listen, to speak."

He also introduced his sons to athletics, especially to baseball, and taught them how to catch. Describing their favorite game in an interview for *People* magazine (December 5, 1983), Greg Gumbel, who became a cable TV sportscaster, recalled: "We'd grab our gloves, stand in front of a full-length mirror, wind up, pitch and announce entire imaginary games, taking turns every half inning." Their father was called on "to settle such earth-shaking questions as who was the better shortstop—Banks [of the Cubs] or Aparicio [of the White Sox]." Greg rooted for the White Sox, while Bryant was a fanatic for the Cubs. He knew every defensive linesman for the Bears and every .300 hitter in the history of the Cubs. After attending Roman Catholic elementary and high schools in Chicago, Bryant Gumbel enrolled in Bates College, a small liberal arts school in Lewiston, Maine, where he played baseball and football and majored in Russian history.

One of only of three blacks in a student body of 900, Gumbel attended Bates College from 1966 to 1970. Adopting a bohemian lifestyle, he wore his hair long and took a cavalier attitude toward his studies, but though his grades slipped to a C average he acquired a self-confidence that was to serve him well in his career. His roommate remembers that "women loved him," because he "turned on the charm with nice manners and a soft voice." To explain why he did not become an activist during his undergraduate days, when the country was in a ferment over civil rights agitation, he told Paul Good in an interview for the *New York Sunday News Magazine* (February 28, 1982): "I'm comfortable with the fact that many people did not take an active role. In my family, it was important that I become an educated person. Where was I gonna march in Lewiston? Many local people up there hadn't seen a black person since Amos 'n' Andy reruns. Would it have been better for me to forsake an education and go down to Birmingham to protest? I think in the long run, no."

When a sports-related wrist injury kept him from being drafted after his college graduation, Gumbel went to New York City and signed on as a sales representative, at \$160 a week, for the Westvaco Corporation, a firm that manufactures paper bags and folding cartons. After about half a year, he quit. "I just kind of hung out, did nothing," he related to Lawrence Meyer of the *Washington Post* (April 14, 1985). "I can remember one Christmas. I had a mattress, an eight-inch black-and-white TV and a lightbulb. That was it. I went and bought a Blimpie sandwich and I called my folks from the corner of 46th and Eighth, collect, because I had no money." His family thought he should take up a career in law, like his father, but he disagreed, since he was convinced that he was destined to become

a sportswriter. After submitting an article about Harvard University's first black athletic director to *Black Sports* magazine, he was put under contract. Nine months later, he became its editor, at an annual salary of \$11,000. "I got to know a lot of people who worked in the business, and they got to know me," he told Meyer. "And when the NBC affiliate in Burbank was looking for somebody, my name got dropped in the hat."

At the age of twenty-three, Bryant Gumbel was hired by KNBC-TV in Los Angeles, at an annual salary of \$21,500, as their weekend sportscaster. He remembers the date well, for in his appointment book from 1972, which still lies on the nightstand near his bed, he had printed the word "SUCCESS" in large letters across the page for July 21, the date of his audition. Although the local anchorman, Tom Snyder, playfully tried to break him up during the first taping, Steve Friedman, who was at that time a newswriter, rated it as "the best audition by someone without experience" he had ever seen. After eight months, Gumbel became the weeknight sportscaster on the 6:00 P.M. news, and in 1976 he was promoted to the post of KNBC's sports director. "Did affirmative action play a part?" Gumbel asked during the Paul Good interview. "I don't think you have to be a Phi Beta Kappa to figure it out. But the charge of tokenism does offend me," he said. "When someone asks me, 'Did you get what you got because you're black,' I say 'No.' The positions I held are not the kind you give away out of tokenism."

It soon became apparent that Gumbel had a flair for commentary as well as for straight news. "I would take one idea each day and do an essay, a film piece, for about four or five minutes," he explained in the 1985 *Washington Post* interview. "One day it might be a set of twins running cross-country for Cal State Fullerton. The next day it might be the myths and realities of the *Sports Illustrated* jinx, a historical perspective on the USC tailback. Sometimes I'd review sports books." One of his feats was his self-possessed, off-the-cuff ninety-seconds commentary after UCLA legend John Wooden had coached his final basketball game in the spring of 1975. Gumbel's achievements led to his being tapped to serve as cohost of the new and limping NFL pregame show in New York called *Grandstand* that combined live events, features, and sports news.

While serving as sports director of KNBC in Los Angeles from 1976 to 1980, Gumbel commuted to New York City on weekends to anchor NFL football, major league baseball, and NCAA basketball for NBC Sports. In 1976 he won an Emmy award for producing an Olympics sports special. His network duties were augmented to include three Super Bowl broadcasts, a World Series, five Thanksgiving Day parades, and golf tournaments. Continuing to garner honors, Gumbel won a second Emmy in 1977 and the Los Angeles Press Club Golden Mike Award in 1978 and 1979, and he was slated to co-anchor NBC's coverage of the 1980 Summer Olympics in Russia until the United

States boycotted the Moscow games. He could take some consolation in the fact that by that time Howard Rosenberg, the television critic of the *Los Angeles Times*, had called him "the city's best sportscaster" in one of his columns.

Lowell Cohn in *Sports Illustrated* (August 18, 1980) described a typical Sunday when NBC telecast seven games: "Gumbel will recapitulate New England's first half, say, then Cleveland's, then Baltimore's, or Buffalo's, or Miami's. Then, if he's lucky, Pittsburgh-Cincinnati or New York-San Diego will come in at the same time, and he'll knock them off together. By that time the first game of the day may have ended, and Gumbel will make a mad dash into the postgame show. It really gets hectic when you go from the postgame of New England-Seattle, say, to the pregame of Denver-Oakland, to half-time of Pittsburgh-Cincinnati." The sportscaster himself added: "The trick is not to give one audience the same information twice."

Coordinating the live and taped features in his relaxed style is "really a seven-day-a-week job," according to Gumbel. "You have to read and listen and absorb. You can't sit down on Saturday, grab the team rosters, and get ready for Sunday." In a self-assessment, Gumbel has said: "I'm not a whiz at play-by-play announcing. . . . My ability is to digest a lot of information, which I dispense calmly and articulately while everyone around me is going bananas." Elucidating the way his style differs from that of Brent Musburger of CBS-TV's *The NFL Today*, Gumbel declared: "Brent tends to be a little more gosh, golly, gee whiz than I am. He'll say, 'Hey, look at that great catch,' whereas I'm more, 'This Bradshaw-to-Swann pass set up a game-tying field goal.' It's tough for me to get genuinely excited about every catch. There are only so many ways you can catch a football."

In June 1980 Gumbel signed a three-year, \$1.5 million contract with the NBC network that included three sports features a week, beginning on September 8, on the tradition-steeped *Today* show, TV's oldest morning program, and, starting in August, duties as cohost, with Cyndy Garvey, of the prime-time *Games People Play*, a "trash-sport" show that presented bizarre sporting events with such titles as "America's Toughest Bouncer," "The Billiards Battle of the Generations," "Backwards Motor Racing," and "Taxi Cab Demolition Derby." He carried on as anchorman for *NFL '81* for NBC Sports until he was brought aboard the 7-9 A.M. *Today* show as full-time cohost, with an annual salary in the neighborhood of \$750,000. The Cincinnati-San Diego AFC title game on January 10, 1982 was the last athletic event to be covered by Bryant Gumbel during his nine-year career as a sportscaster.

NBC officials obviously hoped that the hiring of Bryant Gumbel for the *Today* show would counteract the surge in ratings of its more frivolous rival, *Good Morning, America*. Produced since 1979 by ABC-TV's entertainment division, *Good Morning, America* slowly overtook *Today*, a production of NBC News, in the final quarter of 1981. When Tom

Brokaw, discomfited by the adulteration of the show in response to the challenge posed by *Good Morning, America*, departed to anchor the *NBC Nightly News*, the field was wide open for a replacement. Among the candidates who failed to click with network moguls were Jessica Savitch, Garrick Utley, John Palmer, and Phil Donahue.

In August 1981 the show's executive producer, Steve Friedman, a former associate of Gumbel at KNBC, asked him to sit in for *Today* cohost Jane Pauley, who was absent because of a medical emergency, and his deft performance led to a two-day stint in September as a substitute for the vacationing Tom Brokaw. Among the subjects that Gumbel explored while testing for cohost of the news-and-magazine format of *Today* were heroin, crime, cellulite, Saturday morning television, computers, seal hunting, desegregation, and Auschwitz, and among the celebrities he interviewed were William F. Buckley, Treat Williams, and Peggy Cass. Pronouncing him "unbelievably warm," and "an unbelievable TV communicator," Friedman felt that Gumbel handled himself so well that he knew he had to look no further. Friedman observed that "Bryant is a nice guy to wake up to, to help you face the day," while an admiring Gene Shalit, the show's resident movie critic, pointed out that "Bryant has the ability to speak immediately on almost any subject and parse his sentences. He has a radiant smile that goes with a sunrise time."

Tokenism was not a factor in the selection process. Having been preceded by Max Robinson at ABC in 1978 and by Ed Bradley on *60 Minutes* at CBS in 1981, Bryant Gumbel was not the first black to anchor a network news show. Nor could he claim the distinction of being the first sports announcer to turn talk-show host, since Joe Garagiola was a *Today* cohost from 1967 to 1973. In the opinion of Bob Mulholland, the president of NBC, the choice was "good television. It only happened to be socially progressive." Gumbel himself was quoted in *People* magazine (January 4, 1982) as asking: "Can America wake up with a guy who is black? My honest belief is that it's not going to matter much." Studies by NBC and by independent organizations detected no trace of racial bias against Gumbel.

The reconstituted *Today* show, with newcomers Gumbel and news anchorman Chris Wallace, in addition to its regular members, Jane Pauley, Gene Shalit, and the ever-popular, clownish weatherman, Willard Scott, made its debut on January 4, 1982. To ease Gumbel's transition from sportscasting, Chris Wallace, the son of Mike Wallace, had been recruited for a special news segment from Washington. In comparing himself with Tom Brokaw, Gumbel said, as quoted in *Newsday* (January 17, 1982) "I'm probably a little bit less structured than he is. . . . I don't really take everything quite as seriously as Tom does. . . . I am maybe a little more curious about what's out there than he is." He went on to predict that instead of continuing as a hard-edge news program, the show would become "a little lighter—I would hope not fluff—and perhaps a little warmer."

Marvin Kitman, the resident television critic of *Newsday*, turned thumbs down on the revamped lineup of the *Today* show, lamenting in his column of January 5, 1982 that "the widely ballyhooed triumvirate struck me as the start of disaster yesterday. It was the last step on the treadmill to oblivion from the days when 'Today' was a must, like brushing your teeth to the point where it is something you watch during the commercials on 'Good Morning America' . . . Yesterday, the three hosts reminded me of little hamsters ferociously running to stay in place. The chemistry is that of a sleeping pill. Together, the new hosts are dull. The show has never been duller."

A new threat in the ever accelerating ratings derby emerged with the entry of a longer and revitalized *CBS Morning News*, which up until then had been a distant third in contention with television's longest-running information program. Gradually assigned more interviews to build his credibility, Gumbel read more newspapers and conscientiously wrote out his questions on index cards the evening before the telecast, and soon proved that he could interview a politician, diplomat, or economist as capably as he could a sports figure. Undaunted by critics who sniped at his blandness and lack of background knowledge, he asserted: "There's not a lot of difference between interviewing a head of state and an NFL quarterback. What's different is how you background yourself." His sports apprenticeship intruded, however, in his habit of interrupting a grave discussion with the words, "Time out" or "Jump ball."

By mid-1982 Chris Wallace had left the *Today* show and Gumbel was offering a new half-hour of news at 6:30 A.M., *Early Today*, and also taking responsibility for the news update at the end of the later show. The ratings still "did not shoot through the roof," as Gumbel put it, a fact that he found "not depressing," but less than his expectations. In an accolade headlined "TV Dawn Patrol Has a New Ace," Charles Champlin, the arts editor of the *Los Angeles Times* (October 10, 1982), wrote in his "Critic at Large" column that "Bryant Gumbel is a wonder . . . a young master of what is a difficult 20th century art form: the live television interview under extreme pressures of time." Referring to his skill in conducting an interview with James Meredith on the anniversary of Meredith's admission to Ol' Miss, civil rights activist Julian Bond, and an expert on black affairs in the Reagan administration, Champlin reported: "Balancing the viewpoints, keeping tempers in check, asking the right careful questions, Gumbel was as good as the pros in that line of work ever got to be."

Despite Gumbel's unquestioned popularity with viewers, by the summer of 1983 *CBS Morning News* so often jostled *Today* into third place that there were rumors of an imminent shakeup. But the tumble in the ratings of *Today* was at least temporarily halted when a warmer rapport seemed to emerge between Bryant Gumbel and Jane Pauley. The turning point came in September 1984, when Gumbel presided over *Today* live from Moscow

for a week, interviewing high-ranking officials from the foreign and defense ministries. His skillful questioning earned him the Edward R. Murrow Award from the Overseas Press Club. By 1985 *Today* had regained its ranking in second place, partly because of the growing success of NBC's evening programming: more and more nighttime viewers began to leave their dials on NBC for the morning. By March of 1985, *Today* had retrieved first place for the first time in three years, and as ratings zig-zagged, continued its battle to defeat or to tie *Good Morning, America*. Bryant Gumbel and Jane Pauley's teamwork on the road that spring in a series of location "events"—including a visit to the Vatican and a week of touring America's heartland on a train—demonstrated that the pair went together "like bagels and cream cheese," as a *Time* magazine (June 24, 1985) reporter put it.

According to an annual popularity poll, by 1985 the drawing power of Bryant Gumbel, who received a New York City Brotherhood Award that year, among adults of all races nationwide, had almost doubled since he left sportscasting. In the fall of 1985 he became the host of a late afternoon monthly NBC news program targeted at intelligent teenagers, the "extravagantly praiseworthy" *Main Street*, that tackled such subjects as homelessness, censorship of student journalists, teen-age suicide, sex, and teen-age dance clubs, and featured interviews with such idols of teen-agers as Bruce Springsteen. In leading discussions with a young group inside the studio, Gumbel was, according to Tom Shales of the *Washington Post*, "remarkably assured and affable in the role of friendly guide and wise counselor." In 1985 Gumbel renewed his contract to coanchor *Today* for four more years, at a reported annual salary of \$1.5 million.

"What's the big deal?" is Gumbel's professed attitude toward interviews. "You're never lost as long as you can ask directions." Spending most evenings in his den, he does his homework thoroughly and condenses background material into a single page of notes. In an evaluation of morning talk show hosts by a communications expert, James W. Davis, in a *TV Guide* article (May 10, 1986), Gumbel received the highest marks in the area of "linearity"—"staying on track; building on ideas begun by the guests," with precision as the goal, but he lost points on "receptivity" in non-issue interviews, especially with celebrities, because of his "wise-guy approach" at times. Gumbel defined the interviewer's role, in *Parade* magazine (June 9, 1985), as simply "a conduit for viewer questions. He sees that guests make themselves understood and justify their positions. That's it." Although he refuses to be tagged as a "soft" interviewer, he admits that he is not a confrontationalist. "I think in TV you check your politics at the door. If anyone expects me to get on a soapbox, I never will."

Built compactly, and with a tendency to gain weight, Bryant Gumbel has "close-cropped hair and squeezably cute good looks, the kind that make him pleasant to watch yet wholly unintimidating," a woman reporter wrote after a *Chicago Tribune*

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interview. Paul Good noted that the "offbeat announcer's voice that is at once high-pitched and soft-spoken . . . somehow works in conjunction with his upbeat face." "I have long since lost the adjective 'black' in the way people describe me," Gumbel observed during the *Chicago Tribune* interview. "What's surprising to me is that some of the negative mail I get is from blacks who say I am not black enough, that I don't sound black enough. Hey, the way I speak is not cultivated. I have not worked on it. It's just the way I speak." Gumbel dresses conservatively in Ralph Lauren suits and fastidiously coordinates his tie, cuff links, and socks.

When Gumbel's wife, the former June Baranco, whom he married on December 1, 1973, was asked "What's he like to be around?" she responded, "Well, he has a temper the public never sees. He can't stand professional ineptness, and sometimes he'll take it out on a door or wall when he gets home." His cohost, Jane Pauley, has alluded to Gumbel's "quicksilver temper," which may be attributed to his only four hours of sleep a night. In a TV Guide portrait (June 15, 1985), Joanmarie Kalter set forth the contradictions in the public but reclusive Gumbel: "There is the Gumbel whom viewers can count on for his sunny consistency; and the Gumbel, in real life, who is moody, prone to bursts of temper that one friend calls 'brutal.'" She quotes his executive producer, Steve Friedman: "There's the Gumbel who wants to make it all

look easy—and the Gumbel who works harder than anyone else."

The Gumbels live in a triplex apartment on Manhattan's East Side with their two children, Bradley Christopher and Jillian Beth. They also have a sixteen-room estate in suburban Westchester county and a five-bedroom, Spanish-style home in Calabasas Park, near Los Angeles, where they would prefer to live. Mrs. Gumbel, a former stewardess who holds a degree in fine arts from Louisiana State University, works at sculpting and printmaking. Gumbel is an avid golfer who often plays the Pro Am circuit. Classifying himself as an addict of the fast lane and as "a good-timer at heart," he says: "I like people who can laugh and enjoy life and then, when it's time to go to work can do it well."

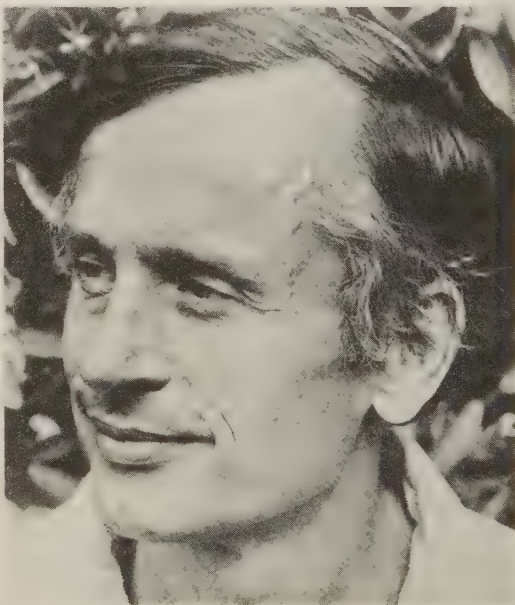
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Gurney, A(lbert) R(amsdell), Jr. (gûr'nē)

Nov. 1, 1930- Writer. Address: h. 120 W. 70th St., New York City, N.Y. 10023

The playwright A. R. Gurney Jr. has carved a niche for himself as spokesman, commentator, and critic for that American White Anglo-Saxon Protestant social class known by the acronym "Wasp," dramatizing the decline and fall of Wasp society, as contemporary American life has made inroads into its privileged lifestyle. "The world's changed in some way," Gurney said in an interview in *Women's Wear Daily* (April 4, 1983). "The people I write about are not as threatening as they once were. They're now perceived as another ethnic group. They're no longer thought to hold the keys to the kingdom." Himself a product of that once elite society, Gurney has had his work performed to critical acclaim on the New York stage, in regional theaters across the United States, and in theaters abroad.

Albert Ramsdell Gurney Jr. was born in Buffalo, New York on November 1, 1930, the second of the three children—two boys and a girl—of Albert Ramsdell Gurney, a prosperous real estate and insurance executive, and Marion (Spaulding) Gurney. As he told an interviewer for *Time* (April



4, 1983), he grew up in Buffalo in a world bounded by "the Saturn Club, the Nichols School, Friday night dancing class . . . and Trinity Episcopal Church, where [his] family had sat in the same pew for a hundred years. . . ."

Ever since he was old enough to put pen to paper, "Pete" (as he was nicknamed) Gurney had been shocking his family and friends. In an interview with Leslie Bennetts for the *New York Times* (May 30, 1982) the playwright recalled: "I knew at a very early age that I didn't want to go into my father's business, and I announced it—at the dining room table—when I was eight." He began to make up plays while still in kindergarten, and later he was intrigued by his father's anecdotes about another one-time Buffalo resident, F. Scott Fitzgerald. An important influence of his childhood was his grandmother, who was "in love with the theatre" and occasionally took him to local matinees. His trips, as a teenager, to New York City, to see the Elia Kazan productions of Arthur Miller's *Death of a Salesman* and Tennessee Williams' *A Streetcar Named Desire*, as well as such great musicals of the 1940s as *Oklahoma!* and *Kiss Me, Kate*, also impressed him during his formative years.

As a student at St. Paul's prep school in New Hampshire, Gurney won a prize for "Buffalo Meat," a story about his family background. But his family was less than thrilled, since it was not considered good form to satirize one's own upbringing. At Williams College, Gurney was influenced by an upperclassman named Stephen Sondheim, who was already writing musicals. Switching his major from pre-med to English literature, Gurney wrote the book for the annual student musical production for two consecutive years.

After graduating from Williams College with a B.A. degree in 1952, Gurney entered the United States Navy, and as an officer in Special Services, wrote shows to entertain military personnel. In 1955 Gurney enrolled in the Yale University school of drama under the G.I. Bill. One of the joys of graduate school was that every sketch, and every one-act or full-length play that he wrote was presented as either a production or a rehearsed reading. Always prolific, Gurney was able for the first time to work with directors, actors, technicians, designers, and fellow writers. He wrote the first musical ever produced at Yale, *Love In Buffalo*, which featured fellow Yalies Dick Cavett and Carrie Nye. "My whole family came there in trepidation to see my play," he has recalled, "and left in relief that the revelations were not worse. But after that, whenever something of mine was staged, they pretty much stayed away." In an interview for *Current Biography*, Gurney admitted, "I stepped on toes . . . I wanted to write musicals and I did—at Williams, Yale and after." His determination and talent paid off. After he obtained his M.F.A. degree from Yale in 1958, he realized his first professional production, a musical version of Mark Twain's *Tom Sawyer*, at the Starlight Theatre in Kansas City, Missouri. Some of the one-act plays that Gurney wrote while at Yale were published in the 1955–56 and 1957–58 volumes of Margaret Mayorga's *Best Short Plays*. One of them, *The Rape of Bunny Stuntz*, was produced Off-Broadway by the Albee-Barr-Wilder Playwrights Unit in 1964.

During 1959–60 Gurney taught English and Latin at a boys' country day school in Belmont, Massachusetts, a suburb of Boston. Then, beginning in 1960, he taught American literature and the humanities at the Massachusetts Institute of Technology in Cambridge, where he remained for twenty-five years, eventually becoming a full professor with administrative and advisory responsibilities. It was only during the long summer vacations that he could devote himself full-time to his writing. Under the pseudonym Pete Gurney, he wrote *The Bridal Dinner*, which was produced in Cambridge, in 1962. His two-act musical *Around The World in Eighty Days*, based on the novel by Jules Verne, was printed by Dramatic Publishing that same year. His *The Comeback*, a one-act play, was produced at the Image Theatre in Cambridge in May 1964 and was published two years later by Dramatists Play Service.

While Gurney was maintaining a schedule of part-time writing and teaching at M.I.T. during the winter months and full-time writing during the summer, his dedication and discipline reaped slow but tangible rewards. His one-act play *The Golden Fleece*, satirizing the banality of contemporary married life, was presented at the Mark Taper Forum in Los Angeles in June 1968 and was shown on National Educational Television in November of that year.

Gurney's first major Off Broadway production, *The David Show*, which had originally been shown in 1966, at Tanglewood, Massachusetts, opened at the Players Theatre in New York's Greenwich Village on October 31, 1968. The play presented Old Testament characters like David, Bathsheba, Samuel, and Ham within the context of a television show and satirized the politics of the 1960s, including the New Left and the emerging "new society," exemplified by changes in the relationships between Jews and Christians, and whites and blacks. Jerry Tallmer wrote in the *New York Post* (November 1, 1968): "This is the most auspicious American debut of smart writing since Jack Richardson's 'The Prodigal,'" and Edith Oliver, writing in the *New Yorker* (November 9, 1968), called it "the first bright comedy of this Off Broadway season, and the first true satire . . . in heaven knows how long." But unfortunately for Gurney, the scathing assessment of the *New York Times* critic Clive Barnes was apparently decisive. The show "takes sophomoric humor to new depths," Barnes observed. "And so we leave the smooth nothingness of Mr. Gurney's play with its empty intellectual beaches and gently lapping waters of inconsequentiality." *The David Show* closed after only one performance.

On June 10, 1969 the Actors Playhouse was the scene for a revival of Gurney's theatrical hopes with *Tonight In Living Color*, a reworking of the two one-act plays *The David Show* and *The Golden Fleece*. The production did not set the theatre world ablaze, but Gurney's plays continued to be produced, and his works were included in the 1969 and 1970 volumes of *Best Short Plays*.

A breakthrough for Gurney came in April 1971, when the Repertory Company at Lincoln Center's Forum Theatre (later the Mitzi Newhouse Theatre) presented his *Scenes From American Life*, a comedy in a Wasp setting. The cast included James Broderick, Priscilla Pointer, Christopher Walken, Robert Symonds, and Martha Henry, the director was Dan Sullivan. As described by a critic for *Variety* (April 7, 1971), it unfolded "through a series of brief sketches, some satirical, others more portentous. . . . The play traces the changing lives of various upper-middle and upper class families from the Depression years to the present. . . . The theme involves the familiar plaint that continuous neglect of the many by the affluent few results in the latter's eventual destruction." Reviews were mixed, but Gurney emerged as a playwright with whom to be reckoned. Clive Barnes, writing in the *New York Times*, was more kindly disposed toward Gurney's evident talents than he had been in his previous review. "Most of the writing is excellent," he observed, "and Mr. Gurney's splintered view of a splintered society is effective and chilling."

At the end of the 1971-72 season, Gurney received the prestigious Vernon Rice Drama Desk Award. Although as a result of his forays into Manhattan for rehearsals and rewrites, he somewhat neglected his teaching and administrative duties, and he was afraid of being dismissed from M.I.T., after *Scenes From American Life* opened and the reviews were in, M.I.T. gave him tenure.

By that time, Gurney was writing on the average one play a year, and some of his plays were being produced internationally. In 1974 he wrote the two-act play *Children*, adapted from a short story by John Cheever. Presented in London at the Mermaid Theatre in April 1974 with Constance Cummings, it generated excellent reviews for its playwright and its star. As Sandy Wilson summed it up in *Plays and Players* (May 1974), "*Children* is . . . a soundly structured piece, absorbing, amusing, occasionally exciting and finally very moving, about the tensions of a middle-class American family on a July the Fourth week-end." But when the play was performed at the Manhattan Theatre Club in 1976, starring Nancy Marchand, the reviews were less favorable. Martin Gottfried wrote in the *New York Post* (October 26, 1976) that "*Children* means to be about the childhood relationships that are never outgrown. . . . [But it] spends most of its time dealing with another subject—one without the dramatic possibilities of childhood. . . . That subject is emotional repression among Wasps." And Allan Wallach in *Newsday* described *Children* as a "battle . . . fought over the values that a status-conscious family clings to as tightly as its membership in the yacht club. . . . The question that drifts over their summer house . . . is why these people have grown older without growing more mature." During the summer of 1979 a production of *Children*, with Sada Thompson, toured New England, and in 1980 there was a German production of the play, starring Lilli Palmer.

In 1974, Gurney's first novel, *The Gospel According to Joe*, was published by Harper & Row. Martin Levin, writing in the *New York Times Book Review* (May 26, 1974), described the little book as presenting "one calculated anachronism after another, sometimes with metaphorical confusion." A contemporary Joseph and Mary are "sequestered in the barn of a 'dude commune' where the infant Jesus is born." Gurney "narrates the Gospel, through Joseph, as a commentary on the human family. The effect is warm, dry, and as inconclusive as man's future."

In March 1976 Gurney's two-act play *Who Killed Richard Cory?* was staged at Manhattan's Circle Repertory Theatre but neither the critics nor the audiences showed much enthusiasm. Gurney made it into a one-act play titled simply *Richard Cory* for its revival at the Williamstown Theatre Festival, with Christopher Reeve, in the summer of 1984. Another Gurney play, *The Wayside Motor Inn*, was produced in 1977 by the Manhattan Theatre Club under a Rockefeller grant. In 1979 Gurney's adaptation of John Cheever's story *O Youth and Beauty* was presented on public television.

In 1977 Doubleday published Gurney's second novel, *Entertaining Strangers*. A critic for the *Virginia Quarterly Review* (Autumn 1977) found the book "thoroughly enjoyable" and "a devastatingly funny and highly sophisticated dissection of the academic life," and added: "Despite their scholarly insights and cultural references, professors are shown to be subject to all the human frailties of bad character, excessive ambition, and destructive jealousy. The hilarious description of a typical faculty meeting is itself worth the entire price of the book."

In the fall of 1981 Gurney made a major career move and a change in lifestyle. Taking a sabbatical from M.I.T., he settled with his family on the Upper West Side of Manhattan. He was now closer by several hundred miles to the theatre world of Off-Broadway. After his sabbatical, Gurney reduced his teaching schedule and tried commuting to M.I.T. from Manhattan and devoting more hours to playwrighting. During the 1982-83 season, no fewer than three of his plays—*The Middle Ages*, *What I Did Last Summer*, and *The Dining Room*—were presented in New York City and in regional theatre productions.

First staged in 1977, at the Mark Taper Forum in Los Angeles, *The Middle Ages* had its New York premiere at the Ark Theatre in SoHo in March 1982 and was presented a year later at St. Peter's Church in Manhattan's Citicorp center. Directed by David Trainer and starring André Gregory and Jack Gilpin, the play is, in the words of the reviewer for *Time* (April 4, 1983), "a wistful, elegiac comedy" about the decline of the Wasp culture, whose protagonist admires the medieval era as "a quiet, dull life punctured by ceremony." Gurney's *What I Did Last Summer*, which had a brief Off-Broadway run with the Circle Repertory Company in February 1983, dealt with the coming of age of

an adolescent boy under the tutelage of an eccentric elderly woman at a Lake Erie vacation resort in 1945. Appraising it for *New York* magazine (February 14, 1983), John Simon called it "an amiable, not unintelligent, intermittently amusing, but finally utterly tepid miniature. . . ."

The most successful and best-received of the three, *The Dining Room*, opened at Playwrights Horizons in New York on February 15, 1982, directed by David Trainer. In *Showbill* (June 1982), Gurney explained the genesis of the play: "I soon found myself writing this strange play which kept wanting to take place in a dining room. . . . This was the room where my parents used to give their sparkling dinner parties, the laughter from which I could hear echoing up the stairs long after I had shaken hands and been sent to bed. . . . Yet just as I used to squirm in my seat at the strictures of the dining room, so did my old rebelliousness assert itself against these rules of drama. . . ." The play spanned three generations of Wasp families through scenes enacted in the family dining room. Six actors played a variety of roles in scenes depicting a culture on the wane, a theme that has continued to dominate Gurney's work.

On April 12, 1984 Gurney's play *The Golden Age*—a reworking of the Henry James novella *The Aspern Papers* in a contemporary setting—opened at the Jack Lawrence Theatre in New York City. Directed by John Tillinger, the three-character play featured Irene Worth as a "grande dame" nostalgic for her salad days in the 1920s, Stockard Channing, as her twice-divorced alcoholic granddaughter, and Jeff Daniels as the young literary scholar who intrudes on their hermetic existence. But although Gurney's production received "respectable" reviews, it closed after twenty-nine performances.

In 1985 Gurney's novel *The Snow Ball* was published by Arbor House, exposing the foibles of Wasp society in the author's native Buffalo. That same year, after spending twenty-five years as a full-time teacher and part-time playwright, Gurney took a leave of absence from his college position and became a full-time New Yorker. In answer to a question from the *Current Biography* interviewer, Gurney had this to say of his new life: "I feel more confident in what I'm doing, more of a sense of the audience, of the profession, of my tools, of the potential of the actors, of particular actors, what can work on stage, what can't. In academic life, you're out of touch. And, with all the problems of the theatre, New York still has that energy."

Gurney's *The Perfect Party*, directed by John Tillinger and starring John Cunningham and Charlotte Moore, which opened at Playwrights Horizons on April 2, 1986 to generally favorable notices, is about a Wasp college professor who unsuccessfully tries to preside as host over the perfect social gathering. As summed up by John Beaufort in the *Christian Science Monitor* (April 9, 1986), the play, "part allegory, part satirical make-believe, . . . spoofs social amenities and inanities, critics and academics, urban and suburban provincials, and

the jargons of the day. . . . The perfect party itself becomes a metaphor for the American success mania, the drive for perfection at any price." The production was moved to the Astor Place Theatre in Greenwich Village in June 1986. A new "upbeat and comedic" play by Gurney, *Sweet Sue*, was presented in Williamstown, Massachusetts in the summer of 1986 and was scheduled to open at the Music Box Theatre on Broadway in December of that year, with Mary Tyler Moore and Lynn Redgrave in the leading roles.

Asked whether he still considered himself a chronicler of "a dying breed," Gurney responded: "I hadn't thought of myself in quite those terms but, I guess, yes. I tend to write about loss, of upper middle-class people, of the gap between the world I grew up in and the world today . . . though I'd like to think that *The Perfect Party* is not about a dying breed of Wasps. Nobody likes to be pigeonholed. . . . I don't have too much more to say about the subject."

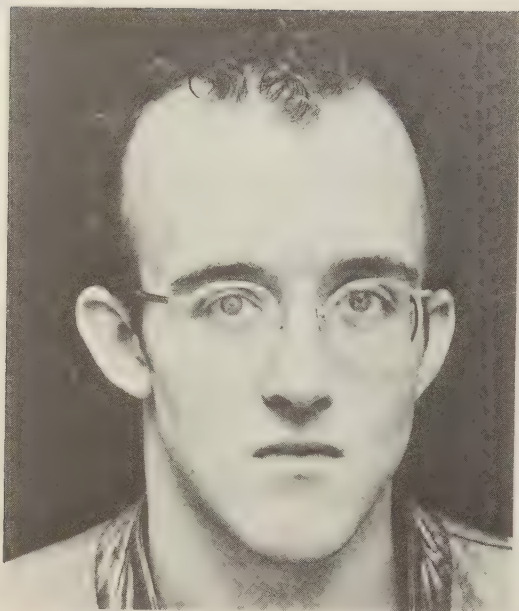
Since June 8, 1957 A. R. Gurney Jr. has been married to the former Mary Forman Goodyear, a nutritionist who has recently been working with black and Hispanic mothers in the ghettos of Harlem and Bedford-Stuyvesant. They have four children, George, Amy, Evelyn, and Benjamin. Honors that he has received include the Everett Baker teaching award of M.I.T. (1969), a Rockefeller playwrights award (1977), and a playwriting award from the National Endowment of the Arts (1981-82). Five feet eleven-and-a-half inches tall, with brown hair turning gray, and blue eyes, Gurney has a trim physique, the result of a daily routine that includes writing from 8:30 in the morning to noon, running or playing tennis or squash afterwards, then "a little more writing, polishing, in the afternoon." Although he learned to master a word processor, he finally gave it to one of his sons and returned to his manual typewriter.

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Haring, Keith

May 4, 1958- Artist. Address: c/o Tony Shafrazi Gallery, 163 Mercer St., New York City, N.Y. 10012

An act of "criminal mischief" becomes art when Keith Haring, the young American graffiti artist takes to the New York subways to draw those distinctive cookie cutter-outlined figures well-known by now to Manhattan straphangers and to transit



Keith Haring

cops on the lookout, ready to hand the artist yet another summons for defacing MTA property. Since December 1980, when it all began, the ubiquitous "cave cartoons" have become the nucleus of a one-man art and design industry and have gained for Haring superstar billing in the art world with earnings rumored to be approaching the million mark. His earliest images: the "Radiant Child," a crawling infant surrounded by rays of light; the triangular-eared, alligator-jawed "Barking Dog," seemingly derived from Aztec design; the glowing rod and the skyscraper; the faceless human beings being zapped by flying saucers or winged TV sets, have now been joined by other images, in many other media, displayed in the spaces of formal art establishments. Although the Haring style remains essentially unchanged, a message of technological peril, social violence, and political protest is coming through more clearly.

Keith Haring was born in Kutztown, in the heart of the Pennsylvania Dutch country, on May 4, 1958, the son of Allen and Joan Haring. The earliest influences on his art were animated film series on television, such as *The Flintstones* and *My Favorite Martian*, and the drawings done by his father, a foreman in a Western Electric plant, who encouraged him to make up wild, funny stories and illustrate them with his own characters. After graduating from Kutztown High School, Haring lived in Pittsburgh for six months and then came to New York "to find his peers." In 1979–80 he studied abstract expressionist painting at the School of Visual Arts; he found this art form increasingly irrelevant; made videotapes with his friend, the artist Kenny Scharf; and took a course in semiotics, which helped him to develop his unique pictographs.

Haring remembers how he used to draw on enormous rolls of paper that he spread out on the floor of one of the studios of the School of Visual Arts with doors opening on to the street, and how passersby would come in to watch him. "Most of them weren't the type that go to art galleries, but a lot of their comments struck me as more perceptive than those of my teachers and fellow students," he has recalled. That is still his feeling, so that when people ask him about the meaning of his images he avoids an answer. "I'd much rather they explained them to me," he has said. "I want my art to make people think."

Meanwhile, in those first years in New York, Haring had been favorably impressed by the omnipresent subway graffiti, some of which seemed a lot more exciting to him than the works he saw on the city's gallery or museum walls. Eventually he became a "graffiti kid" himself, but unlike the spray-painted signatures scrawled over subway cars inside and out, his work consisted of drawings of recognizable objects and beings, outlined in white chalk and confined to the black paper pasted over unused spaces for ads along the platform walls. The large rectangular formats, in fact, gave his drawings an almost framed appearance.

Undeterred by an arrest in June 1982 for criminal mischief, Haring still conducts his raids on the subways, still gets summonses, and likes to recount how he has been taken from time to time to precinct stations in handcuffs, only to be released and asked for his autograph when the police recognized him as a celebrity. "Even now," he says, "the stuff I do in the subways is still every bit as important to me as the work I show in galleries. I give it just as much thought as a painting that I sell for 10 or 20 thousand dollars." In 1984 an assemblage of photographs of Haring's subway drawings, *Art in Transit*, was published with an introduction by the well-known art historian and curator, Henry Geldzahler, who described them as "a tuneful celebration of urban commonality."

The "stuff" that Keith Haring does currently appears in contexts that physically, at least, are far removed from the IRT or other Manhattan transit lines. The range of his activities and the abundance of energy that he expends on them are somewhat staggering to contemplate. A listing of what his dealer, Tony Shafrazi, describes as his special projects begins in 1979 with "Video Clones," a video/dance performed by Melissa Fenley, and with his organization of shows at the trend-setting performance-art space Club 57, which prefigured the rise of East Village art. For an entire month in 1982 one of his drawings was flashed intermittently on the Spectacolor billboard over Times Square; in the following year he was an artist-in-residence at the Montreux Jazz Festival in Switzerland. Haring's mural paintings have decorated a Lower East Side candy store and the yard of a public school, as well as galleries, museums, and other schools elsewhere in the United States and as far away as Melbourne and Sydney. In 1984 they could be seen at the Museum of Modern Art in Rio de Janeiro

and on the walls of fishermen's houses in Ilhéus, Brazil. He created a videotape commercial for a large department store in Zurich, Switzerland in 1984, and in 1985 did a painting at the Live Aid Concert at John F. Kennedy Stadium in Philadelphia to be auctioned off for the benefit of African famine relief. His involvement with the entertainment world has also included designs for a jacket worn by Madonna, a squiggly body-painting design for Grace Jones when she performed at the Paradise Garage, and a set decoration for a 1985 MTV show featuring two members of the rock group Duran Duran. There were also the sets and props for *Secret Pastures*, a dance choreographed and performed by Bill T. Jones and Arnie Zane on November 15, 1984 as part of the Brooklyn Academy of Music's Next Wave Festival. Haring's flamboyant SoHo-punk design featured all-over patterns made up of his typical outlined figures and stylized floral/genital motifs. The next year he painted the curtain for Roland Petit's *The Marriage of Heaven and Hell*, when it was performed by the Ballet National de Marseille.

Especially interested in reaching children with his art, Keith Haring has directed much of his work to them, including his contribution to the 1984 "Children's Festaville" in Minneapolis; his painting a mural and distributing balloons and T-shirts during "Keith Haring Day" at Children's Village in Dobbs Ferry, New York in 1985; devising a set of permanent murals for the Mount Sinai Hospital (New York) children's division in 1986; and a Haring design appears on a First Day Cover commemorating the U.N. International Youth Year in 1985. Haring has somewhat paradoxically said: "I don't want to get married or have a wife, but I really would like to adopt a baby sometime. I like kids a lot." And because his success has brought him "a kind of guilt," he says that he tries to "turn it around, to help people and give things."

Writing in the *New Yorker* (July 22, 1985), Calvin Tomkins observed that Haring's output underwent "a progression that expanded horizontally without becoming either better or worse," but other critics have discerned changes along the way. An exhibition at the Tony Shafrazi Gallery in New York in 1983 included paintings in oil and acrylic on canvas that still made use of the graffiti imagery, as well as photographs, wooden wall sculptures, and tall free-standing constructions covered with dense all-over patterns. Later sculptures, in polyurethane-painted steel, exhibited at shows held at the Leo Castelli Gallery in 1985 and 1986, are figures of men, in jolly yellows or blues, giving the gallery the look of a playground. Making a playground is, incidentally, something that Haring would decidedly like to do, except that, as he points out somewhat hopefully, you need a commission. His other "limitless" ambitions are to "make buildings . . . and drawings that can be seen from airplanes."

Keith Haring's most ambitious creation to date is the massive, epic mural that he devised in 1985 for the Musée d'Art Contemporain de Bordeaux, in

France. Illustrating the Ten Commandments, it took him all of three days to complete, for a subway artist learns to work quickly in order to avoid confrontation with public and police. He has admitted that he had to get hold of a Bible the night before because he could not remember all the commandments. Attended by Haring's entourage of friends and admirers, the opening was an international event that was reported on in the March 1986 issue of *Vanity Fair* with a full-page picture of the dazzlingly attired artist. Despite the carnival-like hoopla, Haring contends that Europeans take him more seriously than Americans do.

In 1985 a show held jointly at the Shafrazi Gallery of his paintings and, at the Castelli Gallery, of his sculptures revealed Haring's more explicit references to a coming social apocalypse. "I have strong feelings about the world," Haring declared, "and they're becoming more evident. The things in Tony's gallery, they're really serious." He expressed his moral indignation in images showing the plight of blacks in South Africa and in the United States. One painting, *Michael Stewart: U.S.A. for Africa*, makes a direct statement about the young New York graffiti writer who was allegedly beaten to death by the police in 1983. In the 10' x 10' *Portrait of Macho Camacho* (1985), a figure naked except for red boxing gloves, throws punches at a devil-headed snake. When Donald Kuspit reviewed the show in *Artforum* (February 1986), he termed Haring "probably the most brilliant populist artist now working," and called attention to the way his images communicate, commanding the viewer's attention by their very size and repetition.

Haring has recently discovered another way to reach people directly. As he told a *Washington Post* interviewer (December 30, 1985): "It's 1985! An artist has to deal with its being 1985! You don't communicate the same way you did twenty years ago, or fifty. You can't just stay in your studio and paint; that's not the most effective way to communicate." Accordingly, he has taken to reproducing his cast of characters, or his "vocabulary" as he refers to them, on attire and accessories favored by those who want to be up to the minute. His line includes T-shirts and jeans, swatch watches, buttons, magnets for pinning notes to refrigerator doors, inflatable replicas of *Radiant Child*, and coloring books for kids.

Activated by the spirit of renewed social consciousness that has become evident among certain pop celebrities in the mid-1980s, Haring has drawn more and more on political subjects for his art. On October 23, 1986, for example, he painted a one-hundred-yard-long, red, black, and yellow mural on the Berlin Wall, using the colors of the West and East German flags. The mural depicts the fate of post-Hiroshima man in the form of a chain of interlocked human beings. "It's a humanistic gesture," Haring explained in the *New York Times* (October 24, 1986). "A political and subversive act—an attempt to psychologically destroy the wall by painting it."

Since his designs were being pirated and reproduced and merchandise sold by street vendors, Haring decided to set up his own sales outlet, the Pop Shop, on Lafayette Street, near the downtown gallery scene, which opened in April 1986. He plans to establish a second shop in Tokyo. Producing and distributing those spin-offs casts him as he is first to admit, in "a whole different role" that he is inventing as he goes along. The center of all his painting and design activities is his large studio on Broadway in the section known as NoHo (north of Houston, adjacent to Greenwich Village and SoHo), where he, his production manager, and an assistant, work to the accompaniment of the blare of radio music, the constant ring of the telephone, and the chatter of visitors. In that context, the old romantic idea of the artist communing in solitude with his muse seems outmoded, to say the least. Haring defends himself against those critics who deplore his desertion of "pure art" by saying that "if some little critic wants to take me less seriously because my drawings appear on T-shirts as well as in galleries, that's his problem, not mine."

The unconventional ambiance of Keith Haring's atelier fits in with a trend that began around 1980, when artists who were unable to afford to live in SoHo lofts started to move to the East Village, where they made small neighborhood performance and dance clubs the center of their social lives. Often they doubled as musicians or took part in performance art events, and as time went on they took over the decoration of the clubs, so that the distinction between disco and art gallery became blurred. The artists did not confine their energies to places like Club 57, the Pyramid Club, Limbo Lounge, or the Mudd Club. When the Academy of Music on 14th Street was converted into an enormous discotheque known as Palladium, Keith Haring and his associates were recruited by Henry Geldzahler to contribute to the transformation. Formerly the curator of twentieth-century art at the Metropolitan Museum, and the ex-commissioner of cultural affairs for New York City, Geldzahler is now "curator" of the club. Keith Haring's contribution to Palladium is the 25' x 32' canvas painted with Aztec-inspired dancing figures that hangs at the back of the dance floor. According to Calvin Tomkins, disco art is "a new form whose time had come," a new medium in its own right, a form of public art in much the same way as serious subway graffiti.

With the rise of the artist as pop celebrity, some younger artists seem to expend as much time on a round of disco parties as they do on their drawing boards or easels. Most feature stories about Haring, talk about the parties he throws for birthdays or gallery openings, mingling the glitterati with the neighborhood kids and street artists with whom he still associates. His appearances at Palladium or at Mr. Chow's, an uptown "in" restaurant, in the company of the likes of Brooke Shields, Henry Geldzahler, or his idol Andy Warhol, are much documented. Warhol is now credited by Haring as having had great influence on his art, along, of course,

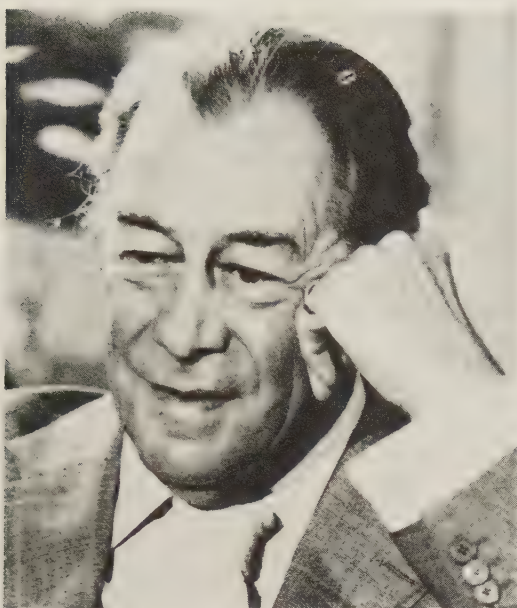
with the Aztec, African, and other "primitive" sources that have provided him with inspiration.

The showing of Keith Haring's art in formal spaces began with his first solo exhibitions held in 1981 at the Westbeth Painters Space, in the West Village, and at Club 57 in New York. The following year his international reputation began to be established with a show at the Rotterdam Arts Council. One-man shows have since been mounted in Tokyo, Naples, Milan, London, Basel, Munich, and Amsterdam. In 1986 three of Haring's sculptures were placed in the Dag Hammarskjöld Plaza Sculpture Garden at the United Nations headquarters in New York.

Haring's representation in group exhibitions started at Club 57 in 1980 and continues in showings that range from other New York nightspots to such important international surveys as the 1982 Documenta in Kassel, Germany; "Urban Kisses," at the Institute of Contemporary Art, London (1982); the 1983 São Paulo Bienal; the 1984 Venice Biennale; and the 1985 Biennale de Paris. Important group exhibitions in which he has participated in the United States have included "Beast: Animal Imagery in Recent Painting," at the P.S. 1 Gallery, Long Island City, New York (1982); "New York Painting Today," a 1983 show at Carnegie-Mellon University, in Pittsburgh, and the 1983 Whitney Museum of American Art Biennial, in New York; 1984 exhibitions at the San Francisco Museum of Modern Art and the Hirshhorn Museum in Washington, D.C., and "Disarming Images: Art for Nuclear Disarmament," a traveling exhibition; the 1985 "Subway Show" at Lehman College in the Bronx, New York; and "Life in the Big City: Contemporary Artistic Responses to the Urban Experience," at the Rhode Island School of Design, in Providence, in 1986.

In his late twenties Keith Haring still looks like the perennial graffiti kid, despite his receding hairline. Skinny and somewhat wistful-looking, with his quizzical gaze framed by John Lennon glasses, and with a long pointed chin that echoes the pronounced triangle of dark curly hair surmounting his wide forehead, he could, not inconceivably, be one of his own creations. Intense and self-directed, he is at the same time diffident and, according to Henry Geldzahler, gentle. Usually dressed in the trappings of the East Village inhabitant, he can also show up in evening clothes at the discos or at fashionable openings of exhibitions. In the judgment of one of his street pals he's "a cool dude to hang out with," an opinion shared by Vivian Raynor, an art critic for the *New York Times*, who calls him "an artist nobody doesn't love."

References: *Art in Am* 70:144 Mr '82, 72:156 Summer '84; *Art News* 82:63+ S '83; *Artforum* 20:36+ D '81, 22:88 F '84, 22:93 Mr '84; *Arts* 56:164+ S '81, 58:83 Mr '84, 59:95 Ja '85; *N Y Daily News Mag* p11+ Ag 4 '85 por; *People* 20:147+ D 5 '83, 26:52+ N 10 '86; *Washington Post* D p1+ D 30 '85



Harrison, Rex

Mar. 5, 1908—British actor. Address: b. c/o International Creative Management, Ltd., 388-394 Oxford St., London W. 1, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1947.

Although he has been contributing acclaimed performances to the stage and screen of both his native England and the United States for more than half a century, Rex Harrison remains best known for his definitive portrayal of Professor Henry Higgins in *My Fair Lady*, the musical version of George Bernard Shaw's *Pygmalion*. Harrison played Higgins, who transforms a Cockney flower girl into a "lady" by teaching her to speak properly, in the now legendary original Broadway and London productions of the musical, the Academy Award-winning film version, and the 1981 stage revival. Lauded by no less an authority than Noel Coward as "the best light comedian in the world—after me," Harrison became a star during the 1930s in Coward's drawing-room comedies, but his stage and screen credits include roles in a wide spectrum of works, including plays by Chekhov, Shaw, Anouilh, and Pirandello. "The hallmark of a Harrison performance," Barry Norman wrote in the *Guardian* (September 23, 1972), "is that it makes acting look absurdly easy." Among Harrison's many honors are an Oscar and three Tony awards, most recently in 1969, for his contribution to the American theatre.

One of the three children of William Reginald Harrison, a cotton broker, and his wife, the former Edith Carey, Rex Harrison was born Reginald Carey Harrison on March 5, 1908 in Huyton, Lancashire, an industrial town a few miles east of

Liverpool, England. He attended Birkdale Preparatory School and then, for four years, Liverpool College, a secondary school, but he was, by his own account, "a terrible student," interested only in playing cricket and acting in school plays. After leaving school at the age of sixteen, Harrison signed on as an apprentice at the Liverpool Playhouse, a local repertory company. A few months later, in September 1924, he made his professional stage debut, as the Husband in *Thirty Minutes in a Street*. He remained with the company for three years and often played leading roles, even though the troupe's artistic director, William Armstrong, disliked his acting style and frequently implored him to "do something else." But as he recounted in his autobiography *Rex* (Morrow, 1974), Harrison decided to continue his stage career, reasoning, "I'll never be a successful actor, but I can go on being an unsuccessful actor, no one can deny me that."

After leaving the Liverpool Playhouse, Harrison spent several years touring the provinces with repertory companies in productions of such popular plays as *Charley's Aunt*, *Potiphar's Wife*, *Alibi*, and *A Cup of Kindness*. On November 26, 1930 he made his London stage debut, as the Honourable Fred Threppleton in the comedy *Getting George Married*, at the Everyman Theatre. Over the next five years, he appeared in important roles in a number of ephemeral stage plays in London's West End and in the provinces, among them, *The Ninth Man*, *Anthony and Anna*, *Man of Yesterday*, *Short Story*, and perhaps most notably, in John van Druten's family drama *After All* and in Rose Franken's hit comedy *Another Language*. Early in 1936, Harrison traveled to New York City, where he took his first Broadway bow on March 2, as Tubbs Barrow in the short-lived sentimental drama *Sweet Aloes*.

Back in London three months later, Harrison took the leading part of Tom Gregory in the moderately successful play *Heroes Don't Care*, but the role that established him as a star was his next one, that of the Honourable Alan Howard in *French Without Tears*, Terence Rattigan's comedy about the amorous adventures of several young Englishmen studying French in southern France, in which he appeared from November 1936 until 1938. To play that rôle, Harrison told Kay Gardella in an interview for the *New York Daily News* (May 28, 1972), he simply emulated the top drawing-room comedy actors of the day—the "tail-coat actors, who used to wander around the stage as if it were their dressing room." Harrison's undeniable flair for sophisticated comedy served him equally well in his next stage vehicle, *Design for Living*, by the then master of the art, Noel Coward. In the West End staging of that comedy classic, which opened at the Haymarket Theatre in January 1939, Harrison took the part of the debonair Leo, the role Coward himself had originated in the New York production.

Aside from small parts in a few so-called "quota quickies," the low-budget films churned out to meet the requirements of a parliamentary act de-

signed to encourage British film production, Harrison concentrated on his stage career until 1936, when he signed a motion picture contract with Alexander Korda, then the leading British film producer. Harrison's credits for Korda's London Films included supporting roles in the melodrama *Men Are Not Gods* (1936) and in the comedies *Storm in a Teacup* (1937) and *Over the Moon* (1938). The actor was loaned to other studios for *School for Husbands* (1937), a bedroom farce produced and directed by Richard Wainwright; the romantic drama *St. Martin's Lane* (1938), which was released in the United States under the title *Sidewalks of London*; the film adaptation of A. J. Cronin's best seller *The Citadel* (1939), in which he took the part of a cynical society physician; *The Silent Battle* (1939), distributed in the United States as *Continental Express*; *Ten Days in Paris* (1939), retitled for American audiences as *Missing Ten Days*; and Gabriel Pascal's star-studded version of George Bernard Shaw's *Major Barbara* (1941), with Harrison as Adolphus Cusins. Of all his films released in the United States to that date, *Night Train to Munich* (1940), a well-crafted suspense tale directed by Carol Reed, was perhaps the most successful.

Throughout that period, Harrison synchronized his stage and screen work so that he often played before the cameras during the day and before theatregoers at night. That arduous regimen served him well until 1941, when nightly German air raids forced London theatres to revise their performance schedules. During the entire run of S. N. Behrman's *No Time for Comedy*, Harrison, in the leading role of Gaylord Easterbrook, and his fellow players performed only in the mornings and afternoons. When the play closed early in 1942, he enlisted in the Royal Air Force Volunteer Reserve. He spent most of his tour of duty serving as a flying control liaison officer at Eleven Group Headquarters in Uxbridge. On his discharge in 1944, Harrison made three films in quick succession: *Blithe Spirit*, a faithful re-creation of Noel Coward's stage hit; *I Live in Grosvenor Square* (retitled *A Yank in London* by its American distributors), the first of producer Herbert Wilcox's so-called "London romances"; and *The Rake's Progress*, which was released in the United States as *Notorious Gentleman*. Commenting on Harrison's performance as the charming scoundrel in the last-named film, the critic C. A. Lejeune wrote, as quoted in *Films in Review* (December 1965), "His sense of timing is so delicate, and his sense of showmanship so disciplined, that he can make the flattest line seem knowing, and give an illusion of soundness and depth to a part that is hollow as a rotten apple." The three films—all box-office hits in American movie houses in 1945—brought Harrison to the attention of Twentieth Century-Fox executives, who promptly signed him to a long-term contract.

In his first American-made motion picture, *Anna and the King of Siam* (1946), which was based on Margaret Landon's best-selling biogra-

phy of Anna Leonowens, an English governess to the Thai royal children in the mid-nineteenth-century, Harrison scored a triumph as the autocratic King Mongkut. His interpretation drew praise from virtually every major film critic, many of whom shared Alton Cook's opinion that "one of the unpredictable visitations of greatness blessed the work" in Harrison's "remarkable" performance. "This characterization is so vividly and imaginatively detailed," Cook wrote in his review for the *New York World-Telegram* (June 20, 1946), "[that] the whole emphasis has been altered, and it is the King, not Anna (played by Irene Dunne), who becomes the central figure." Harrison followed up with an engaging portrayal of the mischievous ghost of a sea captain in the romantic fantasy *The Ghost and Mrs. Muir* (1947). His subsequent movies for Twentieth Century-Fox—*The Foxes of Harrow* (1947), a turgid costume epic, the crime drama *Escape* (1948), and *Unfaithfully Yours* (1948)—were less successful, although *Unfaithfully Yours*, Preston Sturges' farce about an egotistical orchestral conductor driven to wild fantasies by suspicions of his wife's infidelity, has developed a cult following over the years.

Late in 1948 Harrison left "that luxurious Hollywood swamp," as he put it, to return to the stage in the Broadway production of *Anne of the Thousand Days*, Maxwell Anderson's historical drama of Anne Boleyn's ill-fated marriage to Henry VIII, which opened at the Shubert Theatre in December. Cast against type, the actor turned in a penetrating performance that conveyed Henry's boyish charm as well as his vulgarity and ruthlessness. His portrayal earned him the 1949 Tony Award for best actor in a play. The following year he played the pivotal role of the Unidentified Guest in the critically acclaimed London production of *The Cocktail Party*, T. S. Eliot's philosophical comedy.

For the next several years, Harrison continued to have better luck on the stage than on the screen. On Broadway, between November 1950 and March 1953, he starred as the victim of a beguiling witch's spell in John van Druten's long-running contemporary comedy *Bell, Book and Candle*, as Hereward, the Duke of Altair, in Sir Laurence Olivier's staging of *Venus Observed*, Christopher Fry's comedy in blank verse about middle-aged disillusionment, and as the Man in Peter Ustinov's witty intellectual charade *The Love of Four Colonels*. Harrison also directed the last-named play "in an agreeable vein of improvisation," according to the *New York Times*'s Brooks Atkinson. He went on to direct the London productions of *Bell, Book and Candle*, in which he reprised his role of Shepherd Henderson, and *Nina*, a flabby French farce by André Roussin.

Harrison's motion picture credits of that period, on the other hand, "showed," as Tom Donnelly observed in the *Washington Post* (December 1, 1974), "that he had developed an unerring eye for a lemon." The actor himself has characterized *The Long Dark Hall* (1951), a dreary courtroom melodrama, as "dreadful" and the costume epic *King*

Richard and the Crusaders (1954) as "absolutely rotten." Critics were equally disappointed by Stanley Kramer's flimsy film version of the Broadway hit *The Fourposter* (1952), Jan de Hartog's episodic two-character chronicle of the ups and downs of an enduring marriage, and by *The Constant Husband*, an inconsequential comedy about an amnesia victim and his six wives, although few faulted Harrison's contributions.

At first skeptical about the wisdom of turning Shaw's *Pygmalion* into a musical comedy, Harrison agreed to appear as the irascible Henry Higgins in *My Fair Lady* only after Alan Jay Lerner, the librettist and lyricist, and Frederick Loewe, the composer, agreed in writing to retain several key scenes from the play. Because his singing, as he himself admitted, was "dismal" (he later claimed that Loewe told him his range was one-and-a-half notes), Harrison developed his own method of "talking" his songs, which included such numbers as "I'm an Ordinary Man" and "I've Grown Accustomed to Her Face." On the day following the March 15, 1956 Broadway opening of *My Fair Lady*, Brooks Atkinson, in his review for the *New York Times*, duly noted the actor's vocal limitations, but he went on to say, "You will probably imagine that he is singing when he throws himself into the anguished lyrics of 'A Hymn to Him' in the last act. By that time he has made Professor Higgins' temperament so full of frenzy that something like music does come out of him. Mr. Harrison is perfect in the part—crisp, lean, complacent and condescending until at last a real flare of human emotions burns the egotism away." *My Fair Lady*, which earned nine Tony Awards, including one for Harrison as best actor in a musical, eventually racked up 2,717 performances on Broadway, more than any other musical up to that time. Harrison remained with the Broadway company until the spring of 1958, when he and his costar, Julie Andrews, re-created their roles for the London production at the Drury Lane Theatre.

It has often been suggested that Harrison's phenomenal success in the part of Henry Higgins is due to a basic similarity between the smug phonetics professor and Harrison himself. "I don't think I am very much like Henry Higgins," the actor told Melton S. Davis in an interview for the *New York Times* (March 28, 1965), "but I automatically have put a great deal of myself into the role." Over the years, he has welcomed the opportunity to revise and refine his interpretation. For the 1964 film version directed by George Cukor, he "tempered," to use his word, his portrayal and made Higgins "more agreeable" to complement Audrey Hepburn's characterization of Eliza Doolittle, which was, in Harrison's estimation, "more delicate" than Miss Andrews'. The refinement was generally welcomed by the critics, most of whom seconded Bosley Crowther's assessment of the celluloid Higgins as being "much sharper, more spirited, and eventually more winning" than his stage predecessor. The actor's finely nuanced performance brought him not only the "best actor" Oscar, but

also the New York Film Critics Award, the Golden Globe Award, and Italy's David di Donatello Award. When the actor tackled the role for the third time, in a national tour that culminated in a Broadway engagement in 1981, he completely reworked his interpretation so that it fit "his years and experience," as Richard Christiansen observed in his *Chicago Tribune* (March 16, 1981) review: "Harrison has taken advantage of his maturity to offer a man who is contemplative, reflective, and, yes, even a bit wistful in his fondness for the young woman to whose face he becomes so eloquently accustomed."

Eager to cash in on Harrison's fame following the enormous success of *My Fair Lady*, motion picture producers offered him a variety of roles. He appeared as the bemused father in *The Reluctant Debutante* (1958), Vincente Minnelli's screen version of William Douglas Home's frothy comedy, as the sinister husband of a terrorized wife in *Midnight Lace* (1960), and as a gentleman burglar in *The Happy Thieves* (1962). Interlarding his film appearances with stage assignments, Harrison took the leading role of the testy General, a character supposedly based at least partly on Charles de Gaulle, in Peter Brook's production of *The Fighting Cock*, an intellectual exercise by Jean Anouilh that opened on Broadway in the last month of 1959 and played for ten weeks to largely half-empty houses. The following year, at the Royal Court Theatre in London, he turned in what Kenneth Tynan has called a "superbly risky performance" as the title character, a jaded provincial Don Juan, in the first British staging of Chekhov's *Platonov*. As Tynan noted in his review for the *New York Herald Tribune* (October 23, 1960), Harrison was especially effective after the play evolved into Feydeauvian farce. The *London Evening Standard* honored Harrison's achievement with its best actor of the year award in 1961. Later in 1961 he essayed the role of Sir Augustus Thwaites in the English Stage Company's production of *August for the People*, Nigel Dennis' satire about class consciousness in contemporary Britain.

For the next eight years, Harrison concentrated on his film career, beginning with the plum assignment of Julius Caesar in Twentieth Century-Fox's trouble-plagued production of *Cleopatra* (1963). Most of the publicity surrounding the film focused on the off-screen romance of his costars, Elizabeth Taylor and Richard Burton, but after the film opened to mostly dismal notices, Hy Gardner, writing in the *New York Herald Tribune* (June 14, 1963), asserted that Harrison had "the last laugh," for "regardless of whether they praised or panned the epic, all the critics were in agreement that Harrison [stole] the show." He was the only member of *Cleopatra's* colossal cast to be nominated for an Academy Award.

Over the next several years, Harrison's screen roles included a marquess in *The Yellow Rolls-Royce* (1964), a star-studded trilogy about the successive owners of a luxury car, Pope Julius II, whom the actor described as "a Renaissance bull

of a man," in *The Agony and the Ecstasy* (1965), Carol Reed's translation of Irving Stone's best seller about the life of Michelangelo, and a wealthy rogue in *The Honey Pot* (1967), an updated version of Ben Jonson's *Volpone*. He also appeared as the jovial veterinarian in *Doctor Dolittle* (1967), a lead-en family spectacular, based on Hugh Lofting's classic children's stories, that almost bankrupted Twentieth Century-Fox, as a philandering husband in the Feydeau farce *A Flea in Her Ear* (1968), and, opposite Richard Burton, as an aging homosexual hairdresser in *Staircase* (1969). Harrison's more recent motion picture credits include the swashbuckling adventures *Crossed Swords* (1977) and *The Fifth Musketeer* (1978), based, respectively, on Mark Twain's *The Prince and the Pauper* and Alexandre Dumas's *The Man in the Iron Mask*, and the thrillers *Shalimar* (1978) and *Ashanti* (1979).

After an eight-year absence, Harrison returned to the London stage in 1969 to play the lead in *The Lionel Touch*, George Hulme's comedy about an eccentric artist's fight against bureaucracy. He played another eccentric four years later, when he took on the title role in the New York and London revivals of Luigi Pirandello's *Henry IV*. Commenting on his whimsical interpretation of the dreamer who prefers the life of illusion to reality, Robert Cushman wrote in the *London Observer* (February 24, 1974); "Mr. Harrison is almost a great actor—who fits, by a truly Pirandellian irony, into hardly any of the great parts—and his wit, authority, and vocal resource are to be treasured."

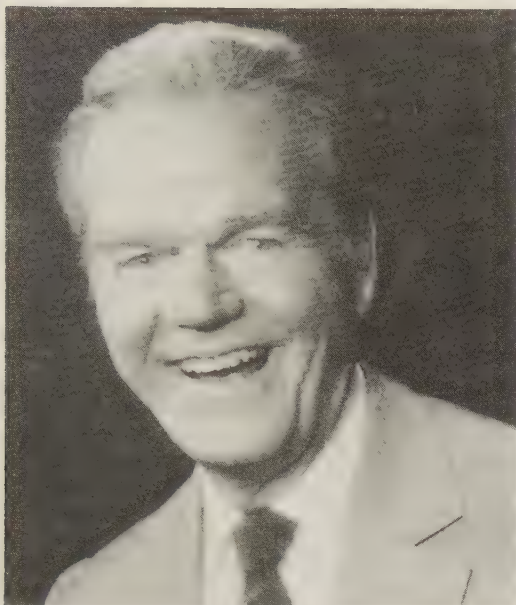
In an interview with Barry Norman that was published in the *Guardian Weekly* (September 23, 1972), Harrison contended that the belief that actors must measure themselves against the "great parts" was "a purely British conception designed to glorify Shakespeare." "If I'd been born a Frenchman I could have measured myself against Molière very well," he continued. "But, except for Ben Jonson perhaps, we have no comedy writers of quite his stature." Admittedly "irritated" by Tudor verse, in which he takes "no pleasure," Harrison is demonstrably at home in the modern verse dramas of Anderson, Fry, and Eliot, but it is for the wit of George Bernard Shaw that he feels the greatest affinity. His ironic, world-weary Julius Caesar, opposite Elizabeth Ashley's kittenish Egyptian queen in Ellis Rabb's short-lived 1977 revival of *Caesar and Cleopatra*, disappointed New York critics, but the actor later redeemed himself with a brilliant characterization of Captain Shotover, the philosophical octogenarian in Shaw's *Heartbreak House*, that Walter Kerr, writing in the *New York Times* (January 8, 1984), applauded as "the best work" Harrison had ever done. In Kerr's view, even his Henry Higgins was "a one-note job by comparison." Robert Brustein, the *New Republic's* resident drama critic, went even further, calling Harrison "our supreme Shavian actor." The performance netted him another Tony Award nomination as best actor of the year.

Harrison's unparalleled skill as a light-comedy actor was at least partly responsible for the commercial successes of the Broadway productions of Terence Rattigan's sentimental comedy *In Praise of Love*, in 1974, William Douglas Home's geriatric, but not arthritic, romance *The Kingfisher*, in 1978, and the revival of Frederick Lonsdale's *Aren't We All?*, in 1985. His portrayal of Lord Grenham, the randy reprobate in Lonsdale's drawing-room comedy, delighted reviewers, who appreciated the wit, polish, and "cunning," to use John Simon's word, that he brought to the part. "There's an art in playing this sort of play . . .," Harrison explained to Leslie Bennetts of the *New York Times* (May 8, 1985). "I like the style of acting; it enables one to assume a naturalism that has gone totally out of style. Well, it's in style, but no one can do it. . . . You have to have a very strong degree of energy to appear to be acting natural. But I think this kind of thing is coming back into vogue. I think people got absolutely sick of having messages thrown at their heads."

With his slim build and regal bearing, Rex Harrison appears to be even taller than his six feet one inch. He has craggy features, merry dark blue eyes, and a vulpine grin. At an age when most of his contemporaries have long since retired, Harrison seems to thrive on work. "Acting is not just my profession, it's my hobby," he told Tom Burke in an interview for the *New York Times* (January 2, 1977). "When I'm not on stage, I'm standing in the wings watching the performance. I'm totally absorbed in my work." In addition to theatregoing, his favorite recreations are playing golf, sailing, painting, reading (especially biographies), and writing. In 1979 W. H. Allen and Company, Ltd., published *If Love Be Love; Poems and Prose*, an anthology that he compiled and edited.

Harrison shares his mid-Manhattan apartment and a house in Monte Carlo with his wife, the former Mercia Mildred Tinker, whom he married in 1978. Of his five previous marriages, four—those to Noel Collette Thomas, the actresses Lilli Palmer and Rachel Roberts, and Elizabeth Rees-Williams—ended in divorce. His third marriage, to the British comedienne Kay Kendall, ended with her death from leukemia in 1959. Harrison has two sons, Noel, an actor best known in the United States for his role in the television series *The Girl From U.N.C.L.E.*, and Carey, a playwright, and several grandchildren.

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Harvey, Paul

Sept. 4, 1918– Radio and television news commentator. Address: b. 360 N. Michigan Ave., Chicago, Ill. 60601

To the 12 million listeners who tune him in daily on 1,100 stations loosely affiliated with the ABC radio network, the opinionated and colorful Chicago-based news commentator Paul Harvey is the voice of the United States heartland. That resonant voice, an American original that has been heard across the nation since 1951, is unmistakable, delivering a provocative and entertaining tabloid newspaper of the air in a style of homespun eloquence that is inimitable, marked by melodramatic inflection, courtly pacing, riveting pauses, and staccato riffs. Harvey also has a unique editorial slant, a maverick conservatism that he calls "political fundamentalism"; while he champions the old-fashioned values of God, country, family, the work ethic, and rugged individualism, he cannot safely be pigeonholed with the orthodox right. According to a report released in 1985 by Radar, the radio research and ratings service, the four most popular programs on the air nationally were, in descending order, the daily morning *Paul Harvey News*, the daily noontime *Paul Harvey News*, the Saturday *Paul Harvey News*, and the daily afternoon *The Rest of the Story*, in which Harvey tells surprise-ending human-interest tales revealing the "heartbeats behind the headlines."

Descended from five generations of Baptist preachers, Paul Harvey was born Paul Harvey Aurandt in Tulsa, Oklahoma on September 4, 1918 to Harry Harrison Aurandt and Anna Dagmar (Christiansen) Aurandt. His father, an assistant to the Tulsa police and fire commissioner, was shot to death when Paul was a toddler, either by outlaws

or in a hunting accident, depending on which source you believe. Raising Paul and his sister by herself, Anna Aurandt rented out rooms in her home to earn a living. Paul developed an interest in radio in childhood, building his own cigar-box crystal sets. In high school he was a champion orator, coached by an English teacher who insisted that he pursue a career in broadcasting. The lofty Shakespearean diction in which she drilled him never fully took, because, as he has explained, it "sounded pretty funny in Oklahoma," but it contributed to his peculiar style.

When Harvey was fourteen, his high school mentor took him to radio station KVOO in Tulsa and told the management, "This boy should be on the radio." Accepted as a gofer at the station, he helped with cleaning and did other chores, and eventually he was allowed on occasion to fill in at the microphone, doing spot announcements, playing his guitar, and reading the news off the wire. "I was around KVOO for two years before I was paid for being on the air," he recalled in an interview with Holly G. Miller for the *Saturday Evening Post* (October 1983). "I hung around the studio every minute I wasn't in school, so I think they put me on the payroll to limit my hours." He worked as a staff announcer at KVOO while taking classes in speech and English at the University of Tulsa. From KVOO he went on to become the station manager of KFBI in Abilene, Kansas, a newscaster at KOMA in Oklahoma City, Oklahoma, and the news and special events director at KXOK in St. Louis. It was at KXOK that he met Lynne Cooper, a Phi Beta Kappa key-holding student teacher from a socially prominent St. Louis family who was doing school announcements at the station. It was love at first sight for Harvey, and Angel, as he dubbed Miss Cooper on the day they met, decided that "this man was going places" and that she was going with him. They were married on June 4, 1940, and Angel has been his close professional collaborator ever since.

From 1941 to 1943 Paul Harvey Aurandt was program director at WKZO in Kalamazoo, Michigan and, at the same time, the Office of War Information's news director for Michigan and Indiana. In December 1943 he enlisted in the United States Army Air Corps with the understanding that he would become an Air Corps cadet, and he protested vehemently when he was instead assigned to the infantry. In March 1944 he received an honorable medical discharge, after lacerating a heel on an obstacle course.

Following his discharge, Paul Harvey Aurandt shortened his name to Paul Harvey, for euphony's sake, and moved to Chicago, where he has been doing his twice-daily fifteen-minute news commentaries ever since. The broadcasts, originally on local station WENR, were soon topping the ratings in the greater Chicago market, and Harvey was on his way to becoming the voice of Middle America. After ABC evolved out of the old Blue Network (once part of NBC), Mrs. Harvey persuaded an advertising agency to take that voice nationwide over

the new radio network, in 1951. Earlier that year, attempting to demonstrate how lax security was at the Argonne National Laboratory, a federal atomic research facility in Lamont, Illinois, Harvey was caught scaling the fence surrounding the lab. He was arrested and detained by federal authorities, but a grand jury declined to indict him for illegal trespass.

Harvey's critics like to point out that in the 1950s he was a supporter of the late Senator Joseph R. McCarthy in his crusade against Communists and Communist "dupes" and that McCarthy was once a guest in his home. He told Johanna Steinmetz in an interview for the *New York Times* (June 6, 1976) that today he is "not nearly so anxious about the lousy Communists" as he is "about the lazy Americans," and he denied that he and McCarthy were ever "really personal friends." "I don't think Joe McCarthy ever had a personal friend," he said. "But I believed in the importance of McCarthyism. I believe it took a roughneck in those days to do a very dirty job, focusing attention on the vulnerability of our country to its internal insecurity. But then when he got carried away and began making statements he couldn't support—you know: sixty-nine card-carrying Communists in the State Department—I did not go down the line with Joe McCarthy."

The ability of "a lean young traitor" (Alger Hiss) to "walk out of our Supreme Court building with two character references in his briefcase" made Harvey loud in insisting that Joe McCarthy had "a point that deserved attention" in the 1950s." The "big, acute" social illnesses apparent to him in the 1960s had the opposite effect, inclining him, in his words, to "hushed tones." "The malignant erosion of our currency, the—sometimes—violence of our racial confrontations, the pollution of our resources, the frightening potential of ecological imbalance—these are so monumental you don't dare raise your voice," he explained, adding that he felt like "a displaced person," though he "never left [his] homeland." "I am a native-born American," he said. "I never left my country. It left me." Then, as now, he saw the main problem in America as "moral decay." "It's not singular," he said on one occasion. "Every great nation in history has had the same problem. They have a good government . . . they prosper . . . they get fat . . . they get lazy . . . and rot starts to set in. I wish we could learn from history and not make the same mistake again."

In 1968 Harvey was probably the closest contender (after Air Force General Curtis Lemay, who beat him out) for running mate to the unsuccessful third-party presidential candidate George C. Wallace, whose American Independent party promised to defend the rights of the working class and oppose the federal government's attempt to "take over and destroy the authority of the states." With his colleague in broadcasting Walter Cronkite, Harvey was a runner-up in the 1969 Gallup poll's choice of the most admired man in America.

Going against the national tide of permissiveness that crested in the late 1960s, Harvey editorialized in favor of monogamous "squares" ("A square is a guy who doesn't want to stop at the bar and get all juiced up, because he prefers to go to his own home [and] his own bed") and against the government dole ("Uncle Sam's well-intentioned generosity has spawned a generation of spoiled brats") and leftist radicals, including black militants ("The mouthpiece for one 'rights' outfit, on nationwide television, protested, 'It's obvious the police are out to get the Black Panthers.' I should hope so!"). He also railed against the growing tax burden, forced school busing, and other federal encroachments upon state, local, and individual rights. Such opinions made the political right consider Harvey one of its own, but he was wary of the labels "conservative" and "liberal," especially when the Vietnam war "scrambled us all up to such an extent that you can get bogged down in semantics." Contrary to some accounts, which picture him as having been an unrelenting hawk through most of the Indochina misadventure, he declared for pulling out of the "win-less war" in behalf of "an unworthy government" as early as October 1966. "When I changed from hawk to dove," he observed later, "I changed, and I said so. I had done it once before, when I had endorsed the American position opposing the Diem regime. I heard Madame Nhu endorsing human barbecues and I found this so dreadfully objectionable and I said so. I advocated this country's subverting it [the Diem regime], which it did; the result was frightful chaos in even less responsible hands. I said I had been mistaken. That's two public confessions in thirty years."

A third public confession came on May 1, 1970, when Harvey startled his listeners with his most famous broadcast on the subject of America's involvement in Southeast Asia. On that occasion, beginning with the words "Mr. President, I love you . . . but you're wrong" he urged President Richard Nixon to reverse his decision to expand the war into Cambodia and to "about-face" the United States out of the war altogether. The statement drew an immediate barrage of 24,000 letters and thousands of phone calls, including a dismayed one from the White House.

The major factors entering into Harvey's decision—the most momentous of his life—to oppose definitively the American policy in Southeast Asia were, as he later explained, the philosophy of the late General Douglas MacArthur ("the only excuse for getting into a war was to win it . . . not just stand there, mark time, and bleed"), the urging of his wife and son (who was a conscientious objector), and the example of Korea ("despite the expenditure of all those lives . . . and the awful expenditure in gold, the best we'd been able to leave them over there was a military dictatorship"). "It seemed to me that the best we were going to leave them in Vietnam, despite the worst we could do, was the perpetuation of another kind of military dictatorship and that the perpetuation of military dictatorship anywhere in the world was not

worth the expenditure of one American life. It was then that I suggested that we about-face out."

Harvey used to identify himself with the West and Southwest because "it was axiomatic around ABC for many years that [he] should be identified with West and Southwest," as he once explained, as quoted by Tom Ferrell in *Esquire* (May 1970). "But then when we started [a syndicated] television series [in addition to the radio broadcasts] the first hunger for what I like to think of as political fundamentalism was not necessarily in these areas. It was in Pittsburgh! Cleveland! Washington, D.C.! Boston, Massachusetts! And this amazed me, it just amazed me! I don't know how to explain it yet, except that there has been such a dearth of anything other than the Manhattan point of view available on the networks that this filled a void." From the beginning and throughout the years, he pointed out, he steadfastly resisted the efforts of the network to move him to New York City, where he "could get just as myopic as the rest of those Manhattanites." "And I don't think any network, unless some major changes are made, will ever allow another Paul Harvey to develop. Nobody that fiercely independent, ever again. . . . It was a ground swell of grass-roots insistence among station managers and sponsors around the country that kept me on the network. The only mistake Madison Avenue ever made was to put me on in the first place." He cited the late radio and television personality Arthur Godfrey as an example of what happens to someone who forgets his roots: "Whenever he [Godfrey] talked about his farm and things like that, he was one of the family. But gradually he was absent from the air more and more, and then he'd come back and tell about traveling around the world and going bear hunting with famous people. Suddenly he wasn't the ex-cabdriver from Chicago anymore. He wasn't one of us, so I stopped listening. I don't want people to get that impression of Paul Harvey unless and until it's a valid impression."

In the mid-1970s the problem of finding alternative energy sources appeared to Harvey as "the most exciting horizon" he had "ever seen," and the welfare system continued to be the target of his deepest scorn. "I don't know how ambitious I would have been if when [I was] growing up if my government had told me that if I worked hard and made a lot of money I would end up giving a lot of it to subsidize illegitimacy, lethargy, laziness, parasites," he said in his 1976 interview with Johanna Steinmetz for the *New York Times*. "I'm not talking about the deserving poor. The people I'm talking about are those who continue to accept funds from the public treasury while every metropolitan newspaper is bulging with job advertisements begging for people. Some of my neighbors have been unable to hire a cook for \$1,000 a month." While he detected in the mood of the country an antipathy toward politics and politicians and a resurgence of common sense, he noted that there was still a tendency among voters to favor candidates who promise both lower taxes and

increased social services. "If the only guys who can bring us to our feet cheering are the ones who continue to promise us more and more of something for nothing, then the United States is not going to be recognizable after a few years [as the country] it's been these past 200."

A self-described "student of biographies," Harvey in 1976 added to his daily lineup of broadcasts *The Rest of the Story*, five-minute human-interest stories taking listeners behind the scenes in the lives of history makers, whose identities are not revealed until the end. Typical items were the thirteen-year-old boy who received a cash gift from President Franklin Delano Roosevelt and later led a socialist revolution (Fidel Castro), the rickety-afflicted, bow-legged child who became a famous football player (O. J. Simpson), and the celebrated trial lawyer who never finished law school (Clarence Darrow). Originally intended as "a Bicentennial gift," the daily story became a permanent series, written chiefly by Harvey's son, Paul Aurandt. Some 200 of the anecdotes were compiled by Lynne Harvey, Paul's wife and manager, into the books *Paul Harvey's The Rest of the Story* (Doubleday, 1977) and *More of Paul Harvey's The Rest of the Story* (Morrow, 1980). Mrs. Harvey also edited the collection of broadcasts *You Said It, Paul Harvey*, published without date two decades ago by Paulyne Productions, the family company.

In 1979 Harvey, who was already syndicating brief daily television commentaries to 120 stations, began to appear once a week as a regular commentator of the ABC television network show *Good Morning America*. Radio remained his principal domain, however. Each edition of *Paul Harvey News* opens with Harvey saying, "Hello Americans. This is Paul Harvey. Stand by . . . for news!" and ends with the signature, "Paul Harvey. . . . G""od day," delivered with a rising inflection. In between is a mixture of news capsules, human interest features, homespun jokes and aphorisms, interesting trivia, and passionate editorials, all delivered in Harvey's own rhythmic, somewhat ministerial style. He uses what he calls his "Aunt Betty" test in deciding what will or will not appeal to listeners. Betty is Harvey's sister-in-law, an "old-fashioned housewife" who lives in Missouri. If he decides that a story is too complicated or dull for Betty, he either rewrites it or discards it. A master rhetorician and storyteller, he writes all of his own copy, including the commercials, and he insists that he will not endorse a product that he does not believe in—a policy that creates an extraordinary loyalty between him and his sponsors. Seldom at a loss for the right word, he will invent his own when he sees fit. Among the terms he has contributed to the language are "guesstimate," "trendency," and "snoopervision."

In addition to his radio and television work, Harvey writes three newspaper columns a week, syndicated by the *Los Angeles Times*, and he maintains a busy speaking schedule. Flying in a Lear jet, he delivers several speeches a week, at conventions, college campuses, and the like. His fee for

each talk is reported to be \$10,000 or more. He has also made four record albums, including *Our Lives*, *Our Fortunes*, and *Our Sacred Honor*, containing four of his most requested broadcasts, and *The Testing Time*, in which he sums up his philosophy of life and of politics. Besides the books culled from his broadcasts, he has written several small patriotic and inspirational volumes, including *Autumn of Liberty* and *Remember These Things*, published by Paulyne Productions.

Harvey, who never had a portrait of a president on his office wall before, has two of Ronald Reagan, one an autographed picture of the president and his wife. "I've been in diametrical disagreement with this president on several subjects, including the Equal Rights Amendment and El Salvador," he recently said, "but I was a disciple of supply-side economics when the president was still a Democrat. . . . I'm an admirer [of Reagan]. I certainly am." He views former President Richard Nixon as a great scholar on foreign affairs who made the mistake of delegating domestic affairs to "some wet-eared boys." "If there is one thing that keeps the ship of state from drifting onto the reef of shoals it is that our country was rooted in a great faith in Almighty God . . ." he told Mary-Ann Bendel in an interview for *USA Weekend* (January 31–February 2, 1986). "The further we get away from [divine guidance] the more I worry. . . . [But] I couldn't let myself be a pessimist. Not with this next generation, which is so fine, in all dimensions such an improvement over its parents. . . . We're seeing a great renaissance of righteousness on campuses these days. And marriage is coming back in style. My understanding of history is that every pessimist . . . was wrong. . . . Tomorrow always has been better than today." He is embarrassed that "our headlines are so myopic, so focused on negativism," when "this is the best of all times to be alive," when "we should be celebrating."

Paul Harvey is a commanding six feet two inches tall, and Ben Bradlee Jr. of the *Boston Globe* has described him as "kind, courtly, and genial." His blond hair is thinning, and he embellishes it with a partial hairpiece when he appears on television. Tending to be bulky, he keeps his weight down to 180 pounds through exercise, including jogging, and a sensible diet.

Harvey lives with his wife, who is his producer, promoter, and business manager, in a twenty-seven-room house in the Chicago suburb of River Forest, Illinois. Having retired at 8:00 in the evening, he rises at 3:45 each morning. After eating a breakfast of oatmeal, bran, fruit juices, and vitamin pills, he drives in a chauffeured limousine to his office in Chicago, where he looks over the overnight wire reports and begins typing up the copy for his broadcasts. For recreation, the broadcaster builds model airplanes, flies (he has a pilot's license), collects guns, browses through department store catalogs, and watches television reruns of *Hart to Hart* with his wife. He and Lynne go out to dinner in Chicago once a week, trying different restaurants, and they often get together with their son and his

wife. Occasionally they retreat to a farm they own on the banks of the Mississippi in Missouri. Harvey has recounted how Danny Thomas once said to him, "You'd better be right because you sound like God." "We were only arguing about golf," Harvey explained, "so I guess I sound that way all the time, on the air and off."

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Hecht, Anthony

Jan. 16, 1923– Poet. Address: b. Dept. of English, Georgetown Univ., Washington, DC 20057; h. 4256 Nebraska Ave. N.W., Washington, DC 20016

The Pulitzer Prize-winning poet Anthony Hecht is one of the few practitioners of his craft today who is steeped in the genteel tradition in American poetry. Hecht has produced his modest but finely wrought canon over a period of three decades, beginning with the baroque and exuberant verse of *A Summoning of Stones* (1954). Over the years he progressed to the more direct and simple style of *The Hard Hours* (1967) and finally to the self-assured, sophisticated intricacy of his narrative skill in *The Venetian Vespers* (1979). Hecht's work is imbued with a deep tragic sense and marked by a richness of literary and cultural allusion. The critic Richard Howard sees Hecht as sharing with James Merrill and John Ashbery the rare gift for

creating a "visionary space in which life is seen to be good for being no more than life itself." From 1982 to 1984 Hecht was Consultant in Poetry to the Library of Congress.

Hecht, who has been a professor of English at the University of Rochester, New York, since 1967, was the twenty-sixth poet to serve in the advisory capacity of helping the Library of Congress choose poets who will read from their works during its literary season, which the consultant traditionally opens in October, by giving a reading of his own. Hecht, who defined his job as "an ambassadorial mission, as the emissary of poetry in Washington," was preceded in his honorific post by such eminent poets as Robert Frost and Elizabeth Bishop, among many others.

Anthony Evan Hecht was born in New York City on January 16, 1923. His father, Melvyn Hahlo Hecht, was a businessman; his mother, Dorothea Hecht, a housewife. As a young child living on Lexington Avenue in Manhattan, Hecht later recalled that he was first introduced to poetry when an older person with "a bad cold" taught him a song, "My Bonny Lies Over the Ocean," which for years he mistakenly sang as, "My body lies over the ocean, My body lies over the sea . . ." Hecht had a mental picture of a body suspended over the ocean, his first poetic conceit. Still, at that early age, he did not show "any interest in poetry or anything else for that matter."

In school Hecht was so "conspicuous" for his "mediocrity," in his words, that his "worried" mother sent him for two days of intellectual testing at the Pratt Institute to find out what was wrong. Reluctant to divulge the results of those tests for a while, his parents finally admitted that their son had been declared as being without any "aptitudes whatsoever," a conclusion with which young Hecht was "painfully obliged to agree."

Hecht's childhood in the 1930s was not an exceptionally literary one. Like millions of others, he admired the witty lyrics of Cole Porter and Noel Coward, and did not feel particularly attracted to literature until his freshman year at Bard College, when he was seventeen. Then, Hecht has recalled, he "fell in love with poetry." Although he had never tried to write anything himself before that but "doggerel verse of the very lowest order," he boldly informed his parents that he wanted to become a poet. Alarmed by the announcement, they sought the advice of Theodore Geisel, their only "literary friend," who is better known under his pen name as the children's author, Dr. Seuss. Geisel advised Hecht to read the *Life of Joseph Pulitzer*, a book that the boy never even looked at, suspecting that it contained advice that was discouraging to young writers. To this day, Hecht admonishes budding poets, tongue in cheek, to avoid reading that book as a first step in their literary careers, since not reading it has served him so well.

Hecht's own account of his early development, which he furnished to the *New York Times* (February 7, 1982), should be taken with a grain of salt, for the poet has expressed himself vehemently

against the tradition of biographical criticism, or the use of a writer's biography or personal life in analyzing his work. On one occasion, Hecht flatly rejected such an interpretation of a poem he had written. Entitled "The Vow," its subject was a woman's miscarriage. Hecht wanted to reprint it in the anthology *The Poet's Choice* (1962,) but warned that it "needed to be defended against being either praised or blamed for the wrong reasons . . ." because his first wife had actually suffered a miscarriage. "Just how much of it is true in that particular sense I take to be my own private business," Hecht added. To understand the poem it might be more profitable to consider Hecht's own admission that he was inspired to write the poem because he knew that Robert Lowell had also tackled that "difficult and unpleasant" subject.

After graduating with a B.A. degree from Bard College in 1944, Hecht was inducted into the United States Army as an infantry rifleman and served his tour of duty in Western Europe and Japan. As a Jew he was moved by the sight of the liberated concentration camps in Europe, an experience that he transmuted into the images of the Holocaust that recur in his later works. In one of those poems, "It Out-Herods Herod. Pray You, Avoid It," the narrator's two small sons who are watching television on Childermas (December 28), the anniversary of Herod's Massacre of the Innocents, identify their father with a television superhero, but he realizes, to his sorrow, that "he could not, at one time,/Have saved them from the gas."

When Hecht returned to the United States after the war, he felt "by no means ready to take up graduate studies," but when an army friend suggested that he go to Kenyon College to study with John Crowe Ransom, the distinguished poet, critic, and teacher of poetry, whose roster of former students included Robert Lowell, Allen Tate, and Robert Penn Warren, Hecht applied to Kenyon under the GI Bill, not as a degree candidate but as a special student. Before making the trip to Kenyon, in Gambier, Ohio, he read some of Ransom's critical prose, which overturned his previous notion that criticism had to labor under "the stiff and constipated grandeur of 'objectivity.'"

Hecht found John Crowe Ransom to be "the most courteous man" he had ever known. The poet and critic had a small group of English majors whom Hecht likened to a "secret society," without, in his opinion, the "fatuity" of such confraternities at colleges like Yale. In the *American Scholar* (Summer 1980) Hecht recalled that Ransom had demonstrated the tact of knowing when to say nothing, and that his "silences and omissions of comment were triumphs of educative eloquence." Hecht's daily encounters with Ransom proved to be rewarding. Once, at a game of charades in Ransom's house, Anthony found himself stumped at how to express a small transitional word in gestures. The master gently prodded him by saying that "the categories of grammar perfectly express the names, natures, behavior, and relationships of things as they exist in the actual world." For Hecht

that became an intellectual breakthrough, and for some time he thought of the parts of speech "as the very ligaments and sinews of the world itself." He maintained that what he learned from Ransom, ultimately, were "not facts or positions, but a posture of the mind and spirit, a humanity and courtesy, a manly considerateness. . . ." Hecht later served on the three-member committee that granted Ransom the National Book Award for Poetry in 1964.

By 1950 Hecht's work had appeared in the *Kenyon Review*, the *Hudson Review*, and the *New Yorker*, a feat that helped him to win the Prix de Rome bestowed by the American Academy of Arts and Letters, the first such award ever to be given to a poet. In the course of his Italian sojourn, Hecht translated some poems by Rainer Maria Rilke that were later set to music by the composer Lukas Foss in the cantata "A Parable of Death." Not the least of his Roman achievements was his invention of a new light verse form called a "double-dactyl." Hecht asserted that its rhythm had come to him while digesting a "heavy Roman meal." In one sample, Hecht synopsized Dostoyevsky's *Crime and Punishment* thus: "Higgledy-piggledy/Rodya Raskolnikov/Belted two dames with a/Broad-bladed ax./I am the wictim(sic) of/Misericordia,/Beaten,' said he, 'by re-/Ligion and sax.'" From then on, the craze for double dactyls swept college campuses across America, an experiment that for Hecht culminated in an anthology called *Jiggery Pokery: A Compendium of Double Dactyls* (Atheneum, 1966), which he compiled with the help of John Hollander.

A Summoning of Stones, Hecht's first book, met with a mixed reception when it was published by Macmillan in 1954. Its epigraph comes from a passage by the philosopher George Santayana who urged poets "to call the stones themselves to their ideal places and enchant the very substance and skeleton of the world." Although Louise Bogan, then the poetry critic of the *New Yorker*, pointed out that "the shimmer of a virtuoso technique cannot entirely obscure the fact that many of the poems have very little content, emotional or otherwise," she nevertheless admired the way in which Hecht, "often disturbed by disorder and death," was "drawn toward ideal proportions, elegance, and color." Donald Davie's appraisal, which appeared in *Shenandoah* (Autumn 1956), was less charitable. Charging Hecht with an "insolently perfunctory attitude to subject matter," Davie doubted the sincerity of his responses to such varied esthetic stimuli as Japanese culture and the plays of Molière. But when, in 1979, Phoebe Pettingell wrote in the *New Leader* about *A Summoning of Stones*, she observed that "the conflict between comforting or uplifting illusions and the hard realities is beautifully delineated in *Stones*. 'Japan' explores changing stereotypes of that country's people . . . always inhumanly clever. . . . In the people's frailty, the stereotypes disappear, and they become like us."

Reflecting Hecht's lifelong fascination with childhood as a subject for his work, the poem

"Halloween" from *A Summoning of Stones* celebrates with delight the sight of frolicking children: "Tonight our streets are filled/ With beardless pirates and their high-heeled wives/ who own no maps of treasure and have killed/ Nobody with their aimless wooden knives." He created some variations on the theme in *Struwelpeter*, the nightmarish figure of the German cautionary tales for children, which was published by Leonard Baskin's Gehenna Press, in Northampton, Massachusetts, in 1958.

A pamphlet in the moralistic vein entitled *The Seven Deadly Sins* was issued by Gehenna Press in a limited edition in the same year, with illustrations by Leonard Baskin. From 1956 to 1959 Hecht taught at Smith College, in Northampton, and in 1961 moved on to Bard College at Annandale-on-Hudson, where he stayed until 1967. Another booklet of Hecht's poetry, *A Bestiary*, with illustrations by Aubrey Schwartz, was published by the Kanthos Press, of Los Angeles, in 1962. In addition to teaching, Hecht started to give public readings of his work, with considerable success.

Thirteen years elapsed before Hecht published his next collection, *The Hard Hours* (Atheneum, 1967)—an interval long enough to prompt one admiring critic to call him a "maddeningly unprolific writer." About one-third of its twenty-seven poems was reprinted from *A Summoning of Stones*. William Meredith hailed the long awaited collection in the *New York Times Book Review* (December 17, 1967) as an achievement that released "with dramatic completeness" the poetic talent that Hecht's first book had only "hinted at." Meredith had reservations about the "mechanical sense of form" in both collections, but praised Hecht's "intense lyric control," and Laurence Lieberman pointed out in the *Yale Review* (Summer 1968) that "Hecht's most consistently masterful device is to juxtapose stories from history, ancient and contemporary, to make a moral point."

The Hard Hours includes long dramatic monologues that show, in the words of Richard Howard, "shards of arguments, of protest, outrage, and terrible pain," that make them "among the most agonizing poems to have appeared in America." Yet they are sometimes even funny, Howard went on to explain, because of "Hecht's truly burnished gifts." In her 1979 article about Hecht in the *New Leader*, Phoebe Pettingell again took issue with Howard, maintaining that in *The Hard Hours* Hecht "focused on even more lacerating images of helpless suffering, as for instance in 'More Light! More Light!,' a poem that to her 'contrasts the grisly execution of a Marian martyr, sustained at least by his religion, with a Nazi atrocity, where the victims' deaths are robbed of any significance.'" For its technical virtuosity and empathetic perspective on human suffering, *The Hard Hours* was awarded the Pulitzer Prize in Poetry in 1968.

After 1967 Anthony Hecht found what was to become his permanent academic home at the University of Rochester, although he spent 1971 as visiting professor at Washington University, 1973 at

Harvard, and 1977 at Yale. During those years, Hecht was preoccupied with political developments, particularly with the American involvement in the Vietnam war. Working on a translation of Aeschylus' tragedy of war, *Seven Against Thebes*, with the classical scholar Helen Bacon, the translators, in their preface, declared that their work was undertaken "at a time that can be regarded as possibly the most shameful in our nation's history; in which we have prosecuted a war for which there can be no moral, political, or military justification." They expressed a "forlorn hope" for governmental amnesty for "the young men who thought it from the first a foolish, brutal, and dishonorable undertaking." Their translation elicited William Arrowsmith's praise, especially for Hecht's "radiant, poetic and dramatic achievement," which restored a "true and valuable tragedy" formerly undervalued by critics. Hecht had always been drawn to Greek tragedy, particularly to the plays of Sophocles, and for some years he collaborated with William Arrowsmith on a translation of Sophocles' *Oedipus at Kolonos*.

With the appearance of Hecht's third collection, *Millions of Strange Shadows* (Atheneum, 1977), some critics felt that Hecht's poetic manner had become less "neometaphysical." While the ironic tension between illusion and reality had become more complex, its tone had become more relaxed, and its style less precious. To Harold Bloom, reviewing the collection for the *New Republic* (November 26, 1977), the apparent retrenchment in Hecht's formal power and poetic intensity was due to "the release of a humor gentler than the initial ironies of apprehension that Hecht once cultivated." The poet's tragic vision still looms large, but it has become less severe, and more meditative.

To his readers' delight, Hecht's next collection of poetry appeared only two years later. The *Venetian Vespers* attracted much critical attention. The most laudatory of his reviewers was Christopher Ricks, who in the *New York Times* (December 2, 1979) called Hecht a "genius in his command of rhythms," though Michael Dirda of the *Washington Post Book World* was not far behind when he pronounced Hecht "the most accomplished master of technique since Auden." *The Venetian Vespers* confirmed Hecht's masterful employment of narrative fiction in three long poems that explore, according to John Garfitt, "the contrariness of the soul's attractions," or, as a reviewer for *Choice* (April 1980) put it, the "interpenetration of beauty and horror." But the thematic core of the whole is the title poem itself in which Hecht concentrates on the sordid coexistence of beauty and ugliness in their extreme in the city of Venice today. Finally, there is in *Venetian Vespers*, an absorption with the play of light and shadow that is reminiscent of Hardy.

In a sardonic autobiographical sketch that he prepared for the *New York Times Book Review* (February 7, 1982), Hecht voiced his skepticism about such Washington D. C. institutions as the Kennedy Center Honors, where performing artists

are feted by President Ronald Reagan, himself a performer. Yet, in October of that year, when he was named Poetry Consultant to the Library of Congress in Washington, he accepted the honor in good humor, telling a *New York Times* (October 26, 1982) reporter that he believed the choice of Poetry Consultant dropped "out of the cerulean blue" and worked "like the ways of God, mysteriously." When asked whether he planned to write poems about the city of Washington, D. C., the poet wryly responded that he was busy "taking notes for when the Muse may strike."

Hecht assembled his first book of criticism, *Obbligati* (Atheneum 1986), during his stay at the Library of Congress. Consisting of ten essays that he refined from his lectures and reviews, it represented the fulfillment of a "complex set of obligations," most notably to the literary works and writers under discussion and to his own sense of "criticism as a musical obligato . . . a counterpart that must always strive to move in strict harmony with and in intellectual counterpoint to its subject." Among his subjects are the uncharted undercurrents in Shakespeare's *Othello* and *The Merchant of Venice*; money in Emily Dickinson's poetry; and the exemplary poetic awareness and discipline of more recent writers such as Robert Lowell and his contemporary Richard Wilbur. His sympathetic examinations engender new insights into much-discussed works. A comparison of Andrew Marvell's "The Garden" and John Keats's "Ode to a Nightingale," for instance, is "so just, and so revealing," according to John Gross (the *New York Times*, September 12, 1986), "that you are left wondering why it hasn't been done before." Hecht's vantage point, Thomas D'Evelyn noted in the *Christian Science Monitor* (September 10, 1986), should give his readers reasons for returning to the "genuine pleasures of reading literature."

Tall, lean, and grey-haired, Hecht has been described recently by a colleague as physically resembling "a cross between Tony Perkins and Bertrand Russell." He has been married twice. His first marriage to Patricia Harris in 1954 ended in divorce and produced two sons, Jason and Adam. His second marriage, in 1971, to Helen d'Alessandro, an author of cookbooks, gave him a third son, Evan Alexander. Anthony Hecht lives with his family in a house near the University of Rochester.

Among his many awards and honors are two Guggenheim fellowships (1954; 1959), the Hudson Review fellowship (1958), two Ford Foundation fellowships (1960; 1961), a Rockefeller Foundation Fellowship (1967), the Academy of American Poets fellowship (1969), and honorary doctorates from Bard College and Georgetown University.

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Hefner, Christie (Ann)

Nov. 8, 1952- Publisher; business executive.
Address: b. c/o Playboy Enterprises, Inc., 919
N. Michigan Ave., Chicago, Ill. 60611

Christie Hefner, the daughter of *Playboy* magazine's founder and chairman, Hugh Hefner, and president of its parent organization, Playboy Enterprises, since 1982, is one of the most prominent and visible women in American business, much to the chagrin of some feminists who despise *Playboy* as pornographic and regard Hugh Hefner's "Playboy philosophy" as demeaning to women. Her rapid ascent despite her youth and scant business experience was greeted with skepticism by some, and opinions have varied on her performance. But despite the fact that her years at the helm at Playboy's Chicago headquarters have been difficult ones, as a result of financial woes that she inherited, there is general agreement that Christie Hefner is a bright and articulate spokeswoman for Playboy.

The older of two children, Christie Ann Hefner was born in Chicago on November 8, 1952 to Hugh and Mildred (Williams) Hefner. A year after her birth, her father launched *Playboy* magazine with one of the famous nude calendar photographs of Marilyn Monroe. The most popular of so-called "skin" magazines, *Playboy* has remained the world's best-selling publication aimed primarily at the adult male audience. Hugh Hefner and his wife separated in 1954, and as a child, Christie saw her father only four or five times a year. Although, according to her mother, she was sad that he had so little time for her, she found it a treat to be sent by limousine to visit the Playboy Mansion in Chicago, where her father had set himself up in hedonistic splendor.

Christie's parents were divorced in 1959, and a year later her mother married Ed Gunn, a lawyer, who moved his new family to Wilmette, a wealthy North Shore suburb of Chicago, and gave the children his name. She attributes her father's tenuous contact with his children while they were young to a desire not to compete with Gunn for their affections, and she believes that his absence helped to stimulate her ambition. "I think my drive came from trying to make my father proud of me," she has recalled, as quoted in *New York*. Christie Hefner attended New Trier West High School in Wilmette and spent summers studying voice, piano, and oboe at the National Music Camp in Interlochen, Michigan.

After completing high school, Christie Hefner entered Brandeis University in Waltham, Massachusetts, where she shared living quarters with a male friend. A major in English and American literature, she was elected to Phi Beta Kappa after her junior year and graduated *summa cum laude* with a B.A. degree in 1974. The chairman of the English department at Brandeis, Alan Levitan, was quoted in the *New York* article as saying: "She was among the best students I've had in twenty-three years. . . . She was marvelously intelligent, sensitive, likable. . . . My hope was that she would become one of the great nonfiction writers in the U.S." Although Levitan remembers her as "Christie Gunn, this marvelous student," an unpleasant reminder of her celebrity came in the aftermath of the kidnapping of Patricia Hearst in 1974, when an armed bodyguard sat outside the door while she attended class.

During her summer visits to the Playboy Mansion West in southern California, Christie Hefner's relationship with her father grew closer. Her mother eventually divorced Ed Gunn, whom Christie had found strict and unloving. After her junior year in college she told her father she was going to drop "Gunn" from the end of her name. "He was really excited," she recalled, as quoted in *New York*. "He got tears in his eyes and was real touched." Her brother, David, a photographer and computer consultant, retained the name Gunn to protect his privacy.

Following her graduation from Brandeis, Christie Hefner worked for a year writing for Boston's alternative-press newspaper *Phoenix* before joining Playboy Enterprises in 1975. "One of the reasons it never occurred to me that I ever would wind up being the president of Playboy," she told Clifford Terry of the *Chicago Tribune* (June 27, 1982), "was that I never considered going to work for a corporation. Law and journalism interested me. But after I'd written for a year, I was looking for something that not only was creative, but analytical. That desire to be both creative and 'businesslike' led me to accept my father's suggestion that I come back to Chicago." In her words, *Playboy* "is a company that unabashedly endorses nepotism." Hugh Hefner's father, Glen Hefner, was for a time treasurer of *Playboy*, and his brother, Keith, was a *Playboy* Clubs executive. Christie

Hefner later obtained for her mother a job in the company's personnel department.

As her father's aide, with the title "special assistant to the company chairman," Christie Hefner "showed up in go-go boots and a miniskirt," as Lee Gottlieb, former public relations director at Playboy, told Clifford Terry. "She seemed compelled to prove that she was smart, and at large meetings her hand would shoot up into the air as if she were in a classroom. She would have answers or comments to virtually everything. Later, she toned that down quite a bit." Her first assignment was head of Playtique, a women's clothing and record shop in the Playboy building lobby. "It was a business we never should have been in in the first place," she told Clifford Terry, "but we were able to turn it around."

Christie Hefner was promoted to a vice-presidency in 1977, and in the following year she headed the promotion of Playboy's twenty-fifth anniversary activities. She was also named to the board of directors of the Playboy Foundation, which provides grants to various causes, including groups working for gay rights and gun control, assisting rape and incest victims, and helping Vietnam veterans exposed to Agent Orange. About once a month she would fly to Los Angeles to meet with her father.

In 1980 Christie Hefner was assigned to launch the Playboy guides—periodic issues on men's fashions and home electronic equipment, mainly given away to subscribers who were considered good sales prospects. But they fell victim to the recession of the early 1980s. Another unsuccessful venture was the backing of entrepreneurs starting new magazines. Playboy itself bought one of these—*Games*—in 1978, but in 1986 it was sold.

Those failed ventures were of minor consequence, however, compared to the forced sale in 1982 of Playboy's immensely profitable gambling operations—casinos and betting shops—in Great Britain, which had accounted for the bulk of the company's profits and helped to offset losses from such ventures as *Oui* magazine. British authorities had refused in 1981 to renew Playboy's licenses because of violations of gaming law. After a similar action in 1983 by a New Jersey commission, Playboy had to sell its 46 percent share in the Playboy Hotel-Casino in Atlantic City.

Even before the loss of the profitable casinos, there were indications that Playboy Enterprises would have to tighten its belt. Under Derick Daniels, who had become president in 1976, Hefner's DC-9 jet was sold, as were Playboy's theatres, its film, book, and record operations, and its resort hotels at Lake Geneva, Wisconsin and Great Gorge, New Jersey. On April 28, 1982, Derick Daniels was replaced as president by Christie Hefner. According to Shawn Tully, writing in *Fortune* (August 23, 1982), Daniels' downfall came after Christie Hefner presented her father with figures to demonstrate that without the gambling profits Playboy would have lost money steadily.

Although Christie Hefner had the title of president, there was also an "office of the president" that was shared by her and Marvin Huston, executive vice-president and former chief financial officer. Together they handled day-to-day operations in coordination with Richard Rosenzweig, the chief aide to the "office of the chairman." Most major decisions required the approval of Hugh Hefner, who continued to serve as chairman and chief executive officer of Playboy Enterprises. Christie Hefner received the additional title of chief operating officer on February 21, 1984, when Huston left the company.

The chief task of Christie Hefner and her associates was to cut costs. With the loss of its British and American gaming operations, Playboy reported a loss of \$51.7 million in fiscal 1982, reduced to \$17.5 million in fiscal 1983, but those losses were counterbalanced by payments and promissory notes for the casinos. No dividend was paid out to stockholders after July 1982. Playboy withdrew in 1983 from its money-losing licensed handling of casino operations in the Bahamas. The company sold the Playboy Building, leasing back its own space, and later the use of Chicago-Playboy Mansion was granted to the Art Institute of Chicago. In fiscal 1984 and 1985, Playboy Enterprises was able to report some profit.

More storm clouds loomed on the horizon, however. Playboy declared a \$3 million profit in fiscal 1985—later restated as \$6.7 million—but the auditor's opinion of the statement was qualified because of doubt about the collectibility of \$37.9 million owed by the owner and operator of the Atlantic City casino, which filed for bankruptcy protection in November 1985. In that month, Christie Hefner attempted to revive the fading big-city Playboy Clubs, which feature waitresses in bunny costumes, by reopening the New York club with male "rabbits" as well as bunnies. But as of June 30, 1986, Playboy Enterprises closed its three remaining owned-and-operated clubs in New York, Chicago, and Los Angeles, leaving only three Playboy-franchised clubs in the United States—in Des Moines, Iowa, Omaha, Nebraska, and Lansing, Michigan—along with four in Japan and one in Manila. On August 16, 1986 the company announced a record \$62.2 million loss for the fiscal year. The deficit included a reserve set aside to cover possible nonpayment by the Atlantic City casino operator and losses associated with the closing of the owned and operated clubs.

Although Playboy magazine itself accounted for 77 percent of the company's sales in fiscal 1985 and \$8.1 million in profits, its circulation continued to drop from its peak of 7.2 million in 1972. On July 21, 1986, Playboy lowered its advertiser rate base—the circulation level a magazine guarantees to its advertisers—to 3.4 million from 4.1 million, thereby reducing page rates for advertisers. According to Christie Hefner, the decision reflected "the industry-wide slump in newsstand sales for nearly all magazines combined with an attempt by the Attorney General's Commission on Pornography to

intimidate convenience and drug-store chains into not selling adult magazines." The commission, bearing the name of President Ronald Reagan's Attorney General, Edwin Meese 3d, recommended in July 1986 that citizens "use grassroots efforts to express opposition to pornographic materials," including possibly "picketing and store boycotts." Earlier, thousands of 7-Eleven convenience stores stopped carrying *Playboy* and its rival publication *Penthouse*. In response to the Meese commission report, Christie Hefner asserted: "The notion of citizen vigilantism against magazines, books, films, or video cassettes is something I think conjures up visions of Nazi Germany, not of the United States."

Publishing industry observers believe that *Playboy* and the thus far unprofitable *Playboy* Channel, a pay cable television service launched in 1982, have been hurt not only by the outrage of militant feminists and community pressure from fundamentalist religious groups but also by an increasingly jaded public that has moved on to sexually more explicit material. "R"-rated video cassettes have, however, been consistently strong sellers.

The company retains many assets, including the *Playboy* Mansion West in Beverly Hills, which cost \$3.7 million for upkeep in the fiscal 1984 budget but is, according to Christie Hefner, a good investment. Adaptation of magazine material in the form of video cassettes has proved profitable. The company receives royalty payments from overseas editions of *Playboy*, and it is benefiting by licensing the *Playboy* and *Playmate* names and the rabbit-head logo to manufacturers to stamp on clothing and other products. As of 1986, the company had substantial cash holdings and little long-term debt, and according to a mid-year report, *Playboy* was outselling *Penthouse* by 1.2 million copies.

Editorial matters have remained the province of Hugh Hefner. Paul Klein told Sandra Salmans of the *New York Times* (March 25, 1984) that Hugh Hefner "doesn't let her touch the magazine" and that he told him never to let her touch the cable programs. Business matters are in Christie Hefner's hands, according to her and her father, who told the *New York Times* interviewer, "She is running the company these days," and it had never been necessary to overrule her. According to Christie Hefner, her father expected her to formulate corporate strategy as well as oversee day-to-day operations. "I bring recommendations to him for acquisitions, divestitures, the club concept," she told Sandra Salmans. "He has never not accepted a business recommendation."

For those who charge that *Playboy* exploits and degrades women, Christie Hefner has ready answers. She told Linda Yglesias of the *New York Daily News* (September 30, 1984): "When people speak about *Playboy* and morality, what they mean is, is it immoral to have erotic pictures of women without clothes on? I never found that questionable." In response to questions by Jack Anderson for his syndicated column appearing in the *New York Post* (October 23, 1982), she asserted,

"Our models are paid \$12,000. The women who are exploited are the ones who are paid badly or sexually harassed." And to the *New York* magazine interviewer she emphasized the company's social role. "*Playboy* has been more supportive of feminist policies and philosophies than most other companies I know of—in its attitude toward hiring and promotion of women, through its editorial and financial support of the Equal Rights Amendment and abortion . . .," she insists. "The magazine is a fundamentally liberal and humanistic magazine." In an interview in *Reason* magazine (June 1986), Christie Hefner observed that "part of what makes *Playboy* so extraordinary is its willingness to say that you don't have to choose between intellectual interests and sexual interests as a full human being."

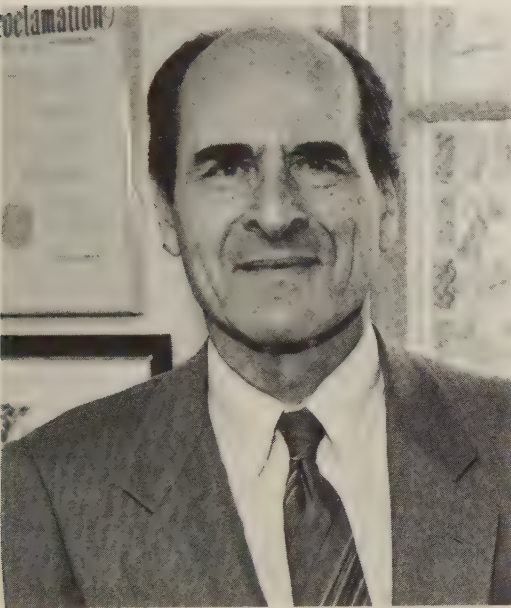
Christie Hefner has worked as an "assistant bunny mother," comparable to an assistant personnel manager. She was once fitted for a bunny costume, at a time when she was considering working as a customer service bunny, but that did not materialize. When Jack Anderson asked her whether she would be willing to pose for *Playboy*, she said, after a slight pause, "I don't think so. I'm—I'm pretty shy. And I'm particularly shy in front of a camera. I don't think I would enjoy it." Hugh Hefner has said, as quoted in the *New York Times* (January 13, 1979), "It wouldn't bother me . . . , but she's found another road that makes me much happier."

In addition to being on the board of directors of the *Playboy* Foundation, Christie Hefner is a director of the Illinois chapter of the American Civil Liberties Union. She is a member of the Direct Marketing Association, the Magazine Publishers Association, the National Women's Political Caucus, and the Goodman Theatre in Chicago, and she is active in the National Association to Repeal Abortion Laws. A Democrat, she was a delegate pledged to Jimmy Carter at the 1980 Democratic National Convention. According to Shawn Tully, writing in *Fortune* (August 23, 1982), Hugh Hefner's will provides that his daughter is to inherit a major portion of *Playboy* stock and act as controlling trustee for a foundation slated to receive some 40 percent of the company's shares. As of late August 1986, Hugh Hefner's stock in *Playboy* was worth about \$43 million.

Christie Hefner is an attractive woman of medium height, slender, with brown wavy hair, wide-set eyes, and a mouth that Jack Anderson said "could model lipstick ads." She lives in a large cooperative apartment on Chicago's Gold Coast, not far from corporate headquarters on North Michigan Avenue, a few blocks from the former *Playboy* Mansion—now Hefner Hall, which provides dormitory and classroom space for the Art Institute of Chicago. Miss Hefner "dresses for success" in expensive, understated elegant suits and blouses, owns a compact car, avoids red meat, does her own shopping, and generally remembers birthdays. She enjoys cooking, giving parties, playing the piano, bowling, listening to music, and going to films and

the theatre. For several years she has been romantically involved with Jim Korris, a Los Angeles-based television executive. Although she does not regard marriage and motherhood as imminent, she told Linda Yglesias of the *Daily News*: "I'm more likely to be married than not. . . . I want to raise a daughter who can take over the company."

References: *Chicago Tribune* XII p1+ Je 27 '82 por; *Fortune* 106:105+ Ag 23 '82 por; *International Management* 39:22+ F '84 por; *N Y Times* p14 Ja 13 '79 por, III p1+ Mr 25 '84 por; *New York* 15:32+ Je 21 '82 pors; *Washington Post* L p1+ D 4 '83 pors; *Who's Who of American Women*, 1985-86



Heimlich, Henry J(ay)

Feb. 3, 1920- Surgeon; inventor. Address: b. Xavier University, Cincinnati, Ohio 45207

Dr. Henry J. Heimlich, professor of advanced clinical sciences and president of the Heimlich Institute at Xavier University in Cincinnati, Ohio, has been credited with having saved more lives than anyone else in the world. His name has become a household word, even though thousands of persons who refer to the "Heimlich maneuver" may not know who Heimlich is or how to perform the simple antichoking procedure that bears his name. When Dr. Heimlich first developed the technique in 1974, he was regarded as a publicity-seeking eccentric by many of his peers, but the Heimlich maneuver has since been proved again and again to be practical and effective. Heimlich's career of medical inno-

vation spans some three decades. His contributions include a surgical method for constructing a new esophagus; devices for life-saving chest surgery and for treating patients with chronic lung disease; and a method for enabling stroke patients to relearn the swallowing process. Recently, Heimlich has been working on a cure for cancer, and through his "Computers for Peace" program has been seeking a solution to what he sees as the most life-threatening situation of all, the danger of nuclear war. "I won't do ordinary things," he has said, in a somewhat remarkable understatement, quoted in the *Wall Street Journal* (April 30, 1982). "I get my kicks out of innovating."

Henry Jay Heimlich was born on February 3, 1920, in Wilmington, Delaware, the son of Philip and Mary (Epstein) Heimlich. Philip Heimlich, who in 1986 was still alert at the age of ninety-eight, had studied architecture but spent most of his career as a social worker, concentrating in the area of prison reform. When Henry Heimlich was ten years old, his father sent him off to a camp for delinquent boys to expose him to a broader environment and to test out the theory, then not yet widely accepted, that the manner in which children are reared would determine the course of their later lives. Heimlich was not harmed by his exposure to delinquents, and in fact he and his sister would roam freely throughout the maximum security prisons in New York State, where their father regularly visited inmates. As the children of Phil Heimlich, they were respected by the prisoners because he respected them as human beings.

A lover of music, Heimlich grew up playing the clarinet and the piano, and as an undergraduate at Cornell University he was the drum major, leading the "Big Red Band" at football games. During his student years, able to afford no more than standing room at opera performances, he and a friend devised a strategy for getting the best possible seats. They would place their coats on a pair of front section seats, then watch as they were gradually moved throughout the house by ticket-holders, until they landed by curtain time on two unoccupied places. Commenting on that story, Robert McKay wrote in *Cincinnati* magazine (May 1986): "That's the Heimlich method, a combination of nerves and smarts, a confidence that he will always find his place, and that it will be a good one."

After receiving his B.A. degree from Cornell in 1941, Heimlich, in accordance with his mother's wishes, entered Cornell medical school, where he obtained his M.D. degree in 1943. But his internship at Boston City Hospital was interrupted in 1944 by World War II service in the United States Navy. Volunteering for especially hazardous duty, Heimlich served as a surgeon with Chinese guerrillas in the Gobi Desert and Inner Mongolia, behind Japanese lines. Many years later, in 1984, he was honored in China by the ministry of health, in recognition of his contributions to the Chinese people during World War II.

Returning to the United States after the war, Heimlich served as a resident in thoracic surgery

in several hospitals in greater New York City. He was at the Veterans Administration Hospital in the Bronx in 1946–47, at Mount Sinai Hospital in 1947–48, at Bellevue Hospital in 1948–49, and at Triboro Hospital in Jamaica, Queens in 1949–50. From 1950 to 1969, Heimlich was attending surgeon with the division of surgery at Montefiore Hospital in New York City, and during that period he also served for a time as an assistant clinical professor of surgery at New York Medical College.

Heimlich had just completed his residency, in 1950, when he began to work on his first medical innovation, a procedure for constructing a new esophagus out of a section of the patient's stomach, allowing restoration of normal eating ability for people with esophageal damage from cancer, birth defects, ingestion of poison, or other causes. He recalled for Robert McKay of *Cincinnati* magazine that the idea for the procedure came to him in full detail during the course of a meeting. Heimlich wrote down the proposed technique on a paper napkin and submitted it to the chief of surgery at Mount Sinai Hospital, who ignored it. He then proceeded to the New York Medical College, where he bargained for the use of laboratory space and a \$300 grant to try out his procedure on dogs. When, after several tries, he was successful, he published a paper on what he had done in the professional journal *Surgery*, in 1955, but it was not followed up in the American medical world. He did, however, receive a letter from Dr. Dan Gavrilu of Bucharest, Romania, who had been performing a similar procedure on humans since 1951, and in 1956 he journeyed to Bucharest at the invitation of the Romanian academy of sciences. On his return to New York, he tried the operation on human patients and was successful on his second attempt. The operation has since been described in standard surgical textbooks, and it is used in operating rooms throughout the world.

Heimlich's next innovation, totally his own, attested to his characteristic ingenuity as well as his ability to invent simple life-saving procedures. Returning to a problem that he had encountered during World War II, he saw the need for a small emergency device that could serve in the field in place of the standard drainage bottle with electrical suction needed by patients with chest wounds to pump out air and fluid. In his search for a valve that would effectively prevent regurgitation of fluids, he found a Japanese-made toy noisemaker with a flutter valve in a dime store. After sterilizing the valve, he experimented with its use on a pneumothorax surgery patient, hooked up in the hospital to the conventional drainage bottle. The device worked, and soon hundreds were in use on the battlefields of Vietnam. Known as the Heimlich valve for chest drainage, it is now widely used in civilian chest surgery and in emergency facilities.

By 1969, Heimlich had grown weary of New York City and moved to Cincinnati, where he served until 1977 as director of surgery at the Jewish Hospital. It was there that he evolved the technique that brought him wide recognition. Aware

that choking, primarily on food, was the sixth-leading cause of accidental death in the United States, killing as many as 4,000 people annually, one-fourth of them children, Heimlich began to devote his efforts to the alleviation of that devastating problem. Previously, the standard recommended emergency treatment had been the unscientific slap-on-the-back and finger-down-the-throat method, which often would merely push the obstruction farther down the trachea.

Drawing on his extensive experience with thoracic surgery, Heimlich knew that a reserve of air always remained in the lungs; the problem was how that air reserve could be used as a propulsive force in a manner that would not damage other bodily structures. After some deliberation he concluded that the most effective procedure would be a sudden upward compression of soft tissue below the diaphragm, which would raise the diaphragm, compress the lower part of the lungs, and force a stream of reserve air into the trachea. Theoretically, that would expel the piece of food or other obstruction lodged in the trachea.

In 1974 Heimlich tested his theory on laboratory dogs, and after it proved effective, wrote up his report for the journal *Emergency Medicine*. Not trusting members of the medical profession to endorse or pick up on his latest innovation, he sent copies of his article to the science editors of major newspapers around the country, in keeping with the dictum of the Athenian statesman Pericles that he is fond of quoting: "If you don't share your knowledge, you might as well have no knowledge at all." The late science editor Arthur Snider of the *Chicago Daily News*, whose column was syndicated in hundreds of newspapers, wrote an article on Heimlich's theory and laboratory experiments. A week later, a seventy-year-old Seattle man who had read the column saved the life of his neighbor, who had passed out in the middle of dinner; he grasped her from behind and pressed hard into her abdomen with a quick upward thrust. A piece of chicken that had been stuck in her throat became dislodged, she was saved from choking to death, and Heimlich was on the road to celebrity.

Testimonials soon began to inundate Heimlich, whose anti-choking technique has been estimated to have saved more than 10,000 lives in the United States over a twelve-year period. The "Heimlich maneuver" was given its name by the emergency medical services division of the American Medical Association when it endorsed the technique in 1975. It is listed in Webster's, Random House, and the Oxford American dictionaries, and diagrammatic pictures of the simple technique adorn the walls of many restaurants. President Ronald Reagan, New York City Mayor Edward I. Koch, and actress Elizabeth Taylor all count themselves among the thousands of its beneficiaries. The technique has even been used successfully by small children. In August 1986 a five-year-old boy in Lynn, Massachusetts saved a playmate from choking by applying the Heimlich maneuver after having seen it performed on Benson, a popular television series.

Deaths from choking declined substantially following the spreading popularization of the Heimlich maneuver. Soon, lifeguards began to use the procedure on drowning victims to force water out of their lungs before administering mouth-to-mouth resuscitation. The American Red Cross, however, continued to advocate the backslap and chest thrust along with Heimlich's "abdominal thrust." Heimlich has refused to allow the Red Cross to use his name when his procedure is recommended in conjunction with the other procedures, which he considers not only ineffectual but dangerous. He has called the position of the Red Cross, and a similar unyielding stance of the American Heart Association, "a scientific Watergate."

Dr. Heimlich's method received strong support from Dr. C. Everett Koop, the surgeon general of the United States, who called it "the best rescue technique" in any choking situation. "I urge the American Red Cross, the American Heart Association, and all those who teach first aid to teach only the Heimlich Maneuver," Koop wrote in an editorial in *Public Health Reports* (November-December 1985). The American Red Cross and the American Heart Association, in their "standards and guidelines" published in the *Journal of the American Medical Association* (June 6, 1986), now recommended that the Heimlich Maneuver be used for the treatment of choking, to the exclusion of all other methods and they also advised for the first time that it be used for treatment of drowning victims.

Heimlich remained as director of surgery at the Jewish Hospital until 1977. There had been complaints from his peers that he refused to handle routine surgery cases, that he had a swelled ego, and that he took controversial stands on topics not directly related to his profession and position. Heimlich has explained: "Having gained a reputation as the country's leading esophageal surgeon, as a result of developing the esophageal replacement operation, I chose not to do the more lucrative but, to me, boring appendectomies and hernia repairs." As for controversial positions, he felt he had not only the right but the duty to speak out on issues that concerned him deeply. Following his departure from the Jewish Hospital, he was appointed a professor of advanced clinical sciences at Xavier University in Cincinnati, where he established the Heimlich Institute to work on his projects with the help of a staff of volunteers.

In the late 1970s, Heimlich devoted his attention to stroke victims and was particularly concerned with their inability to "remember" how to swallow. He devised a procedure he called "relearning the swallowing process," which draws on the principles used in teaching premature infants how to suck, since swallowing usually follows the infant's adoption of sucking. As a result of modifying those principles for use with mature stroke victims, Heimlich was able to teach patients to swallow, and many who had been fed through a tube for years developed the ability to eat normally again. In the early 1980s, Heimlich perfected another

project that liberated patients from dependence on cumbersome, life-restricting machines. This was a device called the Heimlich Micro-Trach, on which he had been working with several co-workers, including the former astronaut Neil Armstrong. It is a portable oxygen system that permits patients suffering from emphysema, black lung disease, and other chronic lung ailments to carry their oxygen equipment with them and thus live normal lives.

In view of Heimlich's track record for addressing serious medical problems through original, innovative solutions, it is not surprising that by the 1980s he had also turned his attention toward the search for that elusive cure for cancer in his usual novel way. He had served on the board of directors of the National Cancer Foundation from 1960 to 1970 and was its president from 1963 to 1968. In the mid-1960s, he was also president of Cancer Care, but at the time he had warned against any hopes of finding a cancer cure in the foreseeable future. In 1972 Heimlich filed an application for a research grant from the National Cancer Institute to pursue the possibilities of using a laser in cancer surgery. The grant was denied, but some years later the proposal that he had initiated was taken up by others.

In the mid-1980s, Heimlich was working on the theory that since it had been established that heat destroys cancer cells, the introduction of malarial fever into a cancer patient could prevent the spread of the disease. Drugs could then be used to cure the malaria, once the cancer was eliminated. A similar procedure had been used in the 1920s to cure neurosyphilis by the Nobel Prize-winner Dr. Julius Wagner-Jauregg. Heimlich's statistical studies showed that of the forty-two countries with reliable cancer statistics, the six with the lowest cancer rates were those with an incidence of malaria. "You can have one or the other, but you can't have both, not at the same time," Heimlich has concluded. On receiving a research grant from the Fannie L. Rippel Foundation in December 1985 he cautioned, however, "It is very important that hope not be raised before the experimental studies are completed."

Recently, Heimlich has centered his attention on a project that has nothing directly to do with medicine, although it does have everything to do with saving lives—a program that he calls "Computers for Peace." His premise is that it could be shown through computer analysis of the resources of the United States and the Soviet Union that those two countries are potentially the greatest trading partners in history. Therefore, it would be in the economic self-interest of both to develop as allies rather than adversaries. Wars have always been fought over economic competition, Heimlich has pointed out; common sense—and computers—can now teach us that economic cooperation, rather than competition, is in the greatest self-interest of both the United States and the USSR. To make his point, he likes to quote Thomas Jefferson: "By wise use of the power to trade what we have been blessed with, we may find in food a substitute for

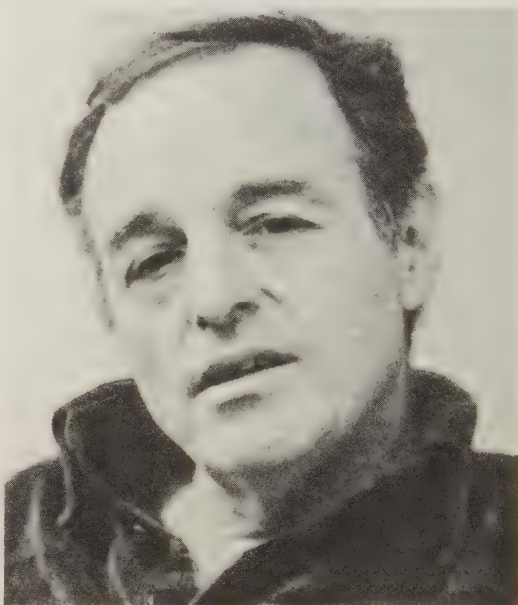
the sword and a means to keep peace in the world." Heimlich even flirted briefly with the idea of running for the Republican presidential nomination in 1984 on a peace platform. He has visited world statesmen and the Vatican and corresponded with United States senators, congressmen, and White House officials. Although some diplomats, like former secretary of state Dean Rusk, have called Heimlich's idea "naive," he is convinced that his plan is sound. "I know that through the activities I'm engaged in we will have world peace," he insists.

Heimlich presented his views on Soviet-American relations in a meeting with United States Secretary of Commerce Malcolm Baldrige in December 1984. When Baldrige's subsequent visits to the Soviet Union, accompanied by American businessmen, resulted in a substantial improvement in the trade climate for American firms doing business there, a deputy secretary in the Commerce Department wrote to Dr. Heimlich that "the Heimlich Principle is being applied."

Heimlich's views stem from a deep-rooted sense of self and an urge to "promote well-being for the largest number of people," rather than from arrogance or ego. "It's surprising how much an individual can do, amazing the effect an individual can have," he tells colleagues and friends who seek him out at the Heimlich Institute. He has written a novel, as yet unpublished, on nuclear war to enlist support for his Computers for Peace project, and he is the author of the book *Dr. Heimlich's Home Guide to Emergency Medical Situations* (Simon & Schuster, 1980). Heimlich is also the originator of a one-minute television cartoon series for children, *H.E.L.P.* (Dr. Henry's Emergency Lessons for People), presented on ABC-TV, which won an Emmy award in 1980. In demand as a speaker at meetings around the world, he has been named one of the ten leading public speakers by the International Platform Association. He has appeared on such television programs as the *Tonight Show* starring Johnny Carson, the *Today* show, the *David Letterman* show, and *Good Morning America*. Among the honors that he has received are the Albert Lasker Public Service Award and the Golden Plate Award of the American Academy of Achievement, and he has been enshrined in the Engineering and Science Hall of Fame. Heimlich is an honorary professor of surgery at the University of Athens, Greece, and at the University of Argentina.

On June 3, 1951, Henry J. Heimlich married Jane Murray—the daughter of Arthur and Katherine Murray of dance studio fame—who is coauthor of a book on holistic medicine and writes a weekly column for the *Cincinnati Enquirer*. They have two sons, Philip, a lawyer, and Peter, a writer for television, and twin daughters, Janet an associate producer in television, and Elizabeth, an actress. Although he is a somewhat reserved, intense-looking man, Heimlich also has a ready smile and infectious laugh. He enjoys skiing, playing tennis, and going to the opera.

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Held, Al

Oct. 12, 1928– Painter. Address: c/o André Emmerich Gallery, 41 E. 57th St., New York City, N.Y. 10022

His interest in radio astronomy seems entirely appropriate for the American abstract artist Al Held, since for most of his life his paintings in one style or another have been concerned with the geometry of space. Very early in his career he gave up figurative painting in favor of abstract expressionism of the painterly, gestural school. Increasingly devoted to geometrical design, austere linear but always suffused with energy, his compositions became complex webs of geometrical patterns. If in the fantasy drawings of Paul Klee the line "takes a walk," that of Al Held charges through vast illusory depths, leaving only its traces to chart its course. From 1967 to 1978 that line was exclusively black on a white background or the reverse; since then, the artist has reintroduced color to his canvases. In sum, few major contemporary artists have gone through more distinctive styles than he has.

Al Held was born in Brooklyn, New York on October 12, 1928 to Harry and Clara Held, Polish-Jewish immigrants. His father was a jeweler who at one time worked in a factory. Although Held, who grew up in the Bronx, left public high school

at the age of sixteen, he eventually obtained a diploma by attending night school. After working at a series of odd jobs he served in the United States Navy from 1945 to 1947. Back in New York City, while looking around for something to do, he became more and more involved in leftist causes as a member of Folksay, a group of writers, artists, musicians, and union activists. Acting on the suggestion of friends that he try his hand at art, in 1948 Held enrolled in the Art Students League under the G.I. Bill, studying anatomy with Robert Beverly Hale and drawing with Kimon Nicolaides.

Given Held's political interests, it is not surprising that his first works were in the social realist vein, but in 1949, when during a visit to the Museum of Modern Art he first encountered the dripped paint abstractions of Jackson Pollock, he envisioned a new approach. Prevented from studying in Mexico, as he had wished, under the muralist David Siqueiros, who had been jailed because of his political activities, Held used the rest of his G.I. allotment to go to Paris, where he studied at the Académie de la Grande Chaumière under the sculptor Ossip Zadkine. Maintaining a studio on Montparnasse, Held became friendly with the considerable number of American artists then working in France and established particularly close ties with Sam Francis and George Sugarman.

Throughout his painting career Al Held has always been a meticulous craftsman, and during those student days, in order to perfect his technique, he would pick up bits of stone from the Paris streets and draw them in various media and from different angles. In his now constant attempt to clarify shapes, Held's work began to change from enormous figure studies to abstractions that consciously aimed at what he described as a reconciliation of Pollock's subjective, expressionistic manner with Piet Mondrian's spare, objective geometrical compositions. The choice between "warm" and "cool" style would be faced again by Held, and solved more decisively.

In 1952 Al Held gave his first solo show, at Galerie Huit in Paris, and in the following year he returned to New York, setting up a studio in an East Broadway loft and working with the encouragement of another key figure in American abstract-expressionist painting, Mark Rothko. One of the several significant changes in the direction of Held's art soon came, however, when a fire in his studio destroyed most of his work, and as a result he left for San Francisco, where from 1954 to 1955 he was a member of its avant-garde artistic and intellectual circle, supporting himself by carpentry, driving a truck, and road building. Back once again on the East Coast, he ran a small moving company from 1955 to 1960 and in the meantime painted as one of New York's Tenth Street group, then the vibrant core of international art. He took part in his first group show at New York's Tanager Gallery in 1955 and held his first New York one-man show in 1959 at the Poindexter Gallery.

By that time, Held's style was characterized by its heavy impasto. Done slowly and built up of lay-

er on layer of pigments splashed on the canvas in thick bold strokes, his paintings, like expressionist jigsaw puzzles, were composed of shapes and colors that produce an impact on one another. But by the very beginning of the 1960s Held had exhausted the possibilities of that mode. Along with Ellsworth Kelly and Frank Stella and other gestural abstract expressionists, he turned to the use of quick-drying, brilliantly hued acrylic paints and an entirely different, more deliberate manner of applying them. His strokes were thinner, unmarked by differences of hand pressure on the brush, and though he still applied the paint in layers he removed more of the "ghosts" of preliminary stages of the work. The result was flatter, more sharply defined areas of brilliant color, unmodified by shading—compositions concerned only with surface planes. The reaction from the earlier style was recognized by the critic Clement Greenberg, who in 1964 organized an exhibition at the Los Angeles County Museum of Art entitled "Post-Painterly Abstraction" and included some of Held's works in the new idiom in the show.

While a number of his colleagues were developing into what are known as the color-field painters, Held was devoting himself to the elucidation of simple geometric shapes in paintings sometimes termed minimalist or "hard-edge." Among the works of that period are his 1964 *Maltese Cross*, a nine-and-a-half-foot square configuration reduced to a few large areas of color, and his series of images of certain letters of the alphabet, whose individuality is emphasized by the inclusion of *The* in their titles, starting with *The Big A* (nine-and-a-half by fourteen feet) in 1962. Not only oddly balanced with respect to the confines of the canvas, the images also give an effect of ponderous weightiness. *The Big N* (1965), for example, has been termed by the critic Louis Finkelstein the culmination of Held's minimal style. Predominantly consisting of a solid white square, it is given form and its scale is made to seem even larger by the two tiny green and yellow notches that break into the top and bottom of the square. In 1966, towards the end of that stylistic phase, Held painted the largest of all his nonmural paintings, *Greek Garden*, twelve feet high by fifty-six feet wide, which now belongs to the artist's own collection. Across its vast white expanse of background range a red circle, black square, and green and yellow triangle, with each of those forms left slightly incomplete. With such a work, the viewer's experience is as much physical as visual, for to perceive as a whole that "grave heroic narrative," to quote the art historian John McCoubrey, the observer is obliged to move backward and forward and to proceed laterally.

Three years later, in 1967, Held's style changed radically again. Where before his paintings had presented a physical challenge, their effect now was more optical. Dropping color, he began to paint only in black and white, and he reduced the scale of his work. At first using black lines on a white field, as in his 1967–68 *B/W* series, and later reversing to white on black, as in his *Black Nile*

group, Held created increasingly complex geometrical diagram-designs that intertwine and overlap dizzyingly. Where previously his approach had been topological, an assertion of the flatness of the picture plane, he was now exploring spatial relationships and giving an illusion of ambiguously shifting planes. The elusive three-dimensionality is subtly enhanced by Held's eventual use of lines of varying thicknesses, ranging from nearly invisible to over two inches. In the early 1970s he complicated those works even further by introducing minute circles, triangles, squares, or rectangles that float over the background superstructures. Here, as in his *Solar Wind* paintings, for example, is the working out of Held's fascination with radio astronomy—the idea that, as he understands it, there are “physical objects [that] can only be seen by being heard.” Perceptive and imaginative critics have compared his shapes, scattered in seemingly limitless depths, to indications of remote energy sources, or to notations of sound or of movement, as in dance notation. By the time Held was given his first retrospective, in 1974 at the Whitney Museum of American Art, some commentators, such as Marcia Tucker, curator of the exhibition and author of the accompanying catalogue, were referring to a “fourth dimension” in the artist's work. Multiple viewpoints are presented to the observer with equal clarity, as in certain early Netherlandish paintings to which Held was much attracted. Thus in works like his *Flemish* series or his *Jupiter* paintings of 1973, eventual perception of the whole composition, requiring constant shifts of focus, involves what may be likened to a space-time continuum.

As described by the *New York Times* (February 23, 1979) critic Hilton Kramer, such works are “the geometry of a dream world.” Part of their dreamlike quality is owing to their essential ambivalence and conflict, in which white-on-black compositions seem to be reversed in the black-on-white configurations. Although they apparently represent searches for spatial order, they also seem random or chaotic. The observer can “enter” the picture space anywhere, depending on what part he focuses upon. Although the larger expanses of background, whether white or black, have a satiny sheen, they have actually been built up of layers of acrylic paint carefully sanded down in Held's precisionist way. The delicacy of his drawn line seems to be at odds with the sheer size of the canvas. And while the drawing and the forms it delineates are severely elegant, touches of earlier linear decisions frequently are to be seen under the surface.

Al Held has said of himself that everything he does is based on anxiety. “I've never been able to accept any mark without testing its limitations and going through every possible permutation,” he has explained. His slow and deliberate way of working over forms is also borne out in a considerable body of preliminary drawings, a number of which have been exhibited independently in group shows of works on paper. Not actual studies for the paintings, they are, instead, adumbrations of the finished canvases.

Yet another distinctive style shift occurred in 1978 when Al Held returned to the use of color, giving more solidity to his shapes and coming back to the vibrancy and energy of his former manner. As densely congested interweavings of crystalline-colored geometrical forms, they have a bristling, brittle effect, and their somewhat dry anonymity is echoed in the cryptic alphabetical titles of one of the series of paintings: *C-G-1* and *C-B-B-1* (1978), *D-C* (1979), and the like.

Recognizing his need for getting a fresh perspective on twentieth-century art, Held went to Italy in 1981 and spent six months at the American Academy in Rome. His work that immediately followed upholds the humanist tradition and acknowledges the inspiration of Renaissance painting and architecture. Of course, allusions to urban architecture were always traceable in the forms as well as in the sheer scale of Held's paintings: the “Letters,” with their abruptly cut-off shapes, recall parts of enormous display ads, and in works such as *The Circle* and *the Triangle*, the huge black and colored forms are silhouetted on a white background like the masses of New York buildings as seen against the skyline. In the 1980s his canvases began to make definable references to such urban structures as bridges and tunnels, and they bear titles that suggest Italy: *Rome II* or *Hadrian's Court I* (both 1982) are two examples. Although his meticulously drawn shapes are recognizable, they exist in highly ambiguous spatial relationship to one another, unresolved by any modification of color or shading. The viewer can imagine trying to move about in those mazelike compositions with their elusive depths, but they remain optically impenetrable and claustrophobic, with what one critic calls an “unyielding impact.”

Al Held spent many years as a professor at the Yale University School of Art, where from 1962 to 1980 he was a formative influence on some of the nation's most significant younger talents and where, as a man of scholarly interests, though largely self-educated, he was esteemed for his command of aesthetic theory. Recognition of his achievement as a painter came to him in the form of the Logan Medal of the Art Institute of Chicago, in 1964; a 1966 Guggenheim Fellowship; election to the Board of Trustees of the American Academy in Rome, in 1982; and, in 1984, membership in the American Academy and Institute of Arts and Letters. In 1966 the first museum exhibition of his work was held at the Stedelijk Museum in Amsterdam; since then his paintings have been acquired by New York's Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum and by an impressive number of public collections throughout the United States and abroad. Ironically, in view of his early leftist political orientation, Held has been commissioned to do murals for corporate headquarters and government complexes. In 1969–70 he worked on a black-and-white mural, later titled *Rothko's Canvas*, for the Governor Nelson A. Rockefeller Empire State Plaza in Albany, New York. His 1976 *Order/ Disorder/ Ascension/*

Descension, commissioned by the General Services Administration, hangs in the lobby of the Mid-Atlantic Program Center of the Social Security Administration in Philadelphia. Consisting of separate sections, each thirteen by ninety feet (with a total expanse of 180 feet), that composition of black-outlined geometric shapes on a white ground is his largest mural to date. *Mantegna's Edge* (fourteen feet six inches by fifty-two feet ten inches) was done in 1983 for the Southland Financial Corporation in Dallas. More open than any other of his recent color works, that stunning mural, dominated by a vast skylike area of blue, has an expansiveness and optimism in keeping with its sunbelt location.

Never the object of intense popular acclaim, nor an art-world "personality" as were his mentors Pollock and Rothko, Al Held continues to be a quiet force, though he is not averse to granting interviews for articles that describe his methods of working and his theories and purposes. Pursuing his private vision, he has produced visually attractive paintings that, perhaps because they elude easy description, have inspired much serious and scholarly commentary. To support their contentions, writers about Held have a way of citing

philosophical or scientific theory from Plato to the modern phenomenologist Edmund Husserl, with references to mathematical concepts along the way.

The object of that academic interest is an agreeably handsome man, tall and solidly built. His dark hair, just beginning to gray, sweeps back from his high forehead and open, mobile face. Held has been married three times. His first wife was Gisselle Wexler, whom he married in 1953, the year he returned from Paris; their daughter, Mara, was born in 1954. Divorced in 1955, he married Yvonne Rainer the following year. In 1959 he met the sculptor Sylvia Stone, whom he married in 1969. Confirmed New Yorkers, the Helds were among the first of the artists to begin the now fashionable hegira to the SoHo district. As Held sees it, the city provides a stimulus found nowhere else, but it also produces an "hysteria" that requires an escape each summer to the Boiceville, New York studio-home that he purchased in 1965.

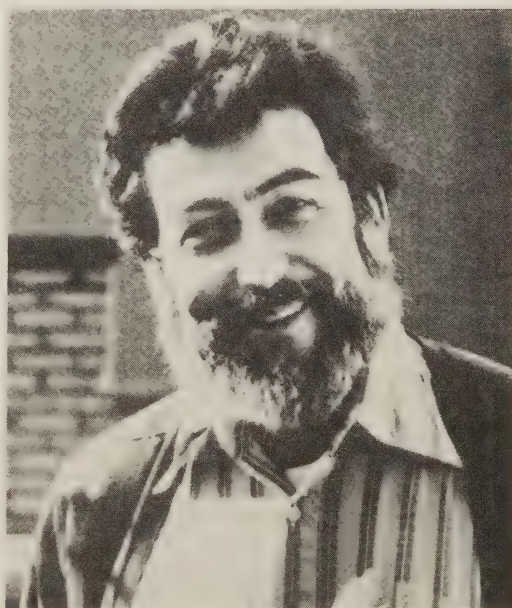
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Hentoff, Nat

June 10, 1925—Journalist; novelist. Address: b. 25 Fifth Ave., New York City, N. Y. 10003

The wide-ranging social critic and self-described "advocacy writer" Nat Hentoff, once known primarily as the author of such books on jazz as *The Jazz Life* (Dial, 1961), is now above all an uncompromising civil libertarian and the most vocal of First Amendment purists. Hentoff once described the early stages of his evolution to an interviewer for *Newsweek* thus: "From jazz, I inevitably became involved in the world that jazz itself reflects, and I therefore began to write about civil rights. . . . That naturally led to the problems of poverty—and ways to end it."

In both his novels (mostly for young adults) and his books of nonfiction, Hentoff focused in particular for many years on the problems of schoolchildren and on ways to improve their education, especially in the inner cities. In doing so, he displayed a knack, as he previously had with jazz musicians, for getting inside the lives and psyches of the teenagers he was writing about. Now, chiefly in his provocative columns in the *Village Voice*, the influential New York City weekly, he draws flak alternately from factions on both the right and the left (including anti-pornography feminists, pro-abortionists, and would-be censors of every ilk) for his unswerving free-speech and pro-life stands, including the defense of "Baby Doe" infants against those who would withhold medical treatment from them because they are deformed. His fiercely independent positions often separate him from for-



mer liberal allies against racism, police invasion of privacy, and the like, and unite him with conservatives he once never expected to agree with. Reviewers of his books have called Hentoff "a kindly provocateur, a sentimental rationalist, an enemy of humbug who forgives sinners" and "one of the great true-blue jazz-loving freedom fighters of our time."

Nathan Irving Hentoff was born in Boston, Massachusetts on June 10, 1925, the first-born child of

Simon Hentoff, a haberdasher, and Lena (Katzenberg) Hentoff. Both parents were Russian Jewish immigrants. Simon Hentoff ran Hentoff's Men's Shop in the Boston suburb of Chelsea until the Depression forced him out of business and he became a traveling salesman. Nat grew up in a three-story apartment house at the corner of Warren and Howland Streets in the Jewish ghetto in the Roxbury section of Boston. A rebel, he sat on the porch when he was twelve "eating a huge salami sandwich very slowly," as he recounts in his childhood memoir *Boston Boy* (Knopf, 1986), deliberately scandalizing the throngs of Jews on their way to the synagogue on Yom Kippur, the holiest day of the Jewish year. At cheder, or Hebrew school, he disputed his teacher regularly, and he was finally expelled for making fun of one of the teacher's "alleged historical facts."

Tutored privately in the Scroll of the Law by another teacher at the cheder hired by his father, Hentoff had his bar mitzvah (was publicly received as a male Jewish "adult," a "son of the Commandment," at age thirteen). The rabbi at his bar mitzvah was Joseph Dov Soloveitchik, who has since become the leading international figure in modern Orthodoxy. Hentoff agrees with Soloveitchik's rejection of "the notion that Orthodoxy must stay withdrawn from the rest of contemporary life," and he was "especially impressed when Rabbi Soloveitchik turned down the post of chief Ashkenazic rabbi of Israel" with the explanation that "a rabbinate linked up with the state cannot be entirely free" and that the idea of exile is "the essence of the Jewish people." Referring to his "alleged excommunication from the Jewish people" by three rabbis in a motel in Tewksbury, Massachusetts in November 1982 for his having signed a *New York Times* advertisement protesting Israel's invasion of Lebanon, Hentoff writes in *Boston Boy*: "Had I been given any warning of those rites, I actually would have called Rabbi Soloveitchik, and I do believe he would have taken the case. Even though I had long since abandoned our common G-d. But I had not abandoned our people, whatever they might think." After his bar mitzvah, Hentoff was not in a synagogue again, for religious purposes, until 1974, when his son Nicholas had his bar mitzvah.

Growing up in the Roxbury ghetto, Hentoff was surrounded by "ceaseless political debate" on the part of socialists, anarchists, Communists, Trotskyites, and other "vicarious revolutionaries"—"the full range of left sectarianism," as he relates in *Boston Boy*. He also experienced anti-Semitism, chiefly in the form of young "Irishers" from other neighborhoods hurling epithets at and sometimes beating up young "Yids." Through the instrumentality of Miss Fitzgerald, his sixth-grade teacher at William Lloyd Garrison School in Roxbury, he took the entrance examinations, successfully, for Boston Latin School in the Fenway section of Boston, the oldest public school in the United States and one of the most elite, with rigorous standards. "For the six years I was there, my closest friends were a

Greek and an Irish lad," he recalls in *Boston Boy*. "It took me a long time to believe that was possible." At the public library in Roxbury he also "found it possible . . . to talk with an Irish kid without being accused of having killed his Lord."

"Addicted to books . . . both the reading and physical possession of them," Hentoff in childhood bought a juvenile classic a week for fifty cents plus a coupon from the Hearst daily *Boston American*, in addition to used books. "Soon the books burst out of my bedroom and took over nearly all the wall space in the front hall of our apartment as well as the living room. . . . Still, for all my lust to own books, all week long I made and remade lists of the books I would take out of the public library on Saturday morning." (The reading that most influenced him included Lewis Carroll, fairy tales, Dostoevski, and newspapers.) The money for his book purchases came from three successive after-school jobs. In the first, he rode a horse and wagon with a fruit peddler, climbing stairs with deliveries. In the second, he was a stock boy in a haberdashery. In the third, he boxed chocolates and clerked at Sunday's Candies, where he successfully organized a job action for a ten-cent raise.

Succumbing to his other passion, Hentoff began buying jazz records even before he owned a phonograph. In *Boston boy* he recalls the beginning of that passion: "I came from a home where any overt expression of emotion was calculated and measured lest it roar out of control. Standing in a record store one afternoon, however, I shocked myself by yelling in pleasure at the first bars of [Artie Shaw's] 'Nightmare.'" After he bought a record player, on time, he "discovered that in and around Scollay Square [in Boston] there were second-hand book stores that also sold cut-out records." From Shaw, he moved on to Duke Ellington, Bessie Smith, Fats Waller, Peetie Wheatstraw, Louis Armstrong, Jack Teagarden, and Sidney Bechet. When he was twelve, "evading the bouncer's eye," he saw Wild Bill Davidson and Sidney Bechet perform at the Ken Club in Boston, and later the Savoy Cafe became his "night school," for thirteen years. "It was not until I was fifteen or so that I found the courage to actually speak to jazzmen, and some of them—unknown to my father—became my itinerant foster fathers. Rex Stewart, Ben Webster, Frankie Newton. I admired them and carefully considered their advice on how to grow up, because they had so much life in them by contrast with practically all the [other] adults I knew. And whenever I heard their music I still wanted to shout aloud—for the surprise and joy of it."

Politics was of less interest to Hentoff "than jazz, the Boston Red Sox, and the girls" until he read Arthur Koestler's *Darkness at Noon*, when he was seventeen. That book, "about all the Stalins in all the centuries," he says in *Boston Boy*, "immunized [him] from then on against any variant, anywhere in the world, of the credo that . . . 'the only moral criterion . . . is that of social utility.' . . . The neighborhood Stalinists, including some in knickers, . . . gave up on me politically. My alleged pas-

sion for black music notwithstanding. I was an unredeemable bourgeois individualist. It was even bruited about, accurately, that I read P. G. Wodehouse. As for me, I decided that when you know exactly what someone is going to say in answer to every single question you ask, you ought to put your nickel in another machine."

In 1940 Hentoff went to work without salary as an investigative reporter for the crusading newspaper publisher Frances Sweeney, the woman in Boston whom he "most admired, sometimes feared, and ridiculously loved." The fiery Miss Sweeney, a devout Roman Catholic, published the muckraking *Boston City Reporter*, a deliberately address little paper whose only purpose, at the start, according to Hentoff, "was to put corrupt politicians in prison." The publication had only one employee until Miss Sweeney expanded its coverage to include local anti-Semitism—Hentoff's assignment. The *Boston City Reporter* died with the passing of Miss Sweeney in 1944, at the age of thirty-six.

Classified 4-F during World War II, Hentoff went straight from high school into college. At Northeastern University (where he edited the student newspaper until he was maneuvered into resigning for his "troublemaking" stories), he received his B.A. degree in English with highest honors in 1946. While in college, he began working at Boston radio station WMEX, in 1944, and he remained a writer, producer, and announcer at the station for nine years, with time out for a year's graduate work in American studies on a scholarship at Harvard University (1946) and a year in Paris on a Fulbright fellowship (1950). On the station, he did a jazz record program and live broadcasts from Storeyville, the jazz club then run in Boston by George Wein.

Meanwhile, Hentoff had begun writing a column for *Downbeat*, the jazz magazine. In 1953 he moved to New York City to become the associate editor of *Downbeat*, with the responsibility of covering the Manhattan jazz scene. He held that full-time position until 1957, when he embarked on a course that made him one of the most visible freelance writers in the United States, a contributor to *Esquire*, *Harper's*, *Hi Fi/Stereo*, *Commonweal*, *Dissent*, *the Reporter*, *Peace News*, *Playboy*, and the New York *Herald Tribune's Book Week*, among other publications. He began writing for the *Village Voice* in 1958, and in 1960 he committed himself to an article a year for the *New Yorker*. He also wrote so many liner notes for record albums that another jazz critic accused him of "prostituting" himself. Goaded by his wife, he sued for libel, an act that he now regrets. "It wasn't until later," he explained to Kenneth C. Davis during an interview for *Publisher's Weekly* (April 11, 1986), "that I began to read Hugo Black and Madison and understand why Black, of all the justices, was ferociously against the whole notion of libel. But I was ignorant of that stuff at the time."

With Nat Shapiro, Hentoff edited *Hear Me Talkin' to Ya: The Story of Jazz by the Men Who*

Made It (Rinehart, 1955) and *The Jazz Makers* (Rinehart, 1957). With Albert McCarthy, he edited *Jazz: New Perspectives on the History of Jazz by Twelve of the World's Foremost Jazz Critics and Scholars* (Rinehart, 1959). After his journalistic colleague Murray Kempton asked him when he was going to come out with his own book, he put together *The Jazz Life* (Dial 1961), a collection of essays, most of them previously published, in which he attempted "to explore several of the social, economic, and psychological elements that make up the context of modern jazz," including the effects of racial prejudice and discrimination. In his epilogue, Hentoff said that the area of jazz writing in which he planned to continue was that represented by the book—"not technical musical criticism" but a "description of the backgrounds of the music and its players."

Diversifying, Hentoff wrote *Peace Agitator* (Macmillan, 1963), a biography of A. J. Muste, the radical pacifist who influenced the soul-powered nonviolent activism of Dr. Martin Luther King Jr.; *The New Equality* (Viking, 1964), a sober and sophisticated civil-rights polemic arguing that palliatives are not enough to end the cruelties of our competitive, market-dominated society and calling for a neo-populist alliance of the poor of all colors to bring about structural change; *Our Children Are Dying* (Viking, 1966), a report on Dr. Elliot Shapiro's effort to improve conditions in a Harlem public school; *A Doctor Among the Addicts* (Rand McNally, 1967), an indictment of the national head-in-the-sand attitude toward drug addiction and a clear, concise account of Dr. Marie Nyswander's apparently successful Methadone maintenance program for addicts in Harlem; and *A Political Life* (Knopf, 1969), a profile of Mayor John V. Lindsay of New York City.

For adults, Hentoff wrote, among other novels, *Call the Keeper* (Viking, 1966) and *Onwards!* (Simon & Schuster, 1968). *Call the Keeper* is a story about racial relations, built around a liberal white detective's less than assiduous search for the murderer of a sadistic black policeman. Eleanor Dienstag, writing in the *New York Times Book Review* (July 17, 1966), described it as "a short, crisp nightmare . . . larded with the gallows humor of victims who are dying a repressed, civilized death rather than a fiery one . . . a novel about the tragedy of being an American Negro and the dilemmas facing sympathetic whites." She thought it was "a more successful piece of fiction" than James Baldwin's *Another Country*, "though less searing." *Onwards!* is about the mid-life intellectual crisis of a New York liberal academic who is caught between the Old and the New Left in politics and decides he must find his own way. In his assessment for the *New York Times Book Review* (May 19, 1968), Christopher Koch expressed admiration for Hentoff's "perceptive" dealing with left politics but suggested that his "striking ability to contain abstractions in dramatic scenes and dialogue" would work better in drama.

The best of Hentoff's novels for juveniles and young adults is the first, *Jazz Country* (Harper, 1965), perhaps because it is the one most rooted in Hentoff's own youthful experience. Tom, the protagonist, is a middle-class New York white eighteen-year-old who plays trumpet and fraternizes with black musicians in the hope of becoming a professional jazz player. Daunted by some of his gritty experiences in Harlem and profiting from the advice of the musicians, he concludes that he has enough talent but not enough hard-won "soul" for full-time musicianship just yet. Although still at odds with the value system of his white heritage, he leaves "jazz country" and goes on to college with a maturity he previously lacked. Robert Coles, writing in the *New York Herald Tribune's Book Week* (May 9, 1965) called *Jazz Country* "a gem of a book that talks rare sense about the ambiguities of race, the difficulties of a child's growth, and the ironies of artistic life."

In his essay "Fiction for Teenagers," Hentoff advises that if literature is to touch the concerns of "the children of McLuhan" it must approach them "not didactically but in creating textures of experience." In the opinion of some critics, much of the texture of experience so palpable in *Jazz Country* is missing in some of Hentoff's later fiction for young people, including *I'm Really Dragged but Nothing Gets Me Down* (Simon & Schuster, 1968), the story of Jeremy Wolf, a high school senior about to be drafted for the Vietnam war, which he opposes. After agonizing over what course to take (Hentoff gives all sides of all the options), Jeremy decides against personal refusal to register for the draft (which would mean jail) and becomes a draft counselor. Some reviewers of that novel credited Hentoff with treating a "timely and important" theme with "competence, concern, and sympathy" but faulted him for breaching his own caveat against didacticism and giving us "instead of a story that moves the reader, a philippic that instructs."

Hentoff's next novel about high school students, *In the Country of Ourselves* (Simon & Schuster, 1971), is about a student rebellion that is weakened by mutual black-white suspicions and violently quelled by police. Although "some of the episodes are a bit strained, and the responses of the characters are occasionally overdrawn in an attempt to make the philosophies they espouse clear," that novel displays "more of an awareness of the complexities of [the contemporary high school] situation than did the two earlier novels," in the opinion of Jack Forman, who reviewed it for the *School Library Journal* (December 1971). According to Forman, "Most of the kids behave believably—and, thankfully, not always predictably—and the book is very wittily written. All in all, it's one of the fairest and most entertaining titles available about politically aware young teens today."

Unlike the socially and politically concerned older teenagers in Hentoff's first three novels for young readers, the protagonist of the fourth novel, the partly comic *This School Is Driving Me Crazy*

(Delacorte, 1976), is a twelve-year-old, unworried by matters of public morality. Sam Davidson is a bright, antic, mischievous boy whose big problem is that his father is the headmaster of the strict private school he attends, against his will. As an impartial administrator, the father does not feel free to show paternal love and support when Sam is persecuted by hostile teachers and wrongfully accused of bullying a smaller boy into stealing. The father-son relationship improves when the real bullies are discovered and expelled and the attitudes of teachers are unmasked. "Sam is an engaging character, and the writing style—in particular the dialogue—is pungent," Zena Sutherland wrote in her review in *Bulletin of the Center for Children's Books* (January 1976). "And a good thing, too, because the messages almost overbalance the narrative. Hentoff is concerned not only about the relationships between father and son, but about the role of the school, the responsibility of the teacher, and relationships between students and teachers."

The story of Sam Davidson is continued in *Does This School Have Capital Punishment?* (Delacorte, 1981), in which Sam transfers to Burr Academy. There, he is put on probation when he is wrongfully accused of possessing marijuana cigarettes that actually belong to a fellow student, a moral midget named Jeremiah Saddlefield, who will not set matters straight partly out of fear of the wrath of his father, a newspaper magnate. The story takes off when jazz enters the picture, in the person of Major Kelley, an old horn man whom Sam has interviewed for a class assignment. Lecturing at the school, Kelley inspires in Jeremiah a salutary interest in jazz, and he persuades the boy to confront his father and confess the truth. Ann Gottlieb writing in the *New York Times Book Review* (July 26, 1981), described the novel as "a sentimental fantasy" that "might appeal only to urban preppies were it not for Mr. Hentoff's virtuoso writing on jazz, which soars out of its silly setting like a silver phoenix."

"My main interest all along in writing about education has been in finding ways of which certain schools can and do work for all kids, or for a larger percentage of them than is or has been the norm," Hentoff wrote in the opening pages of his nonfiction book *Does Anybody Give a Damn?: Nat Hentoff on Education* (Knopf, 1977). The book begins with an angry denunciation of corporal punishment in public schools. Most of the following chapters are descriptions of good practice in some New York City schools and sketches of the practitioners. Reviewers noted the "vigor" and "zest" with which Hentoff writes, and defied "even the most cynical to read . . . this volume—cover to cover—and still not care whether schools are improved."

In another work of nonfiction, *The First Freedom* (Delacorte, 1980), Hentoff traced for the lay reader, especially the high school and college student, "the tumultuous history of free speech in America." With objectivity as well as passion, that book recounts challenges to the precious guaran-

tees embodied in the First Amendment of the Constitution that occurred through the years, down to recent cases involving libel, obscenity, and free press vs. fair trial. Censorship is the issue in Hentoff's fifth novel for young readers, *The Day They Came to Arrest the Book* (Delacorte, 1982), in which a parent demands that Mark Twain's *Huckleberry Finn* be withdrawn from the required reading list in a high school class, on grounds of its "racist" language. The demand precipitates a crisis that divides parents, teachers, and students and attracts national media attention. When the case goes before a review committee and the school board, the would-be censors lose, thanks in large measure to the efforts of the school librarian. Mary K. Chelton, writing in *Voice Youth Advocates* (February 1983), expressed the opinion that "the story is hopelessly bogged down in pro and con First Amendment rhetoric," with the characters representing "a point of view in the argument rather than real-life people." Others, on the contrary, thought that Hentoff kept the novel "from becoming a case history" by "bringing the characters and the issues to life." "If the book is less a novel than a morality play," Saul Maloof wrote in the *New York Times Book Review* (March 6, 1983), the arguments [on both sides] are lucidly and forcefully laid out—though we are never in doubt that Mr. Hentoff is steadfastly on the side of the seraphim."

In his interview with Kenneth C. Davis for *Publishers Weekly*, Hentoff discussed the danger that libel laws pose to a free press and voiced concern over the "scared" state of American book and newspaper publishers in general and over the particular instance of Houghton, Mifflin removing seven words with sexual innuendo from the *American Heritage Dictionary* at the request of an official in Texas. (He had resigned from the dictionary's usage panel in protest.) He was not totally pessimistic about the future of free speech, however. "It takes one person with some guts," he pointed out. "Look at Judy Krug. The American Library Association's Intellectual Freedom Committee has clout because Judy Krug not only sits there and keeps count of all the attempts to censor books, but she gets angry and gives counsel on the phone or in person to librarians all over the country." He reminded the interviewer that the threat of censorship is not simply right-wing, but "a cycle going back and forth." "Until the Moral Majority and the validation [President] Reagan seems to give them, a certain amount of censorship came from the left. From feminists who wanted certain books out of the library and blacks who wanted *Huckleberry Finn* out." The endangered free press includes television, as Hentoff pointed out in several of his *Village Voice* columns, including one in the spring of 1986. That piece addressed what he considered "the cowardice" of public television stations WNET in New York and WETA in Washington in keeping off the air a three-part program on Israel and Palestinians. What "most angered" him was that the American Jewish Committee, "which should know better," sent out "internal memoran-

da to its affiliates around the country saying, 'Try to get it off the air.'"

Hentoff, a former editor of *Liberation*, remains a staff writer for the *New Yorker* as well as the *Village Voice*, and he is a contributor to *Cosmopolitan*, the *Wall Street Journal*, the *Washington Post*, the *Progressive*, and *Inquiry*. Academically, he is an adjunct associate professor at New York University and a frequent lecturer at other colleges and schools. His memberships include the Authors League of America, the American Federation of Television and Radio Artists, and the Freedom to Write Committee of P.E.N. In addition, he serves on the board of the American Civil Liberties Union and the steering committee of the Reporters Committee for Freedom of the Press.

Nat Hentoff and the former Margot Goodman, who were married on August 15, 1959, have two sons, Nicholas and Thomas. Hentoff was previously married to and divorced from, successively, Miriam Sargent and Trudi Bernstein. From his second marriage he has two daughters, Jessica and Miranda. Kenneth C. Davis described the swarthy, gray-bearded Hentoff as "soft-spoken, hardly the image of the firebrand that either admirers or critics might expect." Hentoff lists tennis among his avocational activities. To his entry in *Who's Who in America* he appended the statement: "There is a probably apocryphal Talmudic saying that has helped: If you don't know where you're going, any road will take you there."

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Heston, Charlton

Oct. 4, 1924 (?)—Actor. Address: b. c/o Michael Levine, Public Relations Co., 9123 Sunset Blvd., Los Angeles, Calif. 90069

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1957.

Over the course of his career, Charlton Heston has played leading roles in more than sixty motion pictures, but it is as the towering hero of such Biblical spectacles as *The Ten Commandments* and *Ben-Hur* that he is perhaps best known. After perfecting his talents on Broadway and in television during its "golden age," Heston moved to Hollywood in 1950, where, over the next thirty-five years, he portrayed, by his own account, "cardinals and cowboys, kings and quarterbacks, presidents and painters, cops and con men, astronauts and geniuses" in such films as *The Agony and the Ecstasy*, *The Planet of the Apes*, *Will Penny*, and



Charlton Heston

Number One. He was awarded an Oscar as best actor of the year, for *Ben-Hur*, and a number of foreign awards, including the "Bambi," Germany's highest acting honor, Italy's David de Donatello award, and Belgium's "Uilenspiegel," which he has won three times. In 1978 the Academy of Motion Picture Arts and Sciences voted him its prestigious Jean Hersholt Humanitarian Award.

Of English and Scottish descent, Charlton Heston, the son of Russell Whitford and Lilla (Charlton) Carter, was born in Evanston, Illinois on October 4, 1924. (Some sources give his day of birth as October 6 and his year of birth as either 1922 or 1923.) He spent most of his childhood in St. Helen, Michigan, a backwoods village where his father operated a lumber mill. A solitary child with "almost no playmates," he amused himself by acting out the stories he read. "I think being brought up in a remote place with no other amusement inclined me to books," the actor told Dotson Rader in an interview for the syndicated Sunday supplement *Parade* (March 9, 1986). "More than most kids, I suppose, I played games—imaginary, pretend games—living in a made-up world."

Heston's sense of isolation increased when, after his parents' divorce in the mid-1930s, his mother married Chester Heston, a superintendent in a heating-appliance plant in Wilmette, Illinois, and moved with her son to that well-to-do north Chicago suburb. Shy and socially unsophisticated, the boy found it hard to adjust to life at New Trier Township High School, an affluent school with a progressive curriculum and an abundance of extracurricular activities. Feeling, in his word, "inadequate," Heston took refuge in the school's theatre program. "What acting offered me was the chance to be many other people," he explained to Rader. "In those days, I wasn't satisfied with being me."

After graduating from high school in 1941, Heston enrolled at Northwestern University in nearby Evanston on a drama scholarship. While there, he played leading roles in a number of campus theatrical productions and appeared regularly on several radio programs originating from Chicago. "I knew then that this was what I wanted, and I've never wanted anything else" he told Jeff Rovin in a conversation for Rovin's book *The Films of Charlton Heston* (1977). After completing two years at Northwestern, Heston left college to enlist in the United States Army Air Force. He spent most of his three-year tour of duty stationed in the Aleutians, where he was a radio-gunner on B-52s.

Discharged from military service early in 1947, Heston moved with his wife, the actress Lydia Clarke, whom he had married on March 17, 1944, to New York City. Unable to find acting jobs there, the couple signed on as codirectors and leading players with the Thomas Wolfe Memorial Theatre in Asheville, North Carolina. At the end of the 1947 summer season, after having directed and appeared in productions of *The State of the Union*, *The Glass Menagerie*, and other stock repertory plays, the Hestons returned to New York. Shortly after that, Charlton Heston was assigned the role of Proculeius, Caesar's lieutenant, in Katharine Cornell's staging of *Antony and Cleopatra*, which opened on Broadway in November 1947 for a seven-month run. His later Broadway appearances included the roles of Glenn Campbell in Joseph Hayes's short-lived *Leaf and Bough*, in 1949, and John Clitherow in *Design For a Stained Glass Window*, a costume drama set in Elizabethan England that lasted for just eight performances in 1950.

Heston found steadier employment in the mushrooming television industry. Among the many apprentice stage actors to achieve success in the new medium, he told Jerry Tallmer, who interviewed him for the *New York Post* (August 13, 1974), "it was all set up for us. Successful film people didn't do television; they were contractually prevented from it. There was not enough money in it for successful stage people. I got \$68 for my first *Studio One*—two weeks' work." During the first sixteen months of *Studio One*, CBS's highly acclaimed dramatic anthology series, Heston played the leading male roles in productions of *The Taming of the Shrew*, *Wuthering Heights*, *Of Human Bondage*, *Macbeth*, *Jane Eyre*, and *Julius Caesar*, among other plays. The actor also appeared regularly on the anthology series *Philco Playhouse*, *Omnibus*, *Robert Montgomery Presents*, and *Curtain Call*.

Impressed by Heston's performance as Mr. Rochester in the *Studio One* production of *Jane Eyre*, Hal B. Wallis, the motion picture producer, signed the actor to a long-term film contract in 1950. Heston made his screen debut later in the same year in Wallis' lurid melodrama *Dark City*. According to Bosley Crowther, who reviewed the movie for the *New York Times* (October 19, 1950), Heston was surprisingly convincing in the undemanding and rather one-dimensional role of a

crooked gambler on the run, displaying "a quiet but assertive magnetism, a youthful dignity and a plainly potential sense of timing that is the good actor's *sine qua non*."

Over the next few years, Heston played a variety of roles, ranging from Jennifer Jones's aristocratic lover in the sex melodrama *Ruby Gentry* (1952) to a brusque circus boss in Cecil B. De Mille's Academy Award-winning *The Greatest Show On Earth* (1952) to an idealistic young doctor in *Bad For Each Other* (1954). He was especially effective as Andrew Jackson in *The President's Lady* (1953), a film version of Irving Stone's best seller about Jackson and his wife, Rachel. After seeing it, a reviewer for *Variety* (March 11, 1953) predicted that Heston's "forthright, steely-eyed portrayal" would "surely . . . establish him in the topflight ranks of stardom; he has a superb manner of underplaying through voice and a minimum of gestures."

More often than not, however, Heston was cast in low-budget "program-fillers" made for Paramount by William C. Thomas and William H. Pine, including the westerns *The Savage* (1952), *Arrowhead* (1953), *Pony Express* (1953), and *The Far Horizons* (1955); and the action-adventures *The Naked Jungle* (1954) and *The Secret of the Incas* (1954). As David Shipman astutely observed in his *The Great Movie Stars* (1972), Heston "might have gone the way of all second-rate action stars" if De Mille had not chosen him to play Moses in *The Ten Commandments* (1956). Struck by the uncanny resemblance in physique and face between the actor and Michelangelo's sculpture *Moses in the Temple*, De Mille entrusted him with the central role in the multimillion-dollar Biblical epic. "But it wasn't merely an external resemblance," the director explained later. "Charlton Heston brought to the role a rapidly maturing skill as an actor and an earnest understanding of the human and spiritual quality of Moses." That deep "understanding" of Moses' humanness proved crucial to Heston's characterization, for as Herbert Kupferberg, among other critics, noted in the *New York Herald Tribune* (November 9, 1956), Heston was, above all, "a believable Moses, more a man of compassion than of wrath, more a person than a prophet."

After fulfilling the terms of his Paramount contract with the adult western *Three Violent People* (1956), Heston jumped at the chance to work under the direction of Orson Welles in the florid thriller *Touch of Evil* (1958). Cast as a conscientious Mexican narcotics investigator who matches wits with the corrupt sheriff (played by Welles himself) of a grungy border town, Heston turned in his "least mechanical performance" to that date, in Shipman's estimation. At first a box-office disappointment, *Touch of Evil* has since become something of a cult classic. Heston's screen credits for the late 1950s also include the roles of a scheming ranch foreman in William Wyler's western *The Big Country* (1958), General Andrew Jackson in *The Buccaneer* (1958), a reenactment of the War of 1812, and the cynical skipper of a salvage tug in *The Wreck of the Mary Deare* (1959).

Although not the producers' first choice—they had approached Marlon Brando, Rock Hudson, and Burt Lancaster—Heston took on the title role in William Wyler's Biblical spectacular *Ben-Hur* as if it had been tailored especially for him. In the view of most critics, the actor's interpretation of the proud Judean prince whose spiritual development culminates in his conversion to Christianity was the best of his career. "To perform in such vastness requires rare strength . . .," Richard L. Coe wrote in his review for the *Washington Post* (March 16, 1960), and Heston brought to the role "the steady quality of complete belief. Without his giant frame and muscles, the chariot race and galley slave sequences would be unbelievable. To these he adds his fine, deep voice for lines that have grave ease and for the emotional scenes he summons to his eyes an emotion that even a non-believer will grasp. Heston's work is as vital to the film's strength as Director Wyler's sweeping command." *Ben-Hur* won eleven Oscars—more than any other motion picture in the history of the Academy Awards—out of twelve nominations, including those for best picture, best actor, and best director. Moreover, it became one of the top-grossing films of all time and saved its studio, MGM, from bankruptcy.

The awards for *Ben-Hur* notwithstanding, some cinema historians, among them David Thomson, maintain that Heston was "far better used" in two later film spectacles—*El Cid* (1961) and *Fifty-Five Days at Peking* (1963)—that he made for the producer Samuel Bronston. According to Thomson, writing in his book *A Biographical Dictionary of Film* (1976), *El Cid*, the saga of the legendary medieval warrior who drove the Moors from parts of Spain, was "the finest expression" of Heston's "Arthurian dignity," while *Fifty-Five Days At Peking*, an account of the Boxer Rebellion in turn-of-the-century China, in which the actor played an American marine, leading the defense of the international diplomatic quarter of the city, "drew on the sense of human inadequacy beneath all Heston's muscle."

Other larger-than-life characters interpreted by Heston in the 1960s were John the Baptist in George Stevens' ponderous and overblown *The Greatest Story Ever Told* (1965), Michelangelo in *The Agony and the Ecstasy* (1965), Sir Carol Reed's adaptation of Irving Stone's best-selling novel about the Renaissance titan, and General Charles ("Chinese") Gordon in *Khartoum* (1966), about the confrontation between the British general and the fanatical Moslem religious leader, the Mahdi, during a ten-month siege of the Khartoum garrison that ended in Gordon's death. *Khartoum* fared poorly at the box office, but the critics had nothing but praise for Heston, who managed to hold his own against Sir Laurence Olivier, in the role of the Mahdi. "For many a year now [Heston] has been just about the only heroic actor we have had, the only one capable of even attempting the really big parts," Richard Roud remarked in his review for the *Guardian* (June 10, 1966). "Now, with his matu-

urity, he is able to add to his natural physical prestige a fine grasp of character and the ability to make us believe not only in his portrayal of Gordon but in Gordon himself."

From the beginning of his career, Heston has prepared for each role by immersing himself in his character. "I find the character from the specifics about him—the way he looks, the clothes he wears . . .," the actor explained to Donald Chase in an interview for the *Saturday Evening Post* (November 1983). "I resonate enormously on these external things. . . . If you get tied up with your own psyche . . . , you may learn something about yourself, but I'm not convinced you're going to find significant creative truth about some other character." Biographical roles, he went on, require even more preparation. Before shooting began on *The Agony and the Ecstasy*, for example, Heston read Michelangelo's letters, studied biographical and critical works, and visited museums and art galleries.

In between playing the heroic figures that made his reputation, Heston turned out an assortment of variously successful commercial vehicles, among them *Diamond Head* (1962), a soap opera set on a Hawaiian pineapple plantation; Franklin Schaffner's medieval melodrama *The War Lord* (1965); *Major Dundee* (1965), about the Pyrrhic victory of a punitive expedition led by a demoted Union cavalry officer against a band of renegade Indians; the science-fiction fantasy *Planet of the Apes*, which was one of the biggest box-office hits of 1968; and *The Hawaiians* (1970), a multigenerational family chronicle derived from James Michener's best seller *Hawaii*.

Oddly enough, Heston earned the best notices for his low-keyed performances in two films that were largely ignored by the moviegoing public. Released at the same time as *Planet of the Apes* and eclipsed by it, the offbeat western *Will Penny* (1968) starred Heston as a middle-aged, world-weary range bum who is unable to come to grips with his changing circumstances. Rex Reed, writing in the *New York Times* (February 2, 1969), considered Heston's sensitive, multifaceted interpretation to be his best work in years. Reed was especially touched by Heston's ability "to seem as simple and spontaneous" as the character he portrayed. Heston was equally impressive when he suited up with the New Orleans Saints to take the part of an aging professional quarterback in *Number One* (1969), a characterization that Howard Thompson of the *New York Times* (September 18, 1969), among others, rated "a brooding, scorching, and beautifully disciplined tour de force."

In the early 1970s Heston took time out from his usual screen fare to play Mark Antony in Stuart Burge's star-studded version of *Julius Caesar*, with John Gielgud in the title role, and in his own production of *Antony and Cleopatra* (1972). Making a film version of *Antony and Cleopatra*—the "most cinematic" of Shakespeare's plays, in Heston's view—had been a pet project of the actor's for some years. To realize his dream, he waived his salary, agreeing to work for a percentage of the

profits alone, and when his top two choices for director, Orson Welles and Sir Laurence Olivier, proved to be unavailable, he also shouldered the task of directing the production. Although it was never released in the United States, *Antony and Cleopatra* did reasonably well at the box office in Great Britain and Japan, and Heston, in his directorial debut, came in for a good share of the credit. The reviewer for *Variety* (March 8, 1972) reserved special praise for Heston's "excellent distillation" of the text, which managed to be "most stylish without being self-consciously reverential."

Back on Hollywood's sound stages, Heston starred as one of the few survivors of a biochemical plague in *The Omega Man* (1971), as an airline pilot in *Skyjacked* (1972), as a hard-boiled police detective in the science-fiction thriller *Soylent Green* (1973), as Cardinal Richelieu in the costume adventures *The Three Musketeers* (1974) and *The Four Musketeers* (1975), and as the commander of a nuclear submarine in *Gray Lady Down* (1978). His most popular features during the mid-1970s, however, were "disaster" movies of one kind or another, distinguished mainly by their spectacular special effects: *Airport 1975* (1974), *Earthquake* (1974), *Midway* (1976), and *Two-Minute Warning* (1976). All these films were released by Universal Pictures, and as Pauline Kael observed in the *New Yorker* (December 2, 1974), "When Universal uses [Heston] in its action-disaster pictures, which are all really the same movie, sold by the yard, he underacts grimly and he turns into a stereotype of himself No one is expected to believe in the acts he performs, he's a wind-up hero machine."

In recent interviews, Heston has conceded that his choice of roles has been at least partly dictated by financial considerations. "I have occasionally accepted a part in a film that I recognized had some enormous commercial potential and a limited creative opportunity for me as an actor," he said, as quoted in *U.S. News & World Report* (March 26, 1979). "*Earthquake* would be a good example. But I realized what I would earn from the film would give me considerable freedom to control my options as a performer." Heston's heroic, superhuman image may have also cost him some roles. According to Carl Gottlieb, the coauthor of the screenplay for the blockbuster *Jaws*, Heston was eager to play the part of Brody, the beleaguered local chief of police, which eventually went to Roy Scheider, but Steven Spielberg, the director, vetoed the idea, arguing that the audience would expect "Moses" to win. Heston's most recent films include the horror-fantasy *The Awakening* (1980) and *The Mountain Men* (1980), an adventure about frontier fur trappers that was written by Fraser Clarke Heston, the actor's son.

Although he is known primarily as a motion picture actor, Heston has made it a point to return to the stage periodically "to renew [his] passport." He has not appeared on Broadway since he starred in a short-lived production, directed by Sir Laurence Olivier, of Benn W. Levy's *The Tumbler* in 1960, but he is a frequent headliner at the Ahmanson

Theatre in Los Angeles, where he has played, among other roles, Macbeth, John Procter in *The Crucible*, James Tyrone in *Long Day's Journey into Night*, Sherlock Holmes in *Crucifer of Blood*, and perhaps most notably, Sir Thomas More in Robert Bolt's historical drama *A Man For All Seasons*—a part he has taken several times. "The only way to learn to play those man-killer parts is to start when you're twenty and keep coming back till you get too old for them," Heston wrote in his *The Actor's Life: Journals, 1956-76* (E. P. Dutton, 1978). The actor's most recent effort as Sir Thomas More was judged by Lawrence Christon, the *Los Angeles Times*'s drama critic, to be "the best performance he has ever given on the Ahmanson stage." Heston "will never be an Olivier," Christon went on in his review of February 17, 1979, "but of all the characters we've seen him play downtown, he is most physically and temperamentally suited to More . . . , [and] the clear, honest man More must have been is given a clear, honest performance here." In 1985 Heston directed and starred in a production of Herman Wouk's *The Caine Mutiny Court-Martial* at the Queen's Theatre in London. While his interpretation of the paranoid hero, Lieutenant Commander Queeg, failed, for most reviewers, to erase the memory of Humphrey Bogart in the film version, it was, in the words of the *Guardian*'s Michael Billington, "a perfectly decent, honorable performance."

With the exception of a *Hallmark Hall of Fame* presentation of *Elizabeth the Queen*, opposite Dame Judith Anderson, in 1968, Heston shunned television from the mid-1950s until 1983, when he accepted a leading part in the CBS miniseries *Chiefs*, which explored social change in a fictional southern town over the course of forty years by examining the lives of three successive police chiefs. Since November 1985, he has played the continuing role of the oil-rich tycoon Jason Colby in ABC's prime-time soap opera *The Colbys*, a spinoff of the hit series *Dynasty*.

Heston's activities in behalf of his fellow artists and of the arts in general have been many. A member of the board of the Screen Actors Guild from 1960 to 1975, he was elected in 1965 to the first of three two-year terms as that organization's president. He has also served as chairman of the board of trustees of the American Film Institute, a non-profit organization established in 1967 by the National Endowment for the Arts to preserve the country's film heritage and train its new filmmakers. From 1966 through 1972, he sat on the National Council of the Arts, and in 1981, he was chosen by President Ronald Reagan to cochair the White House Task Force on the Arts and Humanities, which was charged with looking into new ways to fund arts organizations.

Long active in politics, Heston has supported and campaigned for candidates of both major political parties, and he has been involved with liberal as well as conservative causes, ranging from the civil rights movement to opposition to a proposed nuclear freeze. Although he has always champi-

oned the individual actor's right to take a public stand on important political issues, he fiercely opposed what he saw as an attempt by Edward Asner, during his tenure as president of the Screen Actors Guild, to "politicize" the union. Over the years, Heston has been urged to run for elective office by Democratic and Republican leaders alike, most recently by California Republicans, who pressed him to challenge the Democratic incumbent, Alan Cranston, for the United States Senate in 1986. Heston declined. "If I ran and won—and I think I would—I'd never be able to act again," he explained to Dotson Rader in the interview for *Parade*. "And that's impossible for me to accept. It means too much to me. . . . I'd rather play a Senator than be one."

Charlton Heston has graying sandy hair, "disturbingly innocent" blue eyes, and a craggy-featured face that, as he once put it, "belongs to another century." To maintain his weight at around 200 pounds, the six-foot-two-inch actor adheres to a rigorous daily workout routine that includes jogging, swimming, and tennis. He watches his diet, too, although he has an admitted weakness for peanut butter and single-malt Scotch. In his spare time, he enjoys playing backgammon, reading (especially biographies) and sketching. Some of his pen and ink sketches have been exhibited in art galleries in New York, London, and Glasgow. Heston and his wife, Lydia, who occasionally appears opposite her husband in his stage productions, share a sprawling "medieval modern" house, to use the actor's description, in the Coldwater Canyon section of Beverly Hills, California. In addition to their son, Fraser, a screenwriter and motion picture producer, the Hestons have a daughter, Holly Ann.

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Houston, Whitney (hūs'ten)

Aug. 9, 1963– Singer. Address: b. c/o Tara Productions, 230 W. 55th St., Suite 18E, New York City, N.Y. 10019

In the pop music industry, Whitney Houston's eponymous debut album has been the sleeper of the decade. After riding the charts unspectacularly for a year following its release in February 1985, Whitney Houston has in 1986 escalated in sales to



Whitney Houston

6 million in the United States—a record for an album by a black female vocalist—and 10 million worldwide. Four of the singles from the album have been top-ten sellers, and three of them have reached number one on *Billboard's* pop singles chart. For one of the three, "Saving All My Love for You," Miss Houston won the Grammy Award for best female pop vocalist. The total sales of the album and the singles exceed those of any other current woman singer except Madonna.

The cross-over ballads that Michael Masser and others provided for *Whitney Houston* demonstrated the singer's range but did not allow her to unleash the full gospel fervor of her concerts. "The resilience and metallic fiber of Miss Houston's voice suggest the pop-gospel equivalent of an Olympic athlete," Stephen Holden observed in the *New York Times* (May 25, 1986). "She combines and streamlines the accomplishments of her predecessors, dispensing with the decorative ornamentation that many gospel-trained singers have traditionally brought to pop music." In Holden's view, Miss Houston does not have a signature as distinctive as those of her role models, who include Gladys Knight, Deniece Williams, Jennifer Holliday, and, above all, Aretha Franklin. "Rather she is a composite of all these singers—a refined belter who wields power by rationing out her enormous resources very carefully." Although she is a statuesque beauty (a model as well as a singer), Miss Houston depends less on a sexy image than such other current pop music superstars as Madonna and Cyndi Lauper.

Whitney Houston was born in Newark, New Jersey on August 9, 1963 to John Houston, the executive secretary of the Newark Central Planning Board, and Emily (Drinkard) Houston, better known as Cissy, the veteran gospel and R&B singer.

She has two older brothers, Gary Garland, who backs her in her stage act, and Michael, her road manager. Cissy Houston was, and remains, the director of the choir at the New Hope Baptist Church in Newark and, along with her nieces Dionne and Dee Dee Warwick, was a member of the gospel group the Drinkard Sisters. During the 1960s she was the featured singer with the soul group the Sweet Inspirations, which arranged for and backed up recording artists ranging from Elvis Presley to the Detroit gospel-turned-pop star Aretha Franklin, a frequent guest in the Houston home. "I remember my mom doing about eight sessions a day," Whitney told Mike Joyce in an interview for the *Washington Post* (June 28, 1985). "I remember being in the studio and how moving it was to see Aretha work. She brought such great emotion to her music. I decided then that if I was going to sing, I wanted to make people feel the same way about my music."

Miss Houston, who, in her words, "grew up in church," began singing in the New Hope Baptist choir when she was nine. Without pressure from her mother, who had expected her to become a teacher, she was bent on a singing career by the time she graduated from elementary school. Once Whitney had made up her mind, her mother coached her in singing, and she has been her "teacher . . . and inspiration," as Whitney calls her, ever since. While in high school, Miss Houston often sang with her mother in clubs and recording studios, backing, in the latter, such singers as Lou Rawls and Chaka Khan. At the same time, she launched a career as a fashion model, appearing in the pages of *Vogue*, *Seventeen*, and *Cosmopolitan* magazines. Luther Vandross offered to produce her as a solo artist when she was fifteen, but her parents insisted that she finish high school first. Her modeling assignments sometimes kept her away from the classroom, but she took her school work with her, maintained a B+ average, and in 1981 graduated with her class from Mount St. Dominic Academy in Caldwell, New Jersey.

With school behind her, Miss Houston signed with Tara Productions, the talent management company, where she came under the wing of Gene Harvey, who has remained her personal manager ever since. (Her father is her business manager.) As a model, she continued to appear in such magazines as *Essence* and *Harper's Bazaar*, but the big push now was to launch her career as a recording artist. She did some advertising jingles, was heard on albums by the Neville Brothers and the funk band Material, and made an attention-getting contribution to the LP *Paul Jabara and Friends* (Columbia, 1983), on which she sang "Eternal Love," written by Jabara and Jay Asher.

Building upon the industry exposure gained by "Eternal Love," Gene Harvey invited recording executives and journalists to attend a series of special showcase performances that Whitney Houston gave at Sweetwaters, a supper club on Manhattan's Upper West Side. Among those who responded to the invitation was Clive Davis, the founder and

president of Arista Records, which had done marvels for the Australian pop group Air Supply, for Aretha Franklin, and for Dionne Warwick. After considering other offers, Miss Houston signed with Arista.

Working shrewdly, at an unhurried pace, Clive Davis spent two years and more than \$250,000 (an unprecedented amount for a new singer) grooming Miss Houston, preparing her debut album, and warming up the industry and the public for the album. He introduced the singer to a national audience through television appearances, beginning with a guest spot on the syndicated *Merv Griffin Show*; made her familiar to the music community through showcase engagements and a short promotional film; arranged for her to record soul and funk duets with Teddy Pendergrass and Jermaine Jackson that gave previews of her own album and established a beachhead in radio; and lined up a sure-fire team of producers and songwriters for her. The team consisted of the following: Jermaine Jackson; the composer Michael Masser, known for his sweet, sometimes syrupy adult-contemporary love ballads; the soul-dance musician and producer Kashif, along with his songwriting protégée LaLa; and the percussionist-producer Narada Michael Walden, a master of the high-energy jazz dance. Davis involved himself at every stage in the selection of the material for Miss Houston's album and orchestrated it into the combination that he felt would appeal to her widest potential audience.

At the beginning of 1985, just before *Whitney Houston* was released, the hard-working Miss Houston was promoting the anticipatory single "All at Once" in Europe, where it was a smash. The album itself was released in February 1985. The centerpiece was "Greatest Love of All," a stately and unpretentious assertion of black dignity and the inner fountainhead of love written by Masser with the late, estimable lyricist Linda Creed. Among the other cuts were "Hold Me," a love duet with Pendergrass, written by Masser; two duets with Jermaine Jackson, "Take Good Care of My Heart" and "Nobody Loves Me Like You Do"; Masser's somewhat turgid ballad "All at Once," written with the lyricist Jeffrey Osborne; the same composer's more lucidly melodic rock ballad "Saving All My Love for You," written with Jerry Goffin; and "You Give Good Love," a rather formless Kashif production salvaged by Miss Houston's ebullient interpretation. In contrast to the ballads was the high-energy, up-tempo song "How Will I Know?," a Narada Michael Walden production reminiscent of the work Walden had done for the Pointer Sisters.

Many critics, viewing the material on *Whitney Houston* as beneath the singer's talent, lamented such a great voice being lost in a wilderness of musical clichés and Davis' giving a higher priority to Miss Houston's commercial success than to her development as an artist. Commercially successful the album certainly was, especially in the adolescent market, and its success mounted with the measured release of singles from it, videos to match the

singles, television appearances, and a national tour by Miss Houston, beginning in June 1985 and culminating in sold-out performances at Carnegie Hall in November 1985.

The flagship single from *Whitney Houston* was "You Give Good Love," which reached the three and four spots, respectively, on the pop and adult-contemporary charts and number one on the black charts. The "You Give Good Love" video showed Miss Houston crooning demurely in a night club under the workmanlike direction of Michael Lindsay-Hogg. In the midsummer of 1985, as "You Give Good Love" was leaving the charts, the single "Saving All My Love for You" was released and began its climb. The "Saving All My Love for You" video, directed by Stuart Orme, belied the lyrics' suggestion of a full-blown affair, dramatizing instead a schoolgirl performer's crush on an unsuspecting producer. That creative interpretation lent the lyrics a poignant irony.

"Thinking About You" was the least successful of the singles, reaching number ten on the black charts and missing the pop charts altogether. "How Will I Know?," released at the end of 1985, was a success across the charts and became the number-one pop single in the country in March 1986. The fast movement and sassiness of the song were stunningly translated in director Brian Grant's video, in which Miss Houston, fetchingly outfitted in a disco dress, romped through a kaleidoscopic maze of colorful backdrops and exotically attired dancers. Spliced into the video were visual allusions to such other performers as Aretha Franklin, Sheila E., and Madonna. Unlike the earlier videos, which were restricted to such outlets as *Video Soul*, on the Black Entertainment Network, "How Will I Know?" was on the heavy-rotation list of MTV, the major cable rock channel. The single itself was the first Houston song to become an extended-play dance single. That recording, produced by master remixer John "Jellybean" Benitez, was number two on the dance charts.

In addition to a Grammy, Whitney Houston won two National Music awards, early in 1986. The album *Whitney Houston* hit the top of the pop charts that spring and remained there on and off into the summer. Its sales were strengthened by those of the single "Greatest Love of All," which were greater than those of any of the previous singles. In the "Greatest Love of All" video, directed by Peter Israelson, the singer flashes back in memory to a childhood performance with her mother, played by Cissy herself. On July 4, 1986 Whitney Houston sang "Greatest Love of All" before a nationwide television audience for the Statue of Liberty's centennial celebration.

Once planned for the spring of 1986, the release of Miss Houston's second album, long completed, was postponed for at least six months because of the unexpected resurgence of her first. By August 1986 *Whitney Houston*, at position fourteen, had been on the charts longer than any other LP in the top ten. The compact disc version, at number six, had been there four times longer than any other in

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the top ten. At the Jones Beach Theatre on Long Island on August 2, 1986, Miss Houston launched a concert tour much more ambitious than her small-audience 1985 tour. Stephen Williams of *Newsday* described her at Jones Beach as "silky-smooth and slinky-fast . . . , her body a graceful, spikey motion machine . . . and her voice carrying all the way to Westbury."

Standing a lean five feet, eight inches tall, the soft-spoken and somewhat shy Whitney Houston has black hair that is often tinged a reddish brown, and brown eyes. She likes tennis, cats (hers is named Misty Blue), and her parents' cooking, though she has to travel farther to get that cuisine now that the elder Houstons have relocated to central New Jersey. Gospel has always been much more than a musical genre to the singer. "If you just anchor yourself with God, you can resist a lot of

temptations," she has said. "Prayer helps a lot." She has been reading movie scripts lately, but her screen plans are not firm, as are none of her plans for the future. "Tomorrow's not promised. If I'm here, hopefully, I'll still be making good music."

References: *Chicago Tribune* XIII p12 S 29 '85 por; *Ebony* 41:155+ D '85 pors, 41:126+ J1 '86 pors; *Jet* 68:61 Je 3 '85 pors, 68:58+ Ag 26 '85 pors, 69:62 Ja 20 '86 por, 69:58+ F 17 '86 pors, 70:55+ Ap 14 '86 pors; *Mademoiselle* 91:82+ Ag '85 por; *N Y Daily News* mag p3 O 25 '85 pors; *N Y Times* p13 O 28 '85 pors, II p18 My 25 '86 por; *Newsday* II p4+ Je 15 '86 pors, II p7 Ag 4 '86 por; *People* 24:92 J1 27 '85 por, 24:197+ D 9 '85 pors; *Rolling Stone* 449:58 Je 6 '85, 463/4:32+ D 19 '85 pors; *Toronto Globe* and *Mail* p13 Ap 24 '85 por; *Us* 3:14+ Ag 11 '86 pors; *Washington Post* D p7 Je 28 '85 por, D p3 J1 28 '86



Hurt, William

Mar. 20, 1950- Actor. Address: b. c/o DHKPR, 7319 Beverly Blvd., Los Angeles, Calif. 90036

After making his mark on the stage in the late 1970s as a member of the Circle Repertory Company in New York City, William Hurt established himself as a bona fide, bankable motion picture star in the early 1980s with his first two film releases, *Altered States* and *Eyewitness*. Widely admired by his colleagues in the theatrical profession for his emotional intensity and, even more, for his unpredictability, Hurt has neatly sidestepped the "usual so-called leading-man parts," as he once put it, normally reserved for handsome young actors,

choosing instead character roles that have challenged and stretched him as an artist, such as Luis Molina, the homosexual fantasist in *Kiss of the Spider Woman*, for which he received an Academy Award as best actor of 1985. Totally committed to theatre, which he has described as "an act of compassion," Hurt has regularly returned to the New York stage, where he has portrayed Hamlet, Richard II, Lord Byron, and, most recently, a drug-ravaged Hollywood casting director in David Rabe's *Hurlyburly*.

William M. Hurt was born on March 20, 1950 in Washington, D. C., but he spent most of his early childhood in such exotic spots as Hawaii, Guam, and other islands in the South Pacific, where his father, a State Department official, was then serving as director of trust territories. Following his parents' divorce in the late 1950s, he settled in an "oppressive," to use his adjective, four-room apartment in New York City with his mother, Claire McGill, and his two brothers, Kenneth and James. In August 1960, his mother, who had been working for Time, Inc., married Henry Luce 3d, the son of that company's founder, and moved with her three boys into a twenty-two-room duplex on Manhattan's exclusive Upper East Side. Shortly thereafter, Hurt was sent to the Middlesex School, a prestigious college preparatory academy in Concord, Massachusetts. "I had been a street fighter, a little punk kid, and suddenly I was in an eastern-establishment-type school, wearing Bass Weejuns, white socks, herringbone jackets, and ties," Hurt told Robert Friedman in an interview for *New York* magazine (March 2, 1981). "The transition, at that time in my life, was just too great." It was at Middlesex that he got his first taste of acting, in various schoolboy productions.

Following his graduation from Middlesex in 1968, Hurt enrolled at Tufts University in Medford, Massachusetts as a theology major, but he soon discovered that he found more satisfaction in his ex-

tracurricular acting assignments than in his theological studies. Accordingly, he spent his senior year studying theatre in England. He received his bachelor's degree, with honors, from Tufts in 1972, then entered the acting program at the Juilliard School in New York City, where he studied with John Houseman, among others. Toward the end of his third year at Juilliard, Hurt, who was in the throes of an emotional crisis brought on, in part, by the disintegration of his four-year marriage to the actress Mary Beth Hurt, abruptly left school and set off on a cross-country motorcycle trip. He eventually wound up in Ashland, Oregon, where he auditioned for and won the role of Edmund in the Oregon Shakespeare Festival's June 1975 production of Eugene O'Neill's *Long Day's Journey Into Night*. As he explained to Robert Friedman, that experience changed his life: "I had worked for years in complete darkness, complete doubt, complete confusion. And then one day, I walked out onstage and realized I had some craft. It was just there—and it felt so good."

On his return to New York, Hurt played three small parts (Scroop, the Interpreter, and Bates) in the New York Shakespeare Festival's staging of *Henry V* at the Delacorte Theatre in Central Park in the summer of 1976. Later in the year, he appeared in a limited-run engagement of Shaw's *Man and Superman* at the Meadow Brook Theater in Rochester, Michigan. While filming the public television miniseries *The Best of Families*, a meticulously detailed historical drama about three fictional New York families in the late nineteenth century that was broadcast in the fall of 1977, Hurt met Corinne Jacker, the series' author. Impressed by the young actor, Miss Jacker asked him to try out for the lead in her new play, *My Life*, which was to be given its world premiere by the Circle Repertory Company at its Off-Broadway playhouse on Sheridan Square in January 1977. "It was like walking into my own home," Hurt said, in describing his audition for Marshall W. Mason, the company's artistic director, to Robert Friedman. "All the things I had been thinking about for so long were in focus there. Marshall's work was like breathing for me."

Immediately cast in the central role of Edward Howe, the troubled physicist whose preoccupation with his past provides the focus for *My Life*, Hurt turned in a riveting portrayal remarkable for its blend of "quiet strength and emotion," as Edith Oliver observed in her review for the *New Yorker* (February 7, 1977). His contribution won him an Obie award for one of the most distinguished performances of the 1976-77 Off-Broadway season. During the following season, Hurt played major parts in three Circle Rep productions: John Morissey, a sardonic, self-doubting playwright in Albert Innaurato's *Ulysses in Traction*, the publisher Alwa Schon in a revival of Frank Wedekind's *Lulu*, and the crippled Vietnam veteran Kenneth Talley Jr. in Lanford Wilson's *The Fifth of July*. By all accounts, he was most successful in Wilson's elegiac play, a Chekhovian study in

which Berkeley radicals of the 1960s mourn their lost ideals and passions in the post-Vietnam era. For his work in his first full season with the Circle Repertory Company, Hurt received a 1978 *Theater World Award* as one of the ten "outstanding new performers" on the Broadway and Off-Broadway stages.

After having turned down several film offers, Hurt finally accepted the role of Dr. Eddie Jessup, the psychophysiologist whose experiments in sensory deprivation trigger his reversion to a primitive state of being in the screen adaptation of Paddy Chayefsky's novel *Altered States*. When he reported to the set on the completion, in February 1979, of his scheduled run as Father Rivard in the Circle Rep's revival of Milan Stitt's courtroom drama *The Runner Stumbles*, Hurt was, he has said, "overwhelmed" by the delays caused by the "haggling" between Chayefsky and the director, Arthur Penn, who left the project in mid-production, and his successor, the temperamental Ken Russell. When *Altered States* was released in December 1980, critics generally agreed with the *New Yorker*'s Pauline Kael that Russell and Chayefsky (who eventually had his name removed from the credits) were "impossibly mismatched," but most admired the film nonetheless for its dazzling visual effects and for Hurt's characterization, which many found to be touching in spite of some "almost inconceivably sappy" dialogue.

Five days after he finished work on *Altered States*, Hurt returned to the Circle Repertory Company to begin rehearsals for the title role in *Hamlet*. "I couldn't have done anything better," he assured Robert Friedman. "Tahiti wouldn't have been better. Just to be standing there, to feel the blood going back into my feet, to not be driving off the top of my head." Marshall Mason's virtually uncut and essentially traditional "chamber" staging of *Hamlet*, which alternated in repertory with his production of Schiller's *Mary Stuart*, opened in December 1979 to mixed notices. Hurt's low-keyed, conversational approach gave his Hamlet a certain immediacy and directness, especially in the soliloquies, but as more than one critic observed, his eccentric readings of his lines showed what one called a "cavalier disregard" for the text—a failing that several reviewers, including Thomas Ryan and C. Lee Jenner, attributed at least partly to his training in Stanislavskian technique. Hurt paired his portrayal of Hamlet with an appearance as Davison, the private secretary to Elizabeth I, in *Mary Stuart*, lending that small part an unusual weight.

For his second screen role, Hurt chose to play Daryll Deeever, an unprepossessing janitor infatuated with a glamorous television anchorwoman in Peter Yates's offbeat romantic thriller *Eyewitness* (1981). In the opinion of most reviewers, the on-screen "yin and yang" chemistry of Hurt and his costar, Sigourney Weaver, more than made up for the convoluted plot. As for Hurt himself, he managed to make Daryll's "boyish romanticism endearingly real," according to David Ansen of

Newsweek (March 2, 1981). "His performance perfectly expresses the film's canny blend of sophistication and innocence."

Hurt followed up his appearance in *Eyewitness* with a leading role in *Body Heat* (1981), the first film to be directed by screenwriter Lawrence Kasdan. Deliberately modeled after such films noirs of the 1940s as *The Postman Always Rings Twice* and *Double Indemnity*, *Body Heat* traced the downfall of Ned Racine, a small-time lawyer whose sexual obsession with a beautiful woman (played by Kathleen Turner) results in the murder of her husband. Unlike its predecessors, however, *Body Heat* included nudity and some fairly explicit sex scenes, a fact that bothered Hurt until he realized, as he explained to Judy Klemesrud in a *New York Times* (August 21, 1981) interview, that "in every scene you're naked . . . if you're exploring yourself." Although a few critics thought that Hurt, with his "WASPy good looks" and "cool poise," was miscast as the gullible womanizer, most of them seconded Vincent Canby's opinion that his performance demonstrated "the working theatre actor's versatility." Moreover, as Richard Corliss observed in his *Time* (August 24, 1981) magazine review of *Body Heat*, "For an actor trained to stage work, Hurt has remarkable economy of gesture. He acts with his eyes and his voice." Perhaps most important, Corliss continued, "he keeps something secret, in reserve. . . . *Body Heat* offers the best chance yet to study this electrifying enigma."

Returning once again to the sanctuary of the Circle Repertory Company, Hurt took the part of Lord Byron in Romulus Linney's *Childe Byron*, an imaginary confrontation between the poet and his daughter, Ada, in which he explains and attempts to justify his scandalous life. The box-office success of the production, which opened in February 1981, owed much to Hurt's full-blown interpretation of Byron as a mercurial sensualist with a "modern sense of irony," to quote the *New York Times*'s Frank Rich. Over the next few years, Hurt continued to divide his time between film and theatre appearances, returning periodically to the Circle Repertory Company to take on assignments ranging from the title role in Marshall Mason's stillborn production of *Richard II*, set in Celtic Britain, to a pair of minor characters in *The Great Grandson of Jedediah Kohler*, John Bishop's comedy of the Old West. He also portrayed Oberon, to virtually unanimous critical displeasure, in James Lapine's uninspired and, in John Simon's word, "sophomoric" staging of *A Midsummer Night's Dream* for the New York Shakespeare Festival in the summer of 1982.

In 1984, William Hurt, along with such other high-powered stage and screen actors as Sigourney Weaver, Christopher Walken and Harvey Keitel, appeared in Mike Nichols' production of *Hurlyburly*, David Rabe's black comedy about the breakdown of values in contemporary society as seen through the lives of a pair of emotionally bankrupt Hollywood hangers-on who try to deaden their pain and loneliness with drugs and alco-

hol. After a spring tryout at Chicago's Goodman Theater, the play opened Off Broadway in June and moved shortly after that to Broadway, where it played to packed houses for nearly a year. In the pivotal role of the misanthropic Eddie, Hurt was, in the words of Jack Kroll, writing in *Newsweek* (July 2, 1984), the "clear, powerful center for one of the best ensemble performances on any American stage." In addition to his stage and screen work, Hurt has been seen on television in the 1978 PBS film *Verna: USO Girl* and in *All the Way Home*, Tad Mosel's adaptation of James Agee's *A Death in the Family* that was broadcast live by NBC in December 1981.

In analyzing William Hurt's motion picture career for *Film Comment* (August 1985), Dan Yakir discussed the actor's reputation for allegedly being "difficult" to direct. As Yakir observed, he was "either 'difficult' or 'possessed of artistic integrity,' depending on your perspective." According to Lawrence Kasdan, Hurt's ideas regarding characterization in *Body Heat* were "often tantalizing but sometimes wrong for the movie." Nevertheless, he told Yakir, he appreciated the actor's willingness to accept "the challenge" of creating a character in accordance with the director's concept and his "enormous productive output." Kasdan's admiration for Hurt led to his casting the performer in his next movie, *The Big Chill* (1983), about a group of University of Michigan alumni, political activists in the 1960s, who are reunited at the funeral of a friend driven to suicide by his inability to adapt his ideals to the changing times. During the weekend reunion, the friends, now mostly affluent members of the "establishment," struggle to come to terms with their colleague's death and their own lives. Although critics generally considered *The Big Chill* to be a shallow but entertaining examination of a generation's values, the cast earned high marks for its ensemble acting, with Hurt turning in his best film performance to date, in Pauline Kael's view, as an embittered, impotent Vietnam veteran who has resorted to drug dealing to feed his own habit.

Uncomfortable with the idea of stardom (he has frequently described himself as "a character man in a leading man's body"), Hurt, in his recent films, has deliberately avoided the stereotypical "sex symbol" roles. For instance, in *Gorky Park* (1983), the somewhat disappointing adaptation of Martin Cruz Smith's best seller about a grisly multiple murder in a Moscow park, he played Arkady Renko, the taciturn and brooding Soviet homicide detective assigned to investigate the case. His role in *Kiss of the Spider Woman* was an even greater departure for the actor. Based on Manuel Puig's novel of the same title, *Kiss of the Spider Woman* concentrates on the relationship between two unlikely cellmates in a Latin American prison: Valentin Arregui, a self-righteous Marxist revolutionary jailed for his political beliefs, and Luis Molina, a flamboyant, homosexual window-dresser imprisoned for seducing a young boy. To pass the time, Molina relates in elaborate detail the plots of his

favorite movies. At first openly hostile, the two men grow to respect and care for one another over the course of the film, as each gradually adopts some of the other's attitudes and behavioral traits.

Eager to play Molina, Hurt telephoned the director, Hector Babenco, to ask for an audition. Believing the actor to be "too handsome" and "too well-built" to play such a fragile, vulnerable character, Babenco was at first skeptical, but after hearing Hurt read through the script with Raul Julia, who had already agreed to portray Valentin, he hired him on the spot. "I had such an experience listening to him . . .," Babenco told Steven Watson in an interview for *Newsday* (August 11, 1985). "Before the end of the first page—not the second, the first—I knew I wanted him. He had the quality of a hunted bird. But [one] who has not died."

In developing his interpretation of Molina, Hurt tried to find what he has called "the line between the female and masculine parts of ourselves"—a line that, in his view, "moves around all the time." That he eminently succeeded was obvious in the mostly glowing notices that greeted the release of *Kiss of the Spider Woman* in 1985. Janet Maslin, who reviewed the film for the *New York Times* (July 26, 1985), was especially struck by the seemingly effortless way in which Hurt managed to make "the campy, flamboyant aspects of Molina's homosexuality seem credible and metaphorical in equal measure." In a follow-up review published on August 4, 1985, she elaborated on Hurt's heart-breaking metamorphosis as his character's sexuality "evolves from a defensive, determinedly frivolous posture to a capacity for deep commitment . . . , courage, and selflessness." Hurt's performance earned him best-actor awards at the Cannes Film Festival and from the British Academy of Film and Television Arts in addition to the Oscar.

Hurt most recently appeared in *Children of a Lesser God* (1986), the film adaptation of Mark Medoff's Tony Award-winning play about the relationship between a defiant deaf-mute woman who refuses to communicate beyond sign language and the compassionate teacher who tries to break through her wall of silence. Teamed with the hearing-impaired actress Marlee Matlin, Hurt turned in a carefully thought-out performance that gave an added dimension to the character of James Leeds, making him more than "a post-Watergate Mr. Chips," as one reviewer put it. Required to translate simultaneously what he and Miss Matlin were communicating in sign language, the actor let "the words emerge naturally," according to Leo Seligsohn of *Newsday* (October 3, 1986), "much like the ordinary auditory reinforcement of a hearing person intensely focused on what he is expressing and taking in." Largely because of the skill with which Hurt delivered it, the running translation, which could have imposed an artificial distance between the characters and the viewers, created a bond instead.

Explaining Hurt's approach to acting, the actress Glenn Close, who costarred with him in *The Big*

Chill, told E. Jean Carroll, in an interview for *Playboy* (February 1984), "His concentration is so extreme that he can make everybody around him tense. . . . He feels very strongly about what he's doing. But he's wonderfully unexpected. He doesn't know how wonderfully unexpected." Hurt's "loopy intensity" is also a part of his off-screen persona, which Evelyn Renold of the *New York Daily News* (August 8, 1982) described as "charming, crazy, boyishly exuberant and instinctively seductive, like a grown-up, turned-on Dennis the Menace." Hurt's reticence—he rarely gives interviews—stems largely from his unwillingness to have attention focused on him personally rather than on his work. "I don't want to be known as an actor," he told one reporter, as quoted in the *Chicago Tribune* (February 8, 1981). "I want to be known for my acting, and there is a difference."

William Hurt, who stands a muscular six feet two inches tall, has pale blond hair, blue eyes, usually shielded by wire-rimmed spectacles, and a square-jawed, "ageless" face—all factors that contribute to what Annette Insdorf described as his "handsome preppie" look. Divorced from Mary Beth Hurt, he has a son, Alexander Devon, who was born in January 1983, by Sandra Jennings, a dancer. Hurt currently shares his apartment on Manhattan's Upper West Side with Marlee Matlin and his cat, Otis. The actor also has a house in New Hampshire, where he enjoys fly-fishing. In his leisure, he also likes to fly airplanes, and he is a connoisseur of wine.

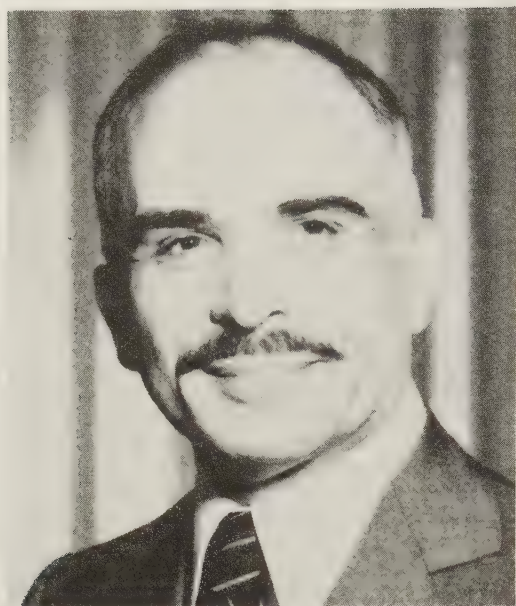
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Hussein, King of Jordan

Nov. 14, 1935– King of Jordan. Address: Royal Palace, Amman, Jordan

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

King Hussein, who succeeded his father to the throne of Jordan in 1953, has survived four Arab-Israeli wars, several coups, and countless assassination attempts to become the longest ruling leader in the Middle East and a respected senior world statesman. Because Jordan shares a long border with Israel and plays host to a huge Palestinian refugee community, Hussein's fate has always been closely tied to the tumultuous politics of the Middle East. He has managed to survive and, in the course



King Hussein

of his reign, revitalize Jordan's economy, chiefly by cultivating powerful patrons: Great Britain in the 1950s, the United States in the 1960s, and, since the mid-1970s, the oil-rich moderate Arab states. In recent years, King Hussein has played an increasingly vital role in the international efforts to negotiate a peaceful resolution of the Palestinian question. As John Newhouse observed in the *New Yorker* (September 19, 1983), by his willingness to pursue peace in the face of many dangers and disappointments, Hussein "has acquired a credibility and a stature that have allowed him to become the major force for moderation in a region steeped in immoderation."

A direct descendant of the Prophet Mohammed, Hussein Ibn Talal is the head of the Hashemites, the "first family" of Islam. He was born in Amman, the capital city of Jordan, on November 14, 1935, the oldest of the four children of Crown Prince Talal and Princess Zein. At the time of his birth, Jordan was a poor desert country peopled mostly by Bedouins and could afford only a spartan existence even to its royal family. Hussein grew up in a modest five-room house in Amman. As he recalled in his autobiography *Uneasy Lies the Head* (Geis, 1962), his childhood memories include losing a baby sister to pneumonia, probably caused by inadequate heating, having to sell his beloved bicycle to help balance the household budget, and learning to sew so that he could repair the torn clothing his family "could not possibly afford" to replace. Hussein believes that his impecunious childhood taught him to keep a firm hand on his nation's finances.

Seeing in his grandson the kingly qualities that his son Talal seemed to lack, King Abdullah, who had ruled Jordan since its creation in 1921, took a special interest in Hussein and assumed the re-

sponsibility of supervising the boy's education. Hussein attended seven different schools, including the Moslem College of Amman and Victoria College in Alexandria, Egypt, to acquire a thorough education in both Arabic and English. In addition to that formal schooling, the young prince often accompanied King Abdullah on his official rounds, thereby learning firsthand "the subtleties and pitfalls of the hazardous profession of being a king," as he put it in his autobiography.

It was on one such trip with his grandfather that Hussein was introduced to the brutality and violence of Middle Eastern politics. On July 20, 1951, as Hussein and his grandfather were entering the El Aqsa Mosque in Jerusalem, King Abdullah was assassinated by a Palestinian extremist who feared that he might make a separate peace with the newly established state of Israel. Hussein tried to capture the gunman, who then turned his weapon on the boy, but a medal on Hussein's uniform, which Abdullah had insisted that he wear that day, deflected the bullet and saved his life. Abdullah's assassination had a profound and lasting impact on Hussein. The image of his grandfather's loyal followers fleeing in terror as he was attacked has been, in his words, "a constant reminder of the frailty of political devotion." Abdullah's death also taught Hussein what he has called the "ultimate lesson"—namely, that he must live a highly principled, purposeful life so that when the moment of death comes, he will have "at least . . . done [his] best."

At the time of King Abdullah's assassination, Crown Prince Talal was in a mental hospital in Switzerland being treated for schizophrenia. He immediately returned to Jordan and, on September 6, 1951, was crowned king. A few days after his father's coronation, Hussein, who had been named Crown Prince, was sent to England to complete his schooling at Harrow. Although he was unhappy at first, he eventually grew to enjoy life at the British public school, where his bemedaled dress uniforms earned him the nickname "Brazen Hussy." Then, while on a summer holiday in Switzerland in 1952, with his mother and younger siblings, Hussein received a telegram from Amman addressed to "His Majesty, King Hussein," requesting that he return immediately to Jordan. Acting on the testimony of doctors, who had confirmed that King Talal was mentally ill, the Jordanian parliament had forced Talal to abdicate on August 11 and proclaimed Crown Prince Hussein as his successor. "At seventeen, I knew the end of a dream," Hussein wrote in his memoirs. "I would never be a schoolboy again." A regency council was appointed to govern Jordan until Hussein turned eighteen by the Moslem calendar. In the interim, the young king took an accelerated course of study at the Royal Military Academy at Sandhurst, England. After an intensive six-month training course, Hussein returned to Jordan to be crowned king, on May 2, 1953.

"The King and the country were alike—young, inexperienced, poor, and unpromising," John

Newhouse observed in his profile of Hussein for the *New Yorker* (September 19, 1983). Surrounded by more powerful and hostile neighboring states, Hussein spent the first decade of his rule simply fighting to survive. As Egyptian President Gamal Abdel Nasser's left-wing Pan-Arabism swept the Middle East, Hussein's pro-Western politics made him a frequent target of Arab nationalists, who vilified him as a "tool of the West." Ironically, it was Hussein's efforts to free himself from what many of his critics saw as excessive British influence that led to the first major coup attempt against him. In March 1956, he dismissed Sir John Bagot Glubb, the British commander in chief of the Jordanian army (then known as the Arab Legion) and replaced all the senior British officers with Jordanians. A year later, in April 1957, a group of left-wing Arab officers, fired by Nasser's Pan-Arab movement, led an uprising against the king, which he managed to put down by making a bold personal appeal to the troops.

A few months later, in February 1958, Hussein and his cousin, King Feisal of Iraq, signed an agreement to create a federation between their two states, a move designed to strengthen their hands against Nasser. But on July 14, 1958, Feisal and all his family were killed in a coup d'état, and a few days later, Hussein himself barely averted a military takeover reportedly organized by pro-Nasser sympathizers. By the end of the summer, Jordan was effectively isolated from the outside world as the armies of Iraq, Syria, and Israel camped on its borders. Only the timely arrival of British and American troops staved off the complete collapse of the young king's regime.

According to most historians, Hussein survived the troubled early years of his reign largely because of British and, increasingly, American support. By investing the bulk of the Anglo-American foreign aid in a comprehensive program of economic expansion, he managed to bring about a steady growth in Jordan's laissez-faire economy, which doubled in annual output from 1956 to 1963—an impressive feat for a developing desert nation whose sole natural resource is phosphate. Throughout that period, however, Jordan's internal stability was constantly threatened by the large community of Palestinian refugees who had settled on the West Bank after the 1949 war with Israel. Urged on by the left-wing governments of Egypt and Syria, Palestinian guerrillas not only staged occasional lightning raids on Israel, prompting retaliatory Israeli attacks on Jordan, but also actively campaigned for Hussein's overthrow. After an Israeli attack on an unfortified border village in southwest Jordan in November 1966, a wave of Palestinian riots came close to toppling Hussein's government.

Hussein's vulnerability to the demands of the growing number of Palestinians in Jordan (in the 1960s they accounted for one-third of Jordan's population) contributed to what many historians believe was the most disastrous mistake of his political career—the decision to join forces with

Nasser in the so-called "Six-Day War" against Israel in June 1967, in which Israel humiliated its Arab opponents. In his book *My "War" with Israel* (Morrow, 1969), Hussein explained that he had formed the fateful alliance with Egypt because he feared an Israeli invasion of Jordan was imminent. In their analyses of the war, most Western commentators maintained that had Hussein not sided with Egypt against Israel, the Palestinians living in Jordan would have deposed him.

The Six-Day War may have saved Hussein's throne, but he was still the biggest loser in the conflict, having sacrificed his entire air force and some 15,000 troops. By the time the UN-sponsored ceasefire put an end to hostilities, Israel was in possession of the West Bank, one of Jordan's most valuable agricultural regions, and the old city of East Jerusalem, the third holiest city in Islam. The war also brought home to Hussein the fact that in any future armed conflict with Israel, Jordan would inevitably be the loser. Five months after its end, in November 1967, he helped draft United Nations Resolution 242, which called on Israel to relinquish the occupied territories in exchange for Arab recognition of its right to exist within secure borders. Since then, Hussein has repeatedly insisted that this "peace for territory" principle must be the foundation of any settlement.

As more Palestinian refugees from the Israeli-occupied West Bank flooded into Jordan after the 1967 war, Hussein faced perhaps the gravest threat to his reign. His policy toward the Palestinians had always been more generous than that of most Arab leaders. He did not confine them to refugee camps, but granted them Jordanian citizenship and passports, invited them to attend colleges and set up businesses, and allowed them to participate in all but the highest levels of the military and of government. Rather than serving to integrate the Palestinians into Jordanian society, however, Hussein's liberal policy tended to create instead a Palestinian "state-within-a-state" whose loyalty to the throne was tenuous.

By the late 1960s, the Palestine Liberation Organization had established a presence in Jordan, and its guerrilla forces had begun a series of commando raids into Israel, inviting reprisals that soon turned the region into a war zone. Within Jordan itself, the PLO's leaders increasingly flouted Hussein's authority and threatened to replace him with a more radical left-wing regime if he interfered with their operations. Not wanting to antagonize the Palestinians, who by that time made up over one-half of Jordan's population, Hussein tried at first to avoid confrontation with the PLO. But by the summer of 1970, the PLO guerrillas were behaving with such "criminal obliviousness," as one of their own leaders later admitted, that some Jordanian army officers pleaded with the king to take action. Finally, on September 17, 1970, Hussein struck back. In ten days of bloody street fighting, the Jordanian army drove the PLO guerrillas from Amman, but fighting continued in the rural areas until August 1971, when the last of the PLO forces fled the country.

For a few tense days during what has since become known to PLO sympathizers as "Black September," the civil war threatened to spread, as Syrian troops came to the aid of the Palestinians and Israeli battalions stood poised on Jordan's eastern border. Only Soviet pressure on the Syrians to withdraw kept the war from escalating into a full-scale regional conflict. Hussein's rout of the PLO restored peace within Jordan, but jeopardized his role as spokesman for the people of the West Bank. At a summit meeting of Arab leaders in Rabat, Morocco in October 1974, he was passed over in favor of the PLO, which was declared to be "the sole legitimate representative of the Palestinian people." The disclosure, in 1977, that Hussein had been receiving secret payments from the CIA further undermined the king's position in the Arab community. Then, in 1978, President Jimmy Carter, Anwar el-Sadat, the president of Egypt, and Prime Minister Menahem Begin of Israel hammered out the Camp David peace accords, which included guidelines for future talks on Palestinian autonomy. Excluded from the talks themselves, Hussein was nonetheless expected by the Carter administration to play an active role in the implementation of the agreements as the Palestinians' representative. Despite intense pressure from the United States government, the king refused. In an address to the UN General Assembly on September 24, 1979, he went so far as to denounce publicly the Camp David accords as being "contrary to our national interest, to the interests of the Palestinian people, and to the interests of the Arab world."

As *Newsweek* magazine reported in its issue of October 8, 1979, Hussein was "handsomely rewarded for moving back into the Arab mainstream." At the Baghdad summit conference in November 1978, seven of the more politically moderate, oil-rich Arab states voted to give Jordan more than \$1 billion a year in aid to reward its "steadfastness." This new Arab backing renewed Hussein's interest in pursuing peace negotiations, which he realized were essential not only to his own survival, but also to Jordan's. With the Israeli government vigorously carrying out a settlement policy on the West Bank and Prime Minister Menahem Begin publicly declaring that Jordan was the "true" Palestinian state, Hussein had even more reason to fear a Palestinian coup that would end Hashemite rule. Thus, when President Reagan issued, on September 1, 1982, a new set of peace proposals calling for the creation of a Palestinian entity on the West Bank to be governed in confederation with Jordan, the king responded with enthusiasm, praising the initiative as a "most courageous and realistic move."

The Reagan peace plan depended upon Hussein's ability to negotiate on behalf of the Palestinians, which in turn depended upon the support and cooperation of the PLO. In the months that followed, Hussein tried to persuade Yasir Arafat, the head of the PLO, to sanction a joint Jordanian-Palestinian negotiating team in peace talks with the Israelis. In April 1983 Arafat reportedly signed a

document agreeing to such an arrangement, only to disavow it a few days later. Exasperated and disappointed, Hussein issued a public statement announcing that he would "not negotiate separately or in lieu of anybody in any Middle East peace negotiations." Hussein was also discouraged by what he saw as the "one-sided" support for Israel by the United States government—support that, in his view, compromised American credibility as a mediator in the Middle East. "Israel is on our land," he explained to editors of the *New York Times* in an extensive interview published on March 14, 1984. "It is there by virtue of American military assistance and economic aid that translates into aid for Israeli settlements. Israel is there by virtue of American moral and political support to the point where the United States is succumbing to Israeli dictates." Five months later, Hussein shut down most PLO offices in Amman and expelled members of Al-Fatah, the largest faction loyal to Arafat, because it had entered into what he called an "unholy alliance" with opposition groups, including the Communist party, to threaten Jordanian security.

Hussein's fears for the future of the Hashemite throne spurred his willingness to investigate other possible solutions to the Palestinian problem. In October 1986 the king, with the apparent cooperation of the Israeli government, embarked on an ambitious program designed to undermine the PLO's influence in the occupied West Bank and eventually foster the creation of an "alternative" Palestinian leadership. The strategy included the appointment by the Israeli occupation authorities of Arab mayors in three key West Bank towns, an agreement to reopen a shuttered Arab bank in the territory, and perhaps most important, the implementation of a five-year, multimillion-dollar economic development plan—funded by contributions from other Arab states and from Western governments—to improve the "quality of life" of the Palestinian residents so that they would not flee to Jordan. Hussein explained his concern to foreign reporters in an interview quoted in the *New York Times* of October 23, 1986: "What happens [in the West Bank] in the year 2000 when you have an Arab population equal to the Israeli? The Palestinians would either become second-class citizens or worse, or Israel will lose its character. If they are pushed out, we have real problems here. Our national security is at stake."

Despite repeated setbacks, Hussein continued to try to bring about "a durable peace" in the Middle East so that, as he told Judith Miller, "my people can have something I never had: confidence in the future." The weakening position of the PLO in the mid-1980s and a change of government in Jerusalem seemed to strengthen his resolve, and in February 1985 Hussein announced that he and Arafat had agreed to negotiate jointly, at an international conference, for the return of the West Bank and the Gaza Strip in exchange for peace with Israel. That initiative collapsed a year later when Arafat reneged on his commitment to endorse the UN's

"peace for territory" resolutions. Hussein, who publicly attributed his decision to end his efforts to devise a joint peace strategy with Arafat to the intransigence of "the PLO leadership," subsequently questioned the viability of the PLO as the legitimate representative of the Palestinian people. "The Palestinians must begin their own dialogue," he said, as quoted in the *New York Times* (February 23, 1986). "They must say whether we are right or wrong, or come up with something else. . . . Once they define what they want, they can create an apparatus to express themselves. If it is the PLO, we will respect this."

Widely recognized as having one of the most progressive and best-managed economies in the developing world, Jordan has generally prospered under Hussein's rule. Over the last decade, its economic growth rate has been the best in the Middle East, unemployment has virtually disappeared, and literacy rates have climbed from 30 percent to 70 percent. According to most reports, the Jordanian army is, man for man, the best of the various Arab armed forces. Hussein's style of rule could perhaps best be described as autocratic—he suspended parliament's operation in 1974 and did not reconvene it until 1984—yet he is undeniably popular among Jordanians. "Everyone here knows that King Hussein is Jordan and Jordan is King Hussein," Zaid al-Rifa'i, the Jordanian prime minister told Judith Miller in an interview for a *New York Times Magazine* (April 22, 1984) profile. "It is difficult to imagine the Hashemite kingdom of Jordan without him."

Some Western observers have long regarded Hussein as "moody," "timid," and "unpredictable," but most see him as a principled leader who has often had to change his political course in order to survive. He is a sensitive man, and the burden of responsibilities occasionally shows in fits of depression and poor health. Commenting on the failure of his 1983 negotiations with Arafat, for example, he said, as quoted in *Newsday* (April 17, 1983), "You have to learn to keep a lot inside. You have to smile and say things are okay when your heart is broken. And that takes a toll on me."

Hussein's life appears to be a "series of narrow escapes," John Newhouse observed in his *New Yorker* profile of the monarch. In addition to the military coups and wars he has survived, Hussein has been the target of many assassination attempts. Would-be assassins have, among other things, put acid in his nasal drops, fired on his private plane, strafed his home, and tried to poison his food. "So cunning and varied have been the plots against my person, and so constant," Hussein wrote in his memoirs, "that sometimes I have felt like the central character in a detective novel." Some diplomats with experience in the Middle East ascribe the king's extraordinary durability to his longstanding policy of rehabilitating his enemies, even those who have tried to kill him. "[The policy] has worked for the simple reason that I have never thought it was befitting to consider anyone a personal enemy, or to take any difference of opin-

ion as a personal matter," he explained to Aaron Latham in a conversation for *Esquire* (August 1, 1978).

King Hussein has been married four times: in 1955 to a distant Egyptian cousin, the Sharifa Dina Abdel Hamid (Princess Dina), whom he divorced in 1956; in 1961 to a British citizen, Antoinette Gardiner (Princess Muna), whom he divorced in 1972; in 1972 to a Jordanian, Alia Baha Eddin Toukan (Queen Alia), who died in a helicopter crash in 1977; and in 1978 to the American-born Elizabeth ("Lisa") Halaby (Queen Noor), a Princeton-educated architect. Hussein has eleven children: Princess Alia, by his first wife; two sons, Prince Abdullah and Prince Faisal, and two daughters, Princess Zein and Princess Aisha, by his second wife; a daughter, Princess Haya, and a son, Prince Ali, by his third wife; and two sons, Prince Hamza and Prince Hashem, and two daughters, Princess Iman and Princess Raya, by his fourth wife. Hussein named his younger brother Hassan Crown Prince in 1965. Prince Ali, Hussein's third son, is next in line for the throne.

Compact and muscularly built, Hussein stands five feet four inches tall and has thinning gray hair, dark brown eyes, and a face "grave beyond his years," according to one interviewer. He speaks slowly in a deep, sonorous voice that often has a magnetic effect on his listeners. A man who looks "equally at home in a Savile Row suit or a checkered red-and-white Bedouin headdress," according to one *Washington Post* reporter, Hussein prefers to wear jeans when relaxing at home. The king finds some relief from the burdens of rule in sports, at which he has always excelled. He is especially fond of automobile racing and flying, and Queen Noor has recently introduced him to tennis and long-distance water skiing. He is also an enthusiastic ham-radio operator. Invariably described as an unusually "approachable" monarch with relatively simple tastes, Hussein lives with his family in a rambling, low-lying palace on a hillside in Amman.

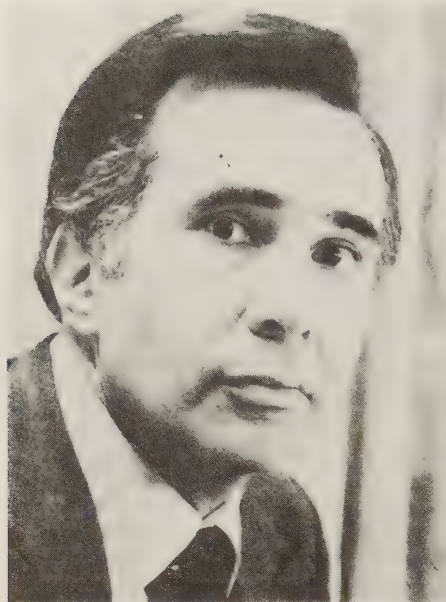
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One of the most controversial of the so-called "corporate raiders" is Carl C. Icahn, a risk arbitrageur and options specialist who first came to national



Carl C. Icahn

attention in 1985, when he began his successful eight-month siege of Trans World Airlines. Since founding his own firm, Icahn and Company, in 1968, Icahn has taken on such corporate giants as Gulf + Western, Uniroyal, and Phillips Petroleum, earning millions of dollars for himself, his investment partners, and hundreds of thousands of ordinary stockholders. Icahn, in fact, sees himself as something of a crusader for corporate democracy. "Critics can call me what they want—corporate raider or predator," he said recently, as quoted in *Business Week* (December 12, 1983). "But I believe that . . . shareholders and management itself have obtained better values for their assets as a result of my investing in unreasonably undervalued companies."

The only child of Michael and Bella S. Icahn, Carl C. Icahn was born in about 1936 in the borough of Queens in New York City. His mother was a schoolteacher; his father, a lawyer and a cantor at the neighborhood synagogue. It was from his father that he learned the meaning of resolution and perseverance. "From early youth I had the urge to achieve perfection," Icahn told an interviewer for *People* (June 17, 1985). "My father taught me to find out what I wanted to do and then to go for it." Following his graduation from Far Rockaway High School in 1953 Carl Icahn enrolled at Princeton University, where he majored in philosophy and, in his spare time, developed a passion for chess. He became such an accomplished player that he once tied for the state championship. Icahn has been quoted in the *New York Times* (February 6, 1985) as saying that chess was the one game he was "really good" at and that he "could have been a master or something, but there was no future in it." But as he explained to Jerry Lipson of the *New York Post* (April 2, 1985), what he learned at the

chess board was to think rationally and to plan ahead—two skills that have served him well in his business career. In that interview, he specifically compared a business takeover attempt to a "three-dimensional, real-life" chess game: "You make a move; they make a move."

On receiving his bachelor's degree in philosophy from Princeton in 1957, Icahn, who had intended to embark on a business career, bowed instead to his mother's wishes and entered New York University's School of Medicine. He struggled through three unhappy years there before he finally dropped out, in 1960. With the help of an uncle, he soon obtained a job as an apprentice broker with the Dreyfus Corporation, a major brokerage firm. At first, at least, he seemed to have found his niche. He made \$50,000 in the bull market of 1961, but lost it all the next year in one disastrous week. "It was so bad that I sold my white convertible Galaxie for \$2,500 to get enough money to eat and pay the rent," Icahn later recalled to Edwin McDowell in an interview for the *New York Times* (April 27, 1980). "That's what hurt the most; I really loved that car." Icahn came away from the experience convinced that he should never again play the market with his own money and, perhaps more important in terms of his future career, that he should specialize in order to gain an edge on the competition.

Deciding to concentrate on options trading, then a highly esoteric field, Icahn signed on as options manager at Tessel, Patrick and Company in 1963. The following year, he assumed the same position with Gruntal and Company. Eager to try his hand at running his own business, Icahn borrowed \$400,000 from his uncle, Elliot Schnall, in 1968 and founded his own brokerage firm. Icahn and Company initially traded stocks and convertible bonds, but over the years the firm gradually moved into options and then into the relatively new fields of risk arbitrage (trading in bills of exchange or stocks in order to take advantage of the slight differences in price on various markets) and discount brokerage. As one former business associate of Icahn's observed to Stanley Ginsberg of *Forbes* magazine (April 14, 1980), "Carl doesn't like crowds. It's easier to find a new game with no other players."

According to Stanley Ginsberg, Icahn became involved in the risky but fantastically lucrative corporate takeover game "almost by accident" in early 1978, when he began to buy large quantities of stock in Tappan Company, a well-known manufacturer of kitchen stoves and other household appliances. Noticing that the stocks were selling at an average price of just \$8 per share, or about 60 percent under their stated book value of \$20.05 per share, Icahn came to the conclusion that, with consolidation taking place in the appliance industry, Tappan was an obvious takeover target. If and when such a takeover occurred, Icahn reasoned, the company's stock would rise dramatically in price, allowing him to sell any shares he held at a quick profit. By mid-1978, he had invested about \$3 million in some 292,000 shares of Tappan stock. In-

creasingly impatient as the expected takeover bids failed to materialize, Icahn decided to help the process along by instigating his own search for a potential buyer for the company. The company's directors responded by authorizing a new issue of preferred stock that could have been used to block any attempted takeover. Campaigning on a promise to hire an investment banker to locate a buyer willing to pay well in excess of the then current market price for Tappan shares, Icahn ran for and won election to Tappan's board of directors. In the face of complaints from a growing number of militant stockholders, the board, in mid-October of 1978, accepted an \$18-per-share tender offer for the company from AB Electrolux of Sweden. Icahn immediately sold his Tappan shares, grossing a windfall profit of about \$2.8 million.

Encouraged by the success of his Tappan venture, Icahn and his financial partners began systematically scrutinizing the annual reports of one major corporation after another, searching for those with undervalued stock—that is, stock whose book value is greater than the going market price. Over the years, Icahn has proved himself to be unusually astute in identifying such companies and, even more important, in rounding up the multimillion-dollar backing needed to finance massive stock buys and takeover bids. He has thus become associated in the public's mind with the handful of powerful and controversial financial speculators who earn their livings as so-called "corporate raiders." Such high-profile men as T. Boone Pickens, Ivan Boesky, and Irwin L. Jacobs skillfully negotiate their way through the Securities and Exchange Commission's maze of rules and regulations regarding corporate acquisitions, earning vast amounts of money in the process. "We are talking about probably the most immense accumulation of wealth in history," Andrew Sigler, the chairman of Champion International and one of the key players in its \$1.8 billion takeover of the St. Regis paper company in 1984, observed, as quoted in *Time* magazine (April 22, 1985). "The robber barons look like corner muggers in comparison to the amounts that are now being made."

In his rare interviews with the press, Icahn has described himself as a "corporate dissident" and "proxy fighter" who not only champions the rights of the shareholders, but also functions as a "catalyst for change." As he has pointed out, his investments in what he has defined as "unreasonably undervalued companies" have invariably boosted stock prices and made the companies themselves leaner and meaner and better able to compete both nationally and internationally. He leaves no doubts, however, that his primary motives are in the best tradition of the free enterprise system. "I'm not patting myself on the back saying I've become a Robin Hood," he has admitted, as quoted in *Business Week* (June 11, 1979). "I'm doing it to make a profit."

The proliferation of business takeovers in the mid-1980s generated a spirited public debate about the effects and the ethics of unrestrained corporate

raiding. While the raiders have steadfastly insisted that each takeover inevitably resulted in significantly higher stock values, critics, among them a number of congressmen and senators, have countered that the takeovers have enriched the speculators only at the expense of the industries themselves. "The rising tide of hostile takeovers threatens the very foundations of our American business system," Senator William Proxmire told a reporter for *Time* (April 22, 1985). "They undermine productivity, wreak havoc on entire communities and saddle well-managed companies with billions of dollars in excessive debt." For their part, most company managers view corporate raiders as financial predators intent only on quick profits. As C. M. Kittrell, the executive vice-president of Phillips Petroleum, the target of takeover attempts by both Pickens and Icahn, put it in a speech to the North Oklahoma Rotary Club on March 25, 1985, "Corporate raiders, like Boone Pickens and Carl Icahn, have bent the plowshares of free enterprise into the swords of economic chaos."

Icahn, who has proved to be eminently capable of defending himself against his critics, has mounted a vigorous counterattack consisting of newspaper articles, speeches, and even an appearance on Capitol Hill, where he argued his case before a Senate committee considering the merits of proposed anti-takeover legislation. In Icahn's opinion, top corporate managers in the United States had become the "new aristocracy," answerable to no one until he and others like him began standing up for the rights of average shareholders. Icahn reiterated that theme in a piece he wrote for the *New York Times* (May 22, 1985), in which he called for the "democratization" of SEC rules and regulations. "Corporate democracy and the shareholder activist are on the verge of becoming extinct," he contended. "If this occurs a crash will be precipitated as the direct result of management's negligent and self-serving piloting of our industrial machine. . . . The American shareholder, who has the potential to be the strongest political voice in history, must not and cannot allow this to occur," he continued. "Political action committees must be formed and legislation must be enacted so that true corporate elections can be held and corporate democracy ceases to be a travesty."

In the seven years since the abortive but lucrative Tappan takeover bid, Icahn and Company has reaped an estimated \$100 million in gross profits. With that kind of success, it has been relatively easy for Icahn to attract investors willing to back him financially. Since his baptism of fire in 1978, Icahn has battled the management of more than a dozen major American corporations, sometimes two or three at the same time. Included among the list of companies he has targeted for takeover attempts are such prominent names as Gulf + Western Industries Inc., American Can Company, Uniroyal, Phillips Petroleum, Hammermill Paper Company, Marshall Field and Company, Dan River Inc., and, most recently, USX Corporation, the steel manufacturer and oil producer formerly

known as the United States Steel Corporation. Icahn made what he has called "a serious offer" for USX on October 6, 1986, proposing to buy the strike-weakened company for \$31 a share, or about \$8 billion.

In most cases, Icahn has made a profit by practicing "greenmail"—the strategy of buying huge blocks of stock with the sole intention of selling them back at premium prices so that the company can avert a takeover—or by selling his shares to a higher-bidding rival. In two instances, however, he has actually gained control of the targeted companies. Despite a professed lack of interest in the day-to-day details of running a business, in the case of ACF Industries, a manufacturer of railway cars and oilfield equipment that Icahn acquired in 1984 for \$469 million, he has proved himself to be an able administrator. By selling some of the company's unprofitable holdings, trimming management, and centralizing operations at its factory site in St. Louis, Missouri, he managed to boost ACF's first-half profits for 1985 by an amazing 40 percent. "We had a great big hierarchy that fundamentally didn't work," Joseph Corr, the company's president has remarked, as quoted in *U.S. News & World Report* (September 9, 1985). "Since [Icahn] came in, it's like a tremendous load has been taken off. Decisions that took years now take a matter of minutes."

Trans World Airlines Inc., Icahn's other acquisition, presented an even more daunting challenge—turning around a financially troubled company whose 1985 losses have been estimated at a staggering \$140 million. Given the realities of the airline industry, the consensus of opinion on Wall Street seems to be that turning a profit with the huge airline, the nation's fifth-largest, will be much more difficult than gaining control of it. The TWA deal was a financial blockbuster, but in almost every other respect it was not unlike the other takeovers and takeover attempts Icahn has masterminded since 1978; it is only the outcome that is atypical.

It was in May 1985, in a routine filing of information with the SEC, that Icahn first disclosed that he and a group of investors had bought 6.7 million outstanding shares of TWA at a cost of about \$95 million. The purchase gave the group a 20.5 percent share of the company's stock. When the news of Icahn's purchase became public, the price of TWA's shares, which had been selling for about \$17 each, immediately began to inch upward as Wall Street regulars sensed an imminent takeover. Suspicious of Icahn's intentions, TWA's board of directors asked the Department of Transportation to block any hostile takeover bid, which they argued would be harmful to the airline industry as a whole. Meanwhile, TWA's corporate attorneys filed lawsuits in New York and Missouri, the hub of the airline's operations, charging that Icahn's group had violated SEC procedures in accumulating its TWA stock.

Undeterred, Icahn offered, on May 21, 1985, to buy the rest of TWA's common stock for \$18 per share, or about \$600 million in all. C. E. Meyer Jr.,

the company's president and chief executive officer, said in a public statement that the board of directors would give Icahn's bid due consideration, but behind the scenes, he was lining up a friendly merger with Texas Air. Appalled by the prospect of a merger with a company headed by Frank Lorenzo, who has a reputation as a union-buster, TWA's pilots' and machinists' unions voted to accept wage and benefits cuts if Icahn bought the airline. Buoyed by the unions' support, Icahn continued to purchase TWA stock, eventually increasing his holdings to 50.3 percent of the company—thus assuring himself control of the airline. When he submitted a revised bid of \$24 per share, TWA's board reversed itself and, on August 20, voted to accept Icahn's offer.

The initial reaction of Wall Street insiders was that Icahn had accomplished the impossible. Not only had he pulled off one of the largest corporate takeovers in history, but he had also achieved his victory with the cooperation of two of TWA's major labor unions. "The alliance already is being hailed as a benchmark in modern labor history, one that other unions in bitter acquisition contests are expected to emulate," Agis Salpukas, a *New York Times* business writer, observed in his analysis of August 31, 1985. "In effect the unions bargained with the bidder who guaranteed them the best deal."

In just a few weeks, however, TWA's continuing heavy losses and nose-diving stock prices put Icahn's carefully crafted buyout in jeopardy. On the advice of his investment banker, Drexel Burnham Lambert, Icahn tried to lower the cash portion of his original offer in order to raise the estimated \$900 million needed to finance the takeover. He therefore revised his bid, reducing the cash portion of the offer from \$19.50 to about \$14, the remainder of the \$24-per-share price to be made up of TWA preferred stock. The company's beleaguered board of directors eventually approved an agreement under the terms of which Icahn would buy up to twelve million of the remaining shares, paying completely in preferred stock. The new financing plan was designed to keep the troubled airline flying at a time when fare-cutting and heightened competition stemming from deregulation made it imperative to maintain full service.

Immediately after Icahn took over as chairman of TWA on January 3, 1986, he set about trying to solve some of the company's most pressing problems, which included a sharp decline in the lucrative transatlantic market due to the falling dollar and a rash of terrorist attacks, an aging fleet of fuel-guzzling aircraft, some of the highest labor costs in the industry, and a crippling strike by flight attendants. In an effort to increase passenger volume through TWA's important "feeder" hub in St. Louis, Icahn purchased rival Ozark Air Lines, a major regional carrier, in February 1986 for a reported \$225 million. "I think he's got his hands full," one Wall Street analyst commented when Icahn took over the chairmanship, as quoted in the *New York Times* (January 4, 1986). "I don't know whether he

knows how to deal with it. But when you have a bull by the tail you don't dare let it go."

TWA posted a \$264 million loss in the first half of 1986, but by October of the year, Icahn's hard-nosed management had begun to show results. The airline earned \$70 million in the third quarter, and Icahn told stockholders that he expected an even higher profit in the fourth quarter. He credited TWA's earnings recovery to a \$600 million savings in costs, mainly due to lower employee wages and gains in productivity, and to the purchase of Ozark, its chief rival in the lucrative Midwest market, and the sale of a half-interest in its PARS computerized reservations system to Northwest Airlines. As Julius Maldutis, an airline analyst for Salomon Brothers, told Agis Salpukas of the *New York Times* (October 8, 1986), Icahn "took a company that was in serious trouble, in very serious trouble, which lacked direction, which was not willing to face up to its problems, and he has turned it around."

Carl C. Icahn, who has graying black hair and dark eyes, stands a lean six feet three inches tall.

An intensely private man who rarely socializes, he recently purchased the two houses adjacent to his twenty-room, French chateau-style home in Westchester County, New York, so that he could avoid having neighbors. An admitted workaholic, Icahn spends most of his time in his New York office, which he has decorated with the framed covers of his corporate foes' annual reports—"mementos" of the "many moments of truth" that he has faced in his career, he told one interviewer. In his rare hours of relaxation, he plays tennis on his private court or swims in his backyard pool. Having recently become interested in thoroughbred breeding, in November 1985 he paid a record \$7 million for a four-year-old brood mare in foal to the legendary Northern Dancer. Icahn and his wife, Liba, have two children.

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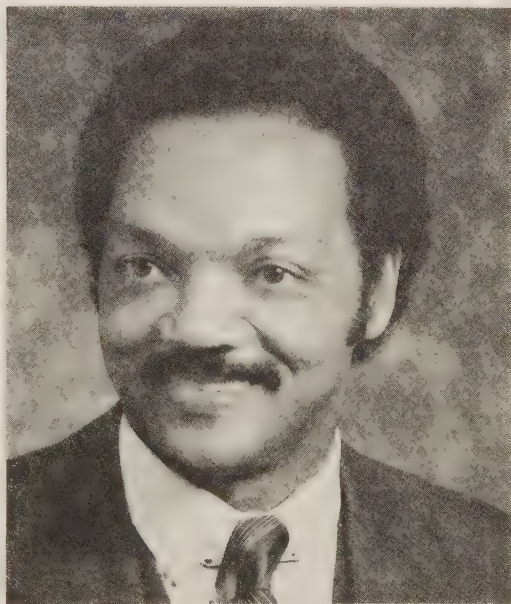
Jackson, Jesse (Louis)

Oct. 8, 1941—Clergyman; civic leader; organization official. Address: 930 E. 50th St., Chicago, Ill. 60615

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1970.

A public figure for almost two decades, the Reverend Jesse Jackson, chairman of the National Rainbow Coalition, emerged as the dominant black leader in the United States in 1984, when he launched a maverick campaign to secure the Democratic presidential nomination. The self-styled "country preacher" was a protégé of the late Reverend Dr. Martin Luther King Jr. and a veteran of the protest marches and sit-ins of the 1960s. As president of Operation PUSH (People United to Save Humanity), which he formed in 1971, Jackson has emphasized the importance of education and economic growth to black progress. On the presidential campaign trail, with evangelistic fervor, Jackson inspired millions of disenfranchised Americans to enter the political process.

"I grew up in a situation where I was never poor," Jesse Jackson told a reporter in 1978. "We just didn't have any money. Our mother didn't allow us to think of ourselves as poor." Jackson, whose ancestors included black slaves, Cherokee Indians, and an Irish plantation owner, was born in Greenville, South Carolina on October 8, 1941 to Helen Burns, a domestic who later became a cosmetologist. His father, Noah Louis Robinson, was a cotton grader who lived next door to Jesse's mother but was married to someone else. In 1943 Helen



Burns married Charles Henry Jackson, an athlete turned postal worker and janitor, who adopted Jesse in 1957. In later years, Jackson attributed his drive to succeed to a passionate desire to "outdistance" those who taunted him because of his out-of-wedlock birth.

As a boy, Jackson shined shoes, worked at a lumberyard and as a waiter and golf caddy, and represented his local Baptist church at Sunday school conventions. An excellent athlete, he was a football quarterback on a state championship team and

played basketball and baseball at the all-black Sterling High School in Greenville, from which he graduated in 1959. He won a football scholarship to the University of Illinois, hoping to become the starting quarterback, only to be told that blacks at Illinois were expected to be linemen. Frustrated, he left Illinois after one year to attend the all-black North Carolina Agricultural and Technical State College in Greensboro, where he became a star quarterback, an honor student in sociology and economics, and student body president. In 1963 he became active in the campus civil rights movement, organizing sit-ins and picket lines at Greensboro hotels, restaurants, and theatres that refused to admit blacks. The demonstrations succeeded in helping to integrate downtown Greensboro, and Jackson gained statewide recognition for the achievement.

After obtaining his B.A. degree in 1964, Jackson worked briefly for North Carolina's Governor Terry Stanford, organizing clubs for young Democrats, and then he accepted a scholarship to the Chicago Theological Seminary. He left after two-and-a-half years, one semester short of graduation, to work full-time for Martin Luther King Jr.'s Atlanta-based Southern Christian Leadership Conference (SCLC). King chose Jackson in 1966 to head the Chicago branch of Operation Breadbasket, a program to secure more jobs and better services for the black community through the strategic use of boycotts and picketing. Under Jackson's dynamic leadership, its organizers wrested agreements out of many large firms operating in Chicago's black neighborhoods. Its most spectacular triumph was its sixteen-week drive against the A&P supermarket chain, which eventually signed an agreement to hire 268 more blacks, including store managers and warehouse supervisors, and agreed to stock some twenty-five brands of black-manufactured goods.

Operation Breadbasket's successes propelled Jackson into the spotlight, and he was appointed its national director in August 1967. Jackson was with Martin Luther King Jr. at the time of his assassination in Memphis on April 4, 1968. Although he was mentioned as a possible successor in the presidency of SCLC, the organization installed the Reverend Ralph Abernathy, King's own choice, in the post. Jackson, who was ordained a Baptist minister in June 1968, remained with SCLC for another three-and-a-half years, amid rumors that he was dissatisfied with Abernathy's leadership. Then, in December 1971, Jackson founded the Chicago-based Operation PUSH to continue the programs he started as head of Operation Breadbasket. The new organization, Jackson said, would be made up of people who would "push for a greater share of economic and political power for poor people in America in the spirit of Dr. Martin Luther King Jr."

During the next decade, Jackson worked to build PUSH into a thriving national campaign to revive racial pride. Traveling from city to city, he led crowds in chants of "I am somebody. I may be poor, but I am somebody. I may be on welfare, but I am

somebody. Nobody can save us, for us, but us." In 1976 Jackson launched PUSH-Excel (PUSH for Excellence), a crusade to stem the mushrooming problems of vandalism, drug abuse, teenage pregnancy, truancy, and high dropout rates in inner-city schools. Backed by a \$200,000 grant from the Ford Foundation, Jackson toured urban classrooms with a self-help message exhorting students to work hard and aim high, and he asked them to sign pledges to study two hours a night—without radio or television. As a corollary, parents were asked to meet with their children's teachers and become involved in their school work.

By 1979 nine cities, including Chicago, Los Angeles, Chattanooga, New Orleans, and Kansas City, Missouri, had helped to underwrite PUSH-Excel demonstration projects. Although some detractors claimed that Jackson was putting an unfair burden on the deprived, others endorsed his effort because, as United States Education Commissioner Ernest L. Boyer noted, "it works with kids." Excel-sponsored high schools in Los Angeles and Chicago reported a marked improvement in students' conduct in 1979, and at Kansas City Central High School absenteeism per day was down from an average of 500 to 200 out of a total of 1,300 students.

In the summer of 1979, after President Jimmy Carter and Secretary of State Cyrus Vance reportedly intervened to help him secure a visa, Jackson visited South Africa, where he led crowds in chants and hymns that stressed black consciousness and pride and advocated civil disobedience to apartheid laws. Soon afterward, he plunged into the morass of Middle Eastern politics with a highly publicized tour of Israel, the West Bank, Lebanon, Syria, and Egypt to promote American and Israeli acceptance of the Palestine Liberation Organization. In Lebanon, Jackson was photographed embracing PLO leader Yasir Arafat, and on the West Bank he addressed Arab crowds who punctuated his speeches with cries of "Jackson! Arafat!" and "Down with Zionism!" Although some Israeli leaders, including Jerusalem's mayor Teddy Kollek, agreed to meet with Jackson, others were offended by what they considered his pro-Arab bias. On the other hand, Jackson also came under fire from militant Arabs who objected to his call for a "freeze" in the Palestinian armed struggle and for recognition of Israel. In the United States, Jackson was criticized for accepting monetary contributions for Operation PUSH from the Arab League.

Operation PUSH benefited from another controversial form of largesse in 1980, during the final days of the Carter administration. Jackson, who was one of Jimmy Carter's most influential black supporters, received a \$2 million grant from discretionary Labor Department funds—\$1 million for PUSH-Excel and \$1 million to create a two-year "career development" program to help high-school juniors and seniors find work after completing school. The grant came in the wake of government reports that although some progress had been made in establishing a workable model to help low-income students succeed in school, PUSH-

Excel remained less a well-defined "program" than a poorly administered one-man show functioning "in fits and starts . . . or not at all." Jackson brushed the criticism aside, stressing that the project was still in its infancy and noting that PUSH-Excel was a "motivation program" that made "no pretense at pedagogy and curriculum development."

Rumors that Jackson was going to seek the 1984 Democratic presidential nomination began to surface early in 1983. By September he had taken a leave of absence from PUSH, mounted an ambitious voter registration drive, and barnstormed through Western Europe, wooing black servicemen, discussing world hunger and disarmament with government leaders, and establishing himself as an international figure concerned about global problems.

Jackson formally tossed his hat into the presidential ring on November 3, 1983, before some 3,000 cheering supporters at the Washington Convention Center. He had entered the race, he said, because the nation's Democratic leaders had been "too silent and too passive" in opposing President Ronald Reagan's economic, social, and foreign policies. Promising to represent "the poor and dispossessed of this nation," Jackson pledged to visit Indian reservations, barrios, ghettos, and slum buildings, forging a "rainbow coalition" of those who are "rejected and . . . despised" and "left naked before the Lord in the wintertime."

Although key black congressmen as well as mayors Richard Hatcher of Gary, Indiana and Marion Barry of Washington, D.C. endorsed Jackson's candidacy, other members of the black political establishment feared that his campaign could divide the Democratic party and ensure Ronald Reagan's reelection. Opposing Jackson's bid were such popular black leaders as mayors Tom Bradley of Los Angeles, Andrew Young of Atlanta, and Coleman Young of Detroit, State Senator Julian Bond of Georgia, and Representative Mickey Leland of Texas, the chairman of the black political caucus, all of whom supported former vice-president Walter F. Mondale.

From the start, Jackson's campaign was marked by disorganization. Operating on a shoestring budget with no provision for the radio and television advertisements that have become the hallmark of modern political contests, Jackson brought his message to the voters through personal appearances and the news media. Many journalists found the articulate, peripatetic Jackson the most interesting figure in an otherwise bland field of candidates, and he was featured prominently on magazine covers, newspaper front pages, and television news broadcasts. A gifted orator, Jackson was in his element on the campaign trail, regaling crowds with sweeping hand gestures, a penetrating gaze, and carefully measured, inspirational speeches that sometimes ended with his leading masses of people to a local voter registration office.

Jackson quashed doubts about his ability to function in the international arena in January 1984,

when he pulled off a diplomatic coup in Damascus, Syria. After personally appealing to Syrian president Hafez al-Assad, Jackson succeeded where formal United States diplomacy had failed. He obtained the release of captive United States Navy pilot Lieutenant Robert O. Goodman Jr., whose plane had been shot down over central Lebanon by Syrian gunners on December 4, 1983. The glow of Jackson's Syrian achievement, which even brought him praise from President Ronald Reagan, faded in February 1984 when Milton Coleman, a black *Washington Post* reporter, revealed that in a private conversation Jackson had referred to Jews as "Hymies" and to New York City as "Hymietown." After some initial hedging, Jackson admitted making the remarks. At a Manchester synagogue, two days before the New Hampshire Democratic primary, he apologized, declaring, "It was not in the spirit of meanness, but an off-color remark having no bearing on religion or politics." The episode nevertheless knocked some of the wind out of Jackson's sails, and he finished the New Hampshire race in March in a tie with George McGovern for fourth place, with only 5.3 percent of the vote.

Jackson's problems with the Jewish community intensified when Louis Farrakhan, head of the Black Muslim splinter group Nation of Islam, one of Jackson's most visible supporters, made what some interpreted as a threat on the life of reporter Coleman, who had disclosed Jackson's "Hymie" gaffe. In the same sermon, delivered on March 11, 1984, Farrakhan described Adolf Hitler as "a great man," albeit a "wicked" one. Within days, Jackson began to distance himself from his Muslim ally, although he did not actually disavow him at the time.

Jackson's drive regained some of its credibility on March 13, 1984, dubbed "super Tuesday" by political pundits because five Democratic primaries—in the states of Alabama, Florida, Georgia, Massachusetts, and Rhode Island—and a number of state caucuses were held on that date. Boosted by a heavy black turnout, Jackson won 19.6 percent of the vote in Alabama, 12.4 percent in Florida, and 21 percent in Georgia—enough to preserve his eligibility for federal campaign funds. In the wake of "super Tuesday," George McGovern and John Glenn withdrew from the Democratic presidential sweepstakes, leaving Walter Mondale, Colorado Senator Gary Hart, and Jesse Jackson as the only contenders.

A major breakthrough for Jackson occurred in the New York state Democratic primary on April 3, 1984. Although Mondale won with 44.8 percent of the vote, Jackson received 25.5 percent, only 1.8 percent less than that obtained by Gary Hart. Campaigning to the point of near physical exhaustion, Jackson sometimes spoke in as many as five churches a day. He won about 89 percent of New York's black vote along with 34 percent of the Hispanic and 6 percent of the white vote. The District of Columbia, with its black majority, gave Jackson his first primary victory, with 67.3 percent of the vote, on May 1. Four days later a heavy black turn-

out helped Jackson to win the Louisiana primary with 42.9 percent of the vote to Hart's 25 percent and Mondale's 22.3 percent. Jackson also attracted more than 70 percent of the black vote of Illinois in March and of Pennsylvania in the April primary.

In June 1984, after it became certain that Walter Mondale would be the Democratic presidential nominee, Jackson embarked on a six-day tour of Latin America, accompanied by aides, reporters, cameramen, and Secret Service agents. After conferring in Panama with representatives of El Salvador's leftist guerrillas he conveyed their peace proposals to President José Napoleón Duarte in San Salvador. He also met with Daniel Ortega, the leader of Nicaragua's Sandinista government, and with Cuban President Fidel Castro, who in a dramatic gesture granted Jackson's request to free twenty-two United States citizens imprisoned on drug charges or border violations, as well as twenty-six Cuban political prisoners.

In the midst of his whirlwind tour, Jackson became involved in another controversy over Farrah Khan, who had reportedly called Judaism a "gutter religion" and charged that the United States was engaged in a "criminal conspiracy" in its support of Israel. After sidestepping the issue for several days, Jackson called the comments "reprehensible and morally indefensible" and pointed out that Farrah Khan had been absent from his campaign in recent months.

When the long primary season ended in North Dakota on June 12, 1984, Jackson had 384 delegates pledged to him—far more than he was expected to amass when his campaign began. The final delegate vote was 2,191 for Mondale, 1,200.5 for Hart, and 458.5 for Jackson. The total was not enough for Jackson to compel the Democrats to accept his controversial platform proposals, including changes in Middle Eastern policy and elimination of the runoff-primary system used in ten southern states, which in his view blocked the election of minority candidates by allowing establishment politicians to coalesce around one candidate. Jackson was also unsuccessful in getting the Democratic party to accept his "peace" plank, calling for an outright cut of at least 20 percent in military spending and the removal of Pershing II and cruise missiles from Western Europe.

To the relief of some Democrats who feared that he might bolt the convention or launch a third-party crusade, Jackson was in a conciliatory mood when he arrived in San Francisco for the Democratic National Convention in mid-July 1984. In a passionate speech that brought some delegates to the verge of tears, Jackson intoned: "If in my low moments, in word, deed, or attitude, through some error of temper, taste, or tone, I have caused anyone discomfort, created pain, or revived someone's fears, that was not my truest self. . . . I am not a perfect servant. I am a public servant doing my best against the odds. As I develop and serve, be patient. God is not finished with me yet." After promising to support the convention's nominee,

Jackson ended with the battle cry: "Our time has come! Our faith, hope, and dreams have prevailed. . . . America, our time has come!"

In the aftermath of his exhausting national campaign, Jackson resumed his duties with PUSH and pledged to extend the voter registration drive that he had started a year earlier. He also pressed for reform of the Democratic party's complex delegate-selection rules requiring a candidate to win 20 percent of the vote in a congressional district to qualify for delegates. "We received 21 percent of the popular vote but ended up at the convention in San Francisco with only 11 percent of the delegates," he observed. "We were denied 400 delegates because of the rules."

During 1985 Jackson again often figured in the news. In January he led a "counterinaugural" march and prayer vigil near the White House; in March he was among the leaders of a reenactment of the 1965 civil rights march from Selma to Montgomery, Alabama; and in April he was among antiapartheid demonstrators arrested at the South African embassy in Washington, D.C. On his return from a visit to West Germany and France in May, he spoke of the "community of suffering" shared by blacks and Jews; and in Geneva, at the time of the November summit between Ronald Reagan and Mikhail S. Gorbachev, he met with the Soviet leader and appealed to him in behalf of Soviet Jewry.

On January 20, 1986, a day that marked the first observance of a national holiday honoring Martin Luther King Jr., Jesse Jackson criticized President Reagan for having largely ignored the civil rights struggle during King's lifetime. Dismayed by efforts to depict the late civil rights leader as a "nonthreatening dreamer," he asserted that King was "not assassinated for dreaming." In February, Jackson turned the direction of Operation PUSH over to Hycel Taylor.

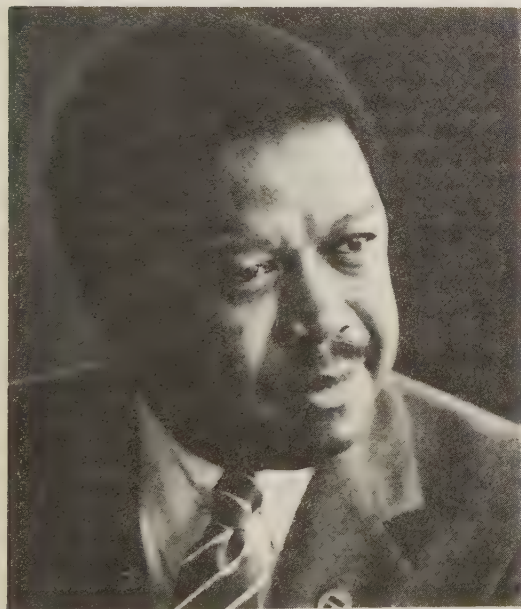
Jackson formally launched his National Rainbow Coalition as a "progressive force" within the Democratic party at a three-day conference in Chicago beginning on April 17, 1986, that was attended by elected black officials, liberal leaders, labor union officials, farmers, environmentalists, and peace activists. Political observers viewed Jackson's move as an unofficial opening of his 1988 presidential campaign.

In August 1986 Jackson made a seventeen-day tour of eight African countries, accompanied by businessmen, educators, labor leaders, and others. On his return, in September, he received an invitation to attend the inauguration of Bishop Desmond M. Tutu as Anglican archbishop of South Africa, but the visa granted to him by the South African authorities had such severe restrictions that he felt that such a visit "would not be a good use of time."

Described as movie-star handsome, the Reverend Jesse Jackson is six feet two inches tall and weighs 200 pounds. While at North Carolina A&T he met Jacqueline Lavinia Brown, whom he married in 1964. The Jacksons have five children—Santita, Jesse Louis Jr., Jonathan Luther, Yusef Du-

Bois, and Jacqueline Lavinia—and they live in a modest home on Chicago's South Side. Jackson maintains a twenty-hour-a-day schedule despite occasional discomforts caused by sickle cell anemia, a chronic blood disease that often afflicts blacks. His idea of a good meal, he says, is turnip greens, macaroni pie, and cracklin' bread, and his favorite recreation is backyard basketball. Among his various distinctions are over thirty-five honorary degrees.

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Jacob, John E(dward)

Dec. 16, 1934—Organization official; civil-rights leader. Address: b. National Urban League, 500 East 62d St., New York City, N.Y. 10021

In a period of political and financial retrenchment for black civil-rights organizations, John E. Jacob is guiding the interracial National Urban League in new service initiatives. For example, while sharply critical of the Reagan administration's cutbacks in social programs widely used by the league's poor urban constituency, Jacob, president of the league since 1982, is applying league resources to self-help solutions to the black community's "internal

problems" of out-of-wedlock teenage pregnancy, poor single-mother households, black-on-black crime, and voter education and participation. Having worked for the Urban League at the local and national levels for most of his professional life, Jacob, a trained social worker, is a low-profile but strongly technocratic administrator of the oldest of the community service organizations concerned with the achievement of socioeconomic parity for blacks and other minorities in the United States.

The National Urban League accomplishes its mission through research on economic and social conditions; negotiating in corporate boardrooms and lobbying in legislatures; "bridge building" between black and white America; and direct delivery of educational, health, employment, and other services to individuals through 113 league affiliates across the country. Like many settlement houses and immigrant-aid societies, the league originated in the social-reform movement that swept the United States in the first decade of the twentieth century. Its roots go back to the Committee on Urban Conditions among Negroes, founded in New York City in 1910 by Mrs. Ruth Standish Baldwin, a white philanthropist, and George Edmund Hayes, a black social worker, to help black migrants from the rural South to adjust to the rigors of life in the Northern city. The following year the committee merged with two other like-minded organizations to form the National League on Urban Conditions among Negroes. Later the name was abbreviated to the National Urban League and the chartering of affiliates began.

John Edward Jacob was born on December 16, 1934 in Trout, Louisiana, one of five sons of Emory Jacob, a Baptist minister, and Claudia (Sadler) Jacob. The family later settled in Houston, Texas, where Emory Jacob supplemented his meager ministerial income by doing construction and carpentry work. The Jacob children grew up in a three-room house with an outhouse in the front yard. They escaped the "syndrome of poverty," John E. Jacob explained to Jacqueline Trescott of the *Washington Post* (January 19, 1982), because while the parents did not have much money they had "very rigid middle-class standards" in addition to "southern Baptist principles—no drinking, no dancing, no card playing, no movies on Sunday." "The overriding principle was 'Do unto others as you would have them do unto you.' . . . You had to do well in school, you had to work. I can never remember not working. You could not create any problems for anybody, at any time. So we grew up straight, upright, good, well-mannered, smart poor kids."

On an E. E. Worthing scholarship, Jacob attended Howard University in Washington, D.C., where he graduated with a B.A. degree in economics in 1957. Following a hitch as a 2nd lieutenant in the United States Army, he returned to Washington. At that time racial discrimination still severely restricted career opportunities for blacks, and Jacob spent months scouring Washington for work before obtaining a job as a post-office clerk through the in-

tercession of then Senator Lyndon B. Johnson's office. "I hated the work," he recalled in the interview with Jacqueline Trescott. "I went to work mad, I came home mad." After two years, in 1960, he secured a position in his chosen field, as a public-assistance caseworker with the Baltimore Department of Public Welfare. He remained with the department for five years, ultimately in the position of child welfare supervisor, a job he described to Trescott as the toughest of his career, especially when it came to placing children in foster homes. When "you are snatching a child out of its mother's arms to say, 'I am going to make it better for you,'" he explained, you "just have to hope you are right, that what you are doing is right for the child and the parent, at least for the child."

Meanwhile, Jacob was studying for his master's degree in social work at Howard University. Working, commuting, and studying left him little time to participate in the civil-rights activism then being led on the Howard campus by Stokeley Carmichael and Walter Green. Two years after taking his M.S.W. degree he joined the Washington Urban League as director of education and youth incentives, in 1965.

Socially rather than politically oriented, the National Urban League exerted pressure behind the scenes in both the private and public sectors to help achieve the inclusion of blacks in New Deal recovery programs in the 1930s, the integration of the defense industry and the armed forces in the 1940s, the unionization of black workers in the years following World War II, and the desegregation of the schools in the 1950s. Even when the league became more vocal, in joining the civil-rights movement of the 1960s under Whitney M. Young Jr., it generally left militancy to other groups, whose marches and demonstrations it backed up behind the doors of corporation directors and legislators—a complementary strategy that resulted in more and bigger concessions from the white establishment than would otherwise have been possible.

The worst racial disturbances in the history of the United States occurred in the summer of 1967, when eighty-three persons (most of them black) were killed, 1,897 were injured, 16,389 were arrested, and property damage amounted to \$664.5 million in seventy-five urban riots across the United States. The cities worst hit were Newark, New Jersey and Detroit, Michigan, where police and national guardsmen responded to near insurrection in the ghetto areas with automatic weapons fire. In the black ghetto of northwest Washington, D.C. the violence was limited to one day, on which thirty-four persons were arrested for arson, vandalism, or looting.

Following the riots, the National Urban League together with the Urban Coalition persuaded the insurance industry of the United States to contribute \$1 billion to the rebuilding of the black ghettos. The Washington Urban League created Project Alert, in which ghetto youth leaders were hired to lessen neighborhood tensions by putting

residents with problems in touch with the league and other agencies. In addition, the Washington affiliate, along with league affiliates in other cities, participated in the Ford Foundation-funded Operation Equality, which brought to light and fought segregated housing patterns and fostered fair housing programs, the government-funded Project Enable (Education and Neighborhood Action for a Better Living Environment), which recruited and trained ghetto men and women as social-work liaisons connecting slum families with community service agencies, and an innovative Rockefeller Foundation-funded leadership development program. The affiliates also stepped up their use of the National Urban League's national skills bank, a clearinghouse for skilled positions for blacks that was founded in 1962. John E. Jacob, appointed acting executive director of the Washington Urban League in 1968, oversaw the execution of those projects in the nation's capital.

In 1970 Jacob served briefly as director of community organizing and training for the National Urban League's Eastern region, and from 1970 to 1975 he was director of the San Diego Urban League. Meanwhile, Vernon E. Jordan Jr. had become president of the National Urban League, succeeding Whitney M. Young Jr., who died in a drowning accident in 1971. In speeches in 1971 Jordan accused the administration of President Richard Nixon of taking "one step forward, matched by another step back" in welfare reform, health, and other federal programs affecting the needs of poor people and minority groups; announced that the league would begin a massive voter-registration drive in the ghettos of the North, similar to the Voter Education Project begun in the South in the 1960s; and predicted a shift in the civil-rights movement "from the streets to the deliberations of legislative committees, zoning boards, and school boards"—to "an era of trench warfare requiring, instead of charismatic leadership, knowledgeable technicians skillfully monitoring and exposing racism in the twilight zone of America's institutional policy-making processes." "In the sixties, the issue was the right to eat at the lunch counter," Jordan said. "Today the issue is the hunger and malnutrition that stalk the land. In the sixties, the issue was fair employment opportunity. Today, that can no longer be separated from the full employment of black people up to and including top policy-making jobs."

Jacob returned to the nation's capital as president of the Washington Urban League in 1975. In the 1970s, with broad legal protections against racial discrimination already in place, the National Urban League joined with other civil-rights organizations in seeking redress for past discriminatory employment practices through "affirmative action." A milestone in that campaign was the 1972 federal Employment Opportunity Act, mandating preferential hiring of women and members of minority groups. Affirmative-action programs initiated by the Johnson administration in the 1960s and reinforced by Supreme Court decisions in the

1970s required federal contractors to draw up "specific goals and timetables" for integrating their workforces. Encouraged by significant, if still inadequate, employment gains for blacks through affirmative action, Vernon Jordan instituted new job-training and placement programs. At the same time, the league's budget, staff, and number of local affiliates were growing apace.

In 1979 Jacob was promoted to executive vice-president of the National Urban League, with responsibility for the organization's day-to-day administration. He became the league's acting chief executive when Vernon Jordan was shot and seriously wounded by a racist would-be assassin in 1980, and when Jordan retired a year later the league board unanimously elected Jacob to succeed him in the presidency, effective January 1, 1982. Jacob's election was widely seen as part of a general shift in civil-rights organizations away from a colorful and high-powered style of leadership to a more diplomatic and low-keyed approach suited to the national mood of the 1980s. One former league staffer remarked of the change, "It was good for the soul to see virtues such as hard work, confidence, commitment, and loyalty rewarded. Too often, people like John [Jacob] are overlooked and the jobs go to those with more glamour, glitter, visibility, and, most important, connections."

Jacob assumed the leadership of the National Urban League at a time of severe political and financial strain for the organization, caused chiefly by the conservative initiatives of the administration of President Ronald Reagan. In one of those initiatives, the administration put the weight of its prestige and power behind a popular backlash against affirmative action and against the mandatory busing of schoolchildren out of their home districts as a means of desegregating public schools. In another, it succeeded in slashing federal social programs, thus creating an added burden for the league affiliates in relation to the needs of their constituencies at the same time that it cut in half the funding for job-training programs and other government-sponsored projects in which the affiliates were participating.

After taking office, Jacob clashed sharply and repeatedly with the Reagan administration over civil-rights policy. He denounced the president's successful bid to create a conservative majority on the Civil Rights Commission as "another example of the administration's effort to weaken federal civil rights agencies." The reorganized commission, chaired by Clarence Pendleton Jr., a conservative black, concurred with the administration's opposition to affirmative-action programs involving racial quotas or numerical goals for hiring and promotions. Supported by the commission and the Supreme Court ruling in *Firefighters v. Stotts*, which held that protection of minority jobs could not take precedence over a valid employment seniority system, the Justice Department began aggressively filing suit against public employers using affirmative-action programs based on quotas or goals. Jacob assailed the administration's "war on

affirmative action" as part of "a reactionary world view that says 'if people are poor it's their own fault—if discrimination exists, it's black people's fault,'" and he joined other civil-rights leaders in a first-time boycott of the Civil Rights Commission's hearings on employment quotas. The boycotters argued that public attacks on quotas by Pendleton made the sessions pointless.

In statements he made just before and after taking office, Jacob described the Reagan administration's domestic budget cuts as "anti-poor, anti-disadvantaged, and anti-cities"—an abandonment of the federal government's role of "protector of human rights." He called on the private sector to fill the breach by, for example, setting up more entry-level job-training programs, and he pledged to devote more league resources to direct assistance to poor minorities and poor whites in such areas as job placement, housing, health, and social services. "Americans must perceive civil rights as not solely a black problem, but also as an issue affecting white poor people," he said. "Today the issues are jobs, inadequate housing, poor education, welfare." Although the black unemployment rate remained more than twice as high as that of whites, he pointed out that "these are needs that affect even more white people than blacks," and he repeated the call for the federal government to join in a "Marshall Plan-like effort" to restore the nation's urban infrastructure and achieve full employment through massive public works and job-training programs. The effort he envisioned would require an investment of \$100 billion a year in private and public funds to train the unskilled and retrain displaced workers for jobs in growth industries.

In Jacob's view, the National Urban League's focus on immediate job training and procurement complemented the efforts of other black organizations, such as Jesse Jackson's Operation PUSH and the NAACP, to promote broad-based economic development in black communities through such tactics as the economic boycott, which would compel private corporations and industries to channel a portion of their profits into jobs and support of black business on an ongoing basis or face the loss of black patronage. In a statement in August 1982 Jacob "reserved the right" of the league to join in boycotts if and when it saw fit.

In addition to the league's interracial agenda, Jacob has identified five problems relating especially and directly to the economic and social health of black America on which the league will concentrate over the next decade. The problem contributing most to the cycle of poverty, he has pointed out, is the large number (over half) of black babies born to unwed teenaged mothers, who usually drop out of school and go on welfare. A second, related problem is that of black households headed by single women (about half of the total); a third is black-on-black crime; and a fourth is voter registration. Finally, in 1986 education became the top-priority issue for the Urban League and its affiliates. Stressing self-help in the solution of those prob-

lems, he told an interviewer for *Ebony* (March 1982): "In one small way, the hammer blows of Reaganomics may wind up being a blessing. . . . Black people will never achieve equality without a government that protects our rights [and] a private sector that actively brings us into the mainstream. But there are problems—voting, high crime rate, teenage pregnancy, the poverty of most female-headed households—that we can and ought to do something about. . . . As a people, we must remember that we are not as weak as we have allowed ourselves to be painted and we are not as strong as we can be."

Jacob strongly opposed the Reagan administration's proposed 1982 "squeal rule," requiring that parents be notified when teenagers receive birth-control devices from federally funded clinics. The National Urban League's campaign against teenage pregnancy was boosted by a 1983 grant from the William Stewart Mott Foundation to fund for six years prevention and education programs operated by the league's affiliates. In 1985 the league created a "male responsibility project" to remind young men of their responsibility in sexual relations. Representatives of some 100 black organizations met in 1984 in a "Black Family Summit" sponsored jointly by the league and the National Association for the Advancement of Colored People for the purpose of drawing up policy recommendations regarding the various problems of black home life, crime and violence, health and housing, and the condition of the elderly.

While assailing the Republican administration's civil-rights and human-services records, Jacob has also criticized Democratic legislators who "rolled over and played dead" when social programs were being slashed. At the league's 1985 conference he warned the Democrats that they were mistaken in "taking blacks for granted," pointing out that "Republicans realize that the black community is reassessing its political position." At the same conference he arranged an unusual public debate over the respective roles of self-reliance and government action in improving the socioeconomic status of blacks. In that debate, the conservative black Harvard professor Glenn C. Loury stated the case against affirmative-action programs. By encouraging discourse on black issues from widely differing viewpoints and stressing black political independence, Jacob was emerging as a "point man" among leaders of traditional black organizations, as Carlyle C. Douglas observed in the *New York Times* (July 21, 1985). Jacob assumed an unwonted activist role when he was arrested for leading an anti-apartheid march on the South African embassy in Washington on July 23, 1985.

The organization that Jacob administers today has a paid interracial staff of some 3,500 nationwide, supplemented by more than 30,000 unpaid volunteers. Its national governing board is composed of sixty trustees drawn from corporations and other businesses, universities, labor unions, youth groups, churches, and civic organizations. It operates on a general-fund budget of more than \$5

million, most of which comes from the business community and private funds and foundations. At the local level, the affiliates operate on a combined budget of more than \$25 million, of which two-thirds comes from the United Way. In 1985 a permanent development fund was established for the Urban League, making it the only predominantly black social service organization ever to have an endowment-like fund. \$11 million in cash and pledges was committed to the fund during its first year. The five-year goal is \$50 million. Only the income earned by the fund is available to the league, for operating expenses.

John E. Jacob and Barbara Singleton, an accountant, who were married on March 28, 1959, have a grown daughter, Sheryl Renee. Jacob, who is known as Jake to his friends, is five feet seven inches tall and of medium build. Described by his daughter as emotionally "self-contained," he relaxes from the stress of his work by playing tennis, riding a bicycle, and reading thriller novels. Jacob is vice-chairman of the Howard University board of trustees and a member of the boards of the National Conference of Christians and Jews, the New York Foundation, the Eisenhower Foundation, the New York Telephone Company, and the Continental Corporation. He holds several honorary degrees.

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Johnson, Don

Dec. 15, 1949- Actor. Address: b. c/o National Broadcasting Company, 30 Rockefeller Plaza, New York City, N.Y. 10020

When it went on the air in September 1984, *Miami Vice*, NBC's top-rated, Emmy Award-winning police drama, introduced a new look and sound to American commercial television programming. The show owes its pulsating rhythm, glossy visual style, and flashy editing largely to rock-music videos, but a sizable proportion of its drawing power must be attributed to the dynamic presence of Don Johnson, who portrays the hard-bitten, no-nonsense undercover detective Sonny Crockett. Although Johnson was little known before *Miami Vice*, behind his sex-symbol image is a serious and experienced actor with fifteen years' experience and a long list of credits in stage, film, and television.

Don Wayne Johnson was born on December 15, 1950 in his grandmother's house in the small farming community of Galena, Missouri, the oldest of four children. His father was a farmer; his mother,



Don Johnson

a beautician. In about 1955 the Johnsons moved to Wichita, Kansas, where the father got a job with an aircraft manufacturer. When Don was eleven years old, his parents divorced. As he told Nancy Collins in an interview for *Rolling Stone* (November 11, 1985), it was a "devastating" experience: "In one instant, life changed. Suddenly there were major choices I had to make that you shouldn't have to make when you're eleven years old. I realized then it was dog eat dog, every man for himself." A self-described "hell-raiser," Johnson, who had remained with his mother in Wichita, fell in with "the wrong kinds of friends," as he put it. "Most of the guys I hung out with are now either dead or in jail." Johnson himself was once arrested for car theft and sentenced to a few weeks in a juvenile detention home.

On his release, Don Johnson went to live with his father in Missouri. After several "major, major fights," as he has termed them, with his father and stepmother, he finally left home, at sixteen, to try to make it on his own. Returning to Wichita, he enrolled in high school and, to support himself, took a part-time job at a local meat-packing plant. For a time, he shared an apartment with a friend, but he eventually moved in with a twenty-six-year-old cocktail waitress. In his senior year in high school, Johnson signed up for a drama course on the advice of a guidance counselor. He was immediately cast in a leading part in the high school's production of the musical *West Side Story*. Acting "struck something in me that was true and honest," Johnson told Nancy Collins. "It was like having lost one's mother and all of a sudden being reunited. . . . For the first time in my life, I felt that I belonged to something."

Following his graduation from high school, Johnson auditioned for and won a full drama

scholarship to the University of Kansas. By his own account an "insatiable" student of the theatre, over the next two years he took on a series of central roles in plays by Shakespeare, Chekhov, and Ibsen. Then, at the end of his sophomore year in 1968, he obtained, with the help of one of his teachers, a grant to continue his dramatic training at the American Conservatory Theatre in San Francisco. Just two weeks after arriving in California, Johnson made his professional debut in the company's production of *Your Own Thing*, a rock musical loosely based on *Twelfth Night*. His performance won him a major part in Sal Mineo's sensationalistic staging of *Fortune and Men's Eyes*, John Herbert's drama about homosexuality in prison. When the play opened at the Coronet Theatre in Los Angeles on January 12, 1969, Don Johnson, as Smitty, the newcomer who dares to challenge the authority of a sadistic, bullying cellmate, came in for a share of the critical acclaim. The reviewer for *Variety* was among those who applauded the young actor's portrayal. He was especially impressed by Johnson's "slow change and degeneration into a cynical animal." It was, he concluded, "a powerful delineation of character by an excellent actor."

Mineo's production of *Fortune and Men's Eyes* was scheduled to travel to New York City in mid-1969, but Johnson left the cast when MGM offered him a motion picture contract, beginning with the title role in *The Magic Garden of Stanley Sweetheart* (1970). It was a decision he later came to regret, for after the critics roundly panned the film, a psychedelic exploration of a disenchanted college student's withdrawal from reality into a private world of sexual fantasies, MGM chose not to exercise its option for a second film starring Johnson. The sudden setback in what he had assumed would be a smooth ride to the top left the young actor demoralized and depressed. "I felt my career was over," he recalled to Michael Leahy in a conversation for *TV Guide* (November 3, 1984). "They had written me off. I took whatever I could find."

What Johnson "found" was a series of major roles in less than major motion pictures, among them *Zachariah*, (1971), which was billed by its producers as "the first electric Western," *The Harrod Experiment*, (1973), an adaptation of Robert Rimmer's best seller about sexual encounters at an experimental college, and *Return to Macon County* (1975), in which he took the part of Nick Nolte's "good ole boy" sidekick. Perhaps the best of those films was *A Boy and His Dog* (1976), a futuristic drama about post-nuclear survival adapted from Harlan Ellison's apocalyptic novella of the same title. The movie, which won Johnson a Golden Scroll Award from the Academy of Science Fiction and Horror Films as best actor of the year for his portrayal of the resourceful hero, has become something of a cult classic since it was re-released in 1982.

Johnson supplemented his irregular income from film appearances with television assignments, which included guest spots on such popular drama series as *Police Story*, *The Bold Ones*,

Young Doctor Kildare, and Kung Fu, and roles in numerous made-for-television movies, among them *Big Hawaii* (1977), *Ski Lift to Death* (1978), *Amateur Night at the Dixie Bar and Grill* (1979), *The Revenge of the Stepford Wives* (1980) and *Elvis and the Beauty Queen* (1981), which featured the actor as the late rock singer Elvis Presley. According to television critics, he was most successful as the coarse and somewhat callow boss of a television news department in *First, You Cry* (1978), based on broadcast journalist Betty Rollin's book about her readjustment to life after a traumatic mastectomy. Johnson also appeared in the syndicated two-part historical adventure *The Rebels* (1979) and in the NBC miniseries *Beulah Land* (1980), a clichéd multigenerational saga that one reviewer belittled as "a bargain-basement *Gone With the Wind*," and *From Here To Eternity* (1980), a sequel to an earlier television version of James Jones's novel about life on an army base in Hawaii shortly before the bombing of Pearl Harbor.

Despite his frequent television appearances in the late 1970s and early 1980s, Johnson seemed unable to make the jump from supporting parts to a starring role in a regularly scheduled series. His five pilot episodes for projected NBC series all fizzled, making programming executives wary of casting him in a major series. Hollywood directors, too, were increasingly unwilling to take further risks with the actor. Commenting on the frustration he felt because of his stalled career, in an interview for a *Newsweek* (October 7, 1985) profile, Johnson told Harry F. Waters, "I would look around and see actors working who were no better than I was. I mean, I started when Jeff Bridges and Timothy Bottoms and all those guys started. But for some reason it didn't work out for me."

In several recent interviews, Johnson has suggested that his inability to handle failure and his related fear of success may have caused his drift into alcohol and drug abuse in the 1970s. "I think it was a reluctance to grow up, a fear of taking on the responsibility of becoming successful, of becoming what I always thought I wanted to be . . .," he remarked to Nancy Collins. "Stardom takes maturity, and I wasn't ready to deal with it. So drugs were a convenient way to . . . put that off." An admitted "major party animal," the actor frequently attended or hosted celebrity-studded bacchanals at which the "socially accepted elite drugs"—marijuana, cocaine, and alcohol—were, in Johnson's word, "commonplace." At the time, the actor told himself that his drug dependency "never got in the way" of his work, but as he admitted to Nancy Collins years later, "It was impairing my performances. I look at some of my old movies and it looks like there's a scrim over the character."

By 1983, however, Johnson was "bored" with the partying lifestyle and, perhaps more important, increasingly worried about the damage his substance abuse was causing his health, his career, and, potentially, his relationship with his live-in companion, the actress Patti D'Arbanville, and their son,

Jesse Wayne, who was born in December 1982. With the encouragement and support of Miss D'Arbanville, herself a recovered drug user, Johnson began attending twice-daily substance-abuse counseling sessions at a local chapter of Alcoholics Anonymous in September 1983. He managed to wean himself completely from both alcohol and drugs in only forty-five days, although as he explained to Nancy Collins, "Even after I quit using, it took me about eighteen months to shake down that way of life." The actor has since appeared in an Emmy-nominated anti-drug television commercial, and in September 1985, he celebrated his second drug-free year at a White House state dinner at the invitation of First Lady Nancy Reagan, who has made fighting drug abuse her top domestic priority.

Once he had straightened himself out, Johnson's career started to turn around. In late 1983 he was offered the starring role in the independent film *Cease Fire*, a hard-hitting problem drama about a Vietnam veteran suffering from delayed stress syndrome. When the motion picture was finally released in the fall of 1985, Johnson earned unanimous praise from the critics for his "searingly true" portrayal of Tim Murphy, a disillusioned unemployed veteran haunted by recurrent nightmares of his experiences in the jungles of Vietnam. *Cease Fire* itself was "little more than a catalogue of post-Vietnam distress symptoms, systematically delivered," Janet Maslin observed in her review for the *New York Times* (October 18, 1985). "Without a strong leading performance, it would be barely watchable. But Mr. Johnson . . . eschews any vanity or self-consciousness in bringing the veteran's plight to life, and proves he doesn't need the fast cars, fancy clothes, and pet alligator of *Miami Vice* to make a very strong impression."

Shortly before he began work on *Cease Fire*, Johnson heard about a projected NBC series, then in the development stage, featuring a pair of hip vice-squad detectives in Miami. Intrigued, he read for the part of the rough-edged James ("Sonny") Crockett, and felt an instant affinity for the character. "This guy's been following me around," he has recalled thinking to himself. "This is my life." Because of Johnson's poor track record in previous network pilots, NBC programming executives were hesitant about casting the actor even though he had the backing of Anthony Yerkovich, one of the show's creators. Over the next few months, Johnson made several film tests in the role while NBC brass continued to audition other actors. Finally, he was asked to read through a scene with Philip Michael Thomas, who was being tested for the part of Crockett's easygoing partner, Ricardo Tubbs. The two actors' collaboration was, in Johnson's word, "electric." Both were hired virtually on the spot.

Miami Vice had its broadcast premiere on September 16, 1984 in a Friday-night time slot, opposite CBS's popular prime-time soap opera, *Falcon Crest*. In its first few episodes, *Miami Vice* concentrated on the straightforward plot exposition and character development that is typical of the televi-

sion drama series genre. Over time, however, it evolved into what amounts to an almost allegorical depiction of the struggle between the forces of good and evil, pitting the detached, coolly professional Crockett and Tubbs against an assortment of unusually unsavory malefactors—drug smugglers, dope pushers, pimps, and, occasionally, corrupt cops. Much of the show's appeal lies in its imaginative use of rock music, which functions as a kind of subtext to the spare dialogue and pared-down story line, and to its almost painterly visual imagery. Great attention is given to the color schemes (earth tones are scrupulously avoided in favor of pastels, tropical pinks, and blues) of the sets and of the two stars' wardrobes of casually elegant designer menswear. Sonny Crockett, for instance, is most often seen wearing an unconstructed sports jacket, pastel T-shirt, baggy white linen trousers, and sockless loafers. But in the opinion of *Newsday's* Wayne Robins, among other critics, at the core of *Miami Vice's* success is the "charismatic appeal" of its two heroes and the seemingly perfect fit of actors and characters. As Michael Mann, the show's executive producer, explained to Harry Waters, "[Johnson] brings to Crockett a humanity and a value system born of some very hard experience. He's been around the block, and the audience senses it."

After spending its first few months on the air near the bottom of the Nielsen ratings charts, *Miami Vice* began to catch on, especially with younger, affluent viewers. By the time it went into reruns in the summer of 1985, it was one of the top ten television shows in the country. The series was even credited with helping to boost NBC to first place among the three national networks in overall average audience share. *Miami Vice* also garnered fifteen Emmy award nominations, then a record, including one for Don Johnson as best actor in a dramatic series. Although he was passed over in the final voting for the acting award, Johnson nevertheless found himself gracing the covers of several mass-circulation magazines as *Miami Vice* began its second season, in the fall of 1985.

Johnson takes a somewhat sardonic view of his overnight stardom. "What strikes me about fame is that once you achieve it, there's nothing left but to become infamous," he dryly observed to Harry F. Waters. "And if you make the wrong decision, infamy is what you end up with." Consequently, he has redoubled his efforts to keep *Miami Vice* among the top ten shows. A self-described perfectionist, Johnson has become familiar with the technical side of filming over the years, and he takes a personal interest in every aspect of production. According to most accounts, he demands the best of himself and of his coworkers, and he has been known to berate publicly those associates whose work he believes has fallen below standard, but at the same time, he enjoys an unusually close, supportive relationship with the regular cast members, especially his costar, Thomas.

While Johnson plans to continue acting in *Miami Vice* "as long as it's interesting and fun" to do, he occasionally takes time out to pursue other

projects. In October 1985, for example, he starred in the NBC miniseries *The Long Hot Summer*, a remake of the 1958 motion picture loosely based on *The Hamlet*, a collection of related short stories by William Faulkner. Johnson was cast as Ben Quick, the unprincipled, hot-blooded drifter who unleashes a storm of jealousy and passion among members of a Southern family—a part memorably created by Paul Newman. Putting his own stamp on the role, Johnson played Ben Quick "like a rock 'n' roll roadie who's tired of gypsy-ing around," as he put it. With his novel approach, Johnson not only managed to hold his own against such high-powered costars as Jason Robards and Judith Ivey, but also managed to transform a tired stereotype into a complex and intriguing figure. "Johnson has a 'presence' that makes itself felt before a camera," John J. O'Connor wrote in his review for the *New York Times* (October 6, 1985). "He can be boyishly playful and distantly weary at the same time, and the combination suits Ben perfectly."

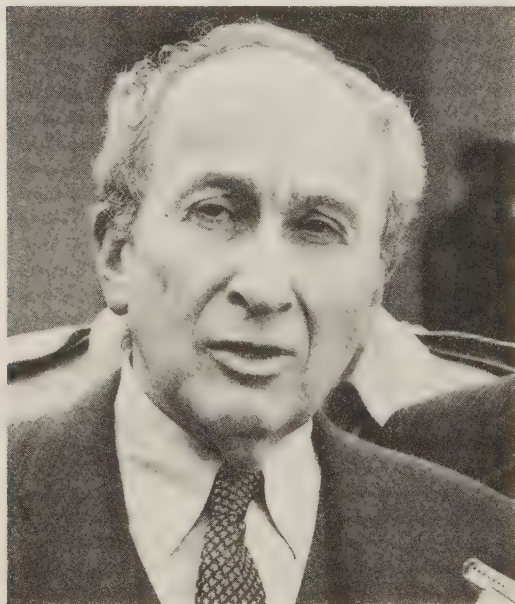
When the filming of the last *Miami Vice* episode of the 1985–86 season was completed, Johnson went into the recording studio to wrap up the production of his first rock album, *Heartbeat* (Epic), which was released in the summer of 1986. A better-than-average rhythm guitarist whose avocation is singing and, occasionally, writing songs, Johnson had created two compositions with Dickey Betts for the Allman Brothers' 1979 LP *Enlightened Rogues*. Not surprisingly, *Heartbeat* consists of ten well-crafted pop tunes—two of which were co-written by Johnson, "Love Roulette" and "Can't Take Your Memory"—romantic rockers alternating with country-flavored ballads about the risks of love and the restlessness of the heart. Besides yielding a hit single, "Heartbeat," the album received favorable reviews. In *Rolling Stone* (October 9, 1986) David Wild found Johnson's "semisweet tenor" suited to "Don's new musical image—the well-dressed tortured soul." "In its own cunning, ultra-commercial way," he wrote, "*Heartbeat* is an undeniably successful record. . . . A Southern-country-rock sensibility pervades much of [the album]; many of the songs . . . sound like old Eagles outtakes. But producer Chas Sandford . . . has retouched this retro rock so that it's very much in keeping with the form-over-content slickness of *Miami Vice*." Johnson is at work on an hour-long conceptual video featuring all of the album's numbers as well as "Streetwise," a rap song written by the actor-singer.

Don Johnson stands five feet eleven inches tall and weighs a muscular 170 pounds. Thick dark blond hair and dark eyebrows set off a tanned, chiseled face that has been described as "drop-dead gorgeous." During the filming of *Miami Vice*, he customarily wears a growth of beard. Even before *Vice* made casual designer menswear popular, it was Johnson's preferred style of dress. An "adrenaline junky," to use his term, Johnson seems to thrive on work, and he handles many of the business details of his career himself. The actor candidly admits to being impatient and

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egotistical, but as Harry F. Waters noted, there are "many more attractive parts in the package: infectious exuberance, a quick and penetrating intelligence, lots of self-mocking wit, even a touch of boyish innocence to temper the streetwise manner." Because he finds the Hollywood lifestyle "sordid and degenerate," Johnson makes his home in an oceanfront condominium near Miami, where he enjoys motorboating and fishing. Miss D'Arbanville, who lives in Los Angeles in order to pursue her own acting career, and Johnson's son, Jesse, are frequent visitors. Johnson's two brief, youthful marriages were annulled, and later marriage to the actress Melanie Griffith ended in divorce.

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Kampelman, Max M.

Nov. 7, 1920–Diplomat; lawyer; consultant.
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The noted Washington lawyer and "neo-conservative" Democrat Max M. Kampelman was named by President Ronald Reagan in January 1985 to head the United States negotiating team at the Geneva arms reduction talks. Formerly a pacifist, and for some years an aide to the late Hubert H. Humphrey, Kampelman has been described as a "freelance diplomat" who works both sides of the political fence. In 1984 he was an adviser to the

Democratic presidential candidate, Walter F. Mondale, while at the same time serving as legal counsel to attorney general nominee Edwin Meese 3d during a probe of the latter's finances and official conduct. Kampelman's hawkish foreign policy pronouncements and the tough stance he maintained toward the Soviet Union as cochairman of the American delegation to the human rights conference at Madrid from 1980 to 1983, made him a favorite with the Reagan administration. But Kampelman insists that his views are "consistent with the tradition of the Democratic party and American liberalism."

Max M. Kampelman—whose middle initial does not stand for anything—was born on November 7, 1920 in New York City to Joseph Kampelman, originally Kampelmacher, and his wife, the former Eva Gottlieb. While growing up in the Bronx, Kampelman received his early education in Jewish schools. It was from his father, whom he has described as "a man of democratic values who believed in learning," that he inherited a liberal view of the world and an abiding sense of social justice. Joe Kampelman, a hat salesman, and a staunch Democrat who idolized Alfred E. Smith and Franklin D. Roosevelt, died when his son was in his senior year of high school. But in spite of financial hardships, Max Kampelman decided to go to college, determined to become a lawyer, and worked his way through New York University at a variety of jobs, including bookstore clerk, coat checker, and brush salesman.

After graduating from NYU with a B.A. degree in 1940, Kampelman attended its law school at night, while working days as a law clerk with the New York City firm of Phillips, Nizer, Benjamin & Krim. Concurrently he was employed as an organizer for the International Ladies Garment Workers Union, which at the time was being torn apart by internal strife between moderate and radical leaders. Kampelman joined the fray on the side of the moderates. "I was an anti-Communist from the start," he has said. "They were anti-democratic. That's all I saw in the Communists. . . . It could have been my reading, my professors, it could have been my yeshiva training."

Rejecting World War II military service on religious grounds, Kampelman applied in October 1942 for conscientious objector status and was assigned to a series of civilian public service jobs. He worked on a soil conservation project in upstate New York and then as an attendant at a school for mentally handicapped children in Maine before volunteering to serve as a human guinea pig in an experiment on human starvation and rehabilitation that was being conducted by Dr. Ancel Keys at the University of Minnesota. The thirty-six volunteers ate progressively less and exercised on treadmills until they virtually collapsed. The experiment's findings became a standard reference work and proved invaluable at the end of the war, in the treatment of newly liberated prisoners of war and concentration camp victims.

As Kampelman recalled years later, although he was down to 100 pounds at one point during the year-and-a-half that he was involved in the starvation experiment, he endured it relatively well. Others proved less adaptable, and one volunteer went so far as to cut off a finger. Kampelman put his spare time to good use and "avoided thinking about food," as he told the Washington Post interviewer, by concentrating on his studies for his J. D. degree which he completed in 1945, and then enrolling in a graduate program in political studies at the University of Minnesota. After obtaining his M.A. degree in 1946, he drew upon his union experiences to write a Ph.D. dissertation on Communist efforts to gain control of the Congress of Industrial Organizations. His faculty advisor was Evron Kirkpatrick, whose future wife, Jeane Kirkpatrick, was appointed by President Ronald Reagan in 1980 as the United States permanent representative to the United Nations. Kampelman obtained his Ph.D. degree in 1951. Published under the title *The Communist Party vs. the CIO: A Study in Power Politics* (Praeger, 1957), his dissertation received some favorable reviews, including one by C. E. Lindblom in the *Yale Review* (Autumn 1957), noting that although it was "long on fact and documentation" and "somewhat short on interpretation," its authoritative tone might enable it to "stand where a more speculative work would come to be suspect."

While serving as a graduate instructor in the political science department at the University of Minnesota from 1946 to 1948, Kampelman became an aide to the young Hubert H. Humphrey, then the mayor of Minneapolis. Humphrey, Evron Kirkpatrick, and other liberals enlisted Kampelman's help when they organized opposition to Communists who had gained control of the CIO in the state and of the Minnesota Democratic Farmer-Labor party, an indigenous agrarian political movement. By 1948, when Kampelman left Minnesota for a teaching post at Bennington College in Vermont, the Humphrey-Kirkpatrick forces had ousted the Farmer-Labor party's Communist leadership.

When Humphrey became a member of the United States Senate in 1949, he invited Kampelman to join his Washington staff as a legislative counsel. "He was immensely creative and helpful in areas of labor law and public welfare, in health care and education, as well as in politics," Humphrey recalled in his memoirs. The cold war was at its peak during the six years that Kampelman worked for Humphrey, and he was on Capitol Hill throughout the hearings, conducted by Senator Joseph R. McCarthy into alleged Communist influence in government. In 1954 Kampelman helped Humphrey to draft a bill that would have made membership in the Communist party a crime while permitting persons falsely accused of party membership to sue for defamation. Opposed by President Dwight D. Eisenhower on the ground that it would have made the fight against Communism more difficult, the bill died in committee hearings and was replaced by one, also favored by Kampel-

man, that deprived the Communists of "rights, privileges, and immunities attendant upon legal bodies" but did not make party membership a crime. Some liberals never forgave Kampelman for his role in helping to bring about passage of the Communist Control Act of 1954, as the final bill was called. An editorial in the *Nation* (April 13, 1985) called it "a particularly sleazy strategy to immunize Democratic politicians from the McCarthyite plague at the expense of constitutional liberties."

Although Kampelman continued to consider himself a liberal, during his early years in Washington his political and philosophical views underwent transformation. "The process of growth leads to change," he has explained. "The development of atomic and hydrogen bombs led me to doubt my earlier faith in the power of nonviolence to overcome evil in international relations." By 1955 he had totally rejected his earlier pacifism; he joined the United States Marine Corps and remained a reservist for seven years, rising to the rank of captain.

Kampelman left Senator Humphrey's staff in 1955 to enter private practice in the politically well-connected New York City-based law firm of Fried, Frank, Harris, Shriver & Kampelman, with which he remained until his retirement in 1985. As the senior attorney in the firm's Washington, D.C. office, Kampelman represented a number of high-profile organizations and such prominent leaders as Israeli Prime Minister Golda Meir. His busy corporate law practice, and his diverse—at times controversial—private business dealings made him financially successful. Kampelman was a founder and chief shareholder, and the first executive committee chairman, of the District of Columbia National Bank, which was chartered in 1962 and attracted attention for its pioneering racially non-discriminatory hiring policies.

In addition to engaging in his law and business pursuits, Kampelman remained a close personal friend of Hubert Humphrey, by now the vice-president, and he was active in the Democratic party and in a wide range of civic organizations. As chairman of WETA-TV, Washington's public broadcasting station, he originated and was the first moderator of its program *Washington Week in Review*, which was first aired in February 1967. He also was active in various organizations in the field of political science, and he served as vice-president of the Helen Dwight Reid Educational Foundation, among other concerns. In October 1966, President Lyndon B. Johnson named him a senior advisor to the United States mission to the United Nations. During that period, Kampelman also found time to write articles for law and political science journals and to prepare a chapter for a book edited by Jeane Kirkpatrick, entitled *The Strategy of Deception: A Study in World-Wide Communist Tactics* (Farrar, Straus, 1963). By the mid-1960s, Kampelman had become well-known as a "hawk" on the issue of the Vietnam War.

In September 1967, President Johnson nominated Kampelman to become the first chairman of the newly created Washington City Council, but Republican opposition to the move was unexpectedly stiff. Representative Burt L. Talcott, Republican of California, referring to Kampelman's lack of a wartime service record, accused him of being "a draft dodger." Some congressional critics questioned Kampelman's role in allegedly having helped Robert G. ("Bobby") Baker, the controversial former aide to Lyndon B. Johnson, later convicted of tax evasion and other offenses, to obtain an unsecured \$125,000 loan from the District of Columbia National Bank. Others linked Kampelman to a "foreign aid bungle" involving Napco Industries Inc., one of Kampelman's corporate clients, which had allegedly failed to fulfill its obligations under a federal loan agreement. Despite widespread Democratic support, Kampelman, while denying any wrongdoing, asked the president to withdraw his nomination, citing possible conflict of interest between his law practice and the city council post.

As one of the vice-president's "inner circle," Kampelman was a key organizer of the "Democrats for Humphrey" campaign that culminated in Humphrey's securing the 1968 Democratic presidential nomination. He was again involved when Humphrey made a second unsuccessful bid for the White House in 1972, this time losing the Democratic nomination to Senator George S. McGovern of South Dakota. During the 1972 campaign, Kampelman deliberately withdrew from electioneering and increasingly found himself among the ranks of the politically disaffected. He was one of some two dozen high-profile Democrats who broke ranks with the party's left wing and in December 1972 formed the Coalition for a Democratic Majority, whose stated goal was to rescue liberalism from "the slump reflected in George McGovern's presidential candidacy."

In the period that followed, Kampelman immersed himself in his law practice and became involved with such organizations as the American Jewish Congress and the Anti-Defamation League, but he was generally inactive in party politics. "When Hubert [Humphrey] considered running in 1976, it looked like I might get involved again," Kampelman told David Remnick of the *Washington Post*. "Later, of course, I was identified with [Henry] Scoop Jackson, but I was less involved with his campaign." In 1976, Kampelman joined a bipartisan group, including Ronald Reagan and AFL-CIO leader Lane Kirkland, in establishing the Committee on the Present Danger, which demanded a stronger national defense and a stiffer foreign policy line toward the Soviet Union. Kampelman gave voice to many of its concerns in his speeches and writings. He lambasted what he regarded as the liberal media's irresponsibility in a 1979 article entitled, "The Power of the Press: A Problem in Our Democracy," which was published by the Heritage Foundation. The singer Frank Sinatra caused something of a stir when he mailed out 2,000 copies of Kampelman's article to political and business

leaders and in a cover letter expressed the view that the press was guilty of "an irresponsibility that is almost beyond comprehension."

Encouraged by Kampelman's reputation as a "bipartisan figure," President Jimmy Carter named him in November 1980 as ambassador and chairman of the American delegation to the Conference on Security and Cooperation in Europe, the "follow-up" conference on the 1975 Helsinki human rights accords. Shortly after his arrival at the Madrid site of the thirty-five-nation East-West meetings, his appointment was reconfirmed by incoming President Ronald Reagan. Kampelman set the tone for his participation in the more than two and a half years of sessions that followed with an opening speech that was sharply critical of Soviet violations of the Helsinki accords and of the recent invasion of Afghanistan. He proved himself to be a tough, unfailingly patient backroom negotiator and was prepared to stay in Madrid as long as it took to achieve his goals. "I've always believed that if you have a vehicle that you can use to your advantage, you don't throw it away," he said, shortly after assuming his post. By his own account, Kampelman spent nearly 400 hours in private sessions with Soviet representatives. He felt that the time had been well spent, and after the end of the conference in July 1983 he expressed his satisfaction in his concluding statement, calling, among other matters, for general recognition of the right of free trade unions and for future meetings on such subjects as human rights and arms limitations.

After the Madrid conference, Kampelman divided his time between his Washington law practice and his work as a State Department consultant. During 1984 he made six trips abroad on government business, including a June visit to El Salvador as cochairman of an American delegation sent to observe that country's presidential elections. Then, on January 18, 1985, President Reagan nominated Kampelman to head a three-member United States negotiating team on nuclear and space arms at Geneva, set to resume in March after a fifteen-month break. In addition to his role as delegation chief, Kampelman was given responsibility for talks on space and defense weapons. The former Republican Senator John G. Tower of Texas was to concentrate on strategic nuclear weapons, and the State Department official Maynard W. Glitman was assigned to deal with intermediate-range nuclear weapons. Responding to a reporter's question at a press conference called to announce the nominations, Secretary of State George P. Shultz praised Kampelman's record as a negotiator, particularly his work in Madrid, and asserted that the United States Geneva team was "an absolutely terrific slate."

Kampelman's nomination created a minor embarrassment for him, since a markedly pessimistic article on arms control, on which he had collaborated with the former Carter administration national security adviser, Zbigniew Brzezinski, and with Professor Robert Jastrow of Dartmouth College, was a scheduled feature in the *New York*

Times Magazine in the following week. Kampelman immediately asked that his byline be removed from the article, but since the magazine was already in print, his request, could not be met. That article, along with an interview with George Urban in *Encounter* (March 1985), gave considerable insight into his thinking. Although, as he told Urban, he doubted Soviet sincerity to negotiate a comprehensive and genuinely verifiable limitations agreement because "the Kremlin regime cheats," he recognized that the United States must come to terms with the Soviet Union, but added: "We cannot hope to influence Soviet policy without great military strength, and military strength cannot be had without the support of public opinion."

The Geneva talks opened as scheduled, on March 12, 1985, despite the death a few days earlier of Soviet leader Konstantin U. Chernenko. The chief Soviet negotiator, Viktor Karpov, in an unusually talkative mood, told Kampelman that he hoped their initial meeting would be the first of a series that would result in an agreement. But that early optimism soon faded when it became apparent that the Soviet negotiators viewed President Reagan's Strategic Defence Initiative, the space-based defense system popularly known as "Star Wars," as the focal point of the discussions and refused to talk about other matters until Kampelman agreed to include it in the agenda. Kampelman returned to Washington on the last weekend in March to confer with White House officials and to lobby in President Reagan's behalf on the eve of a crucial congressional vote on funding for the controversial MX missile, which Kampelman regarded as an important bargaining chip in Geneva. Senator Claiborne Pell, Democrat of Rhode Island, and other MX opponents criticized Kampelman's involvement in the debate, but the President succeeded in wooing the votes needed to gain approval of \$1.5 billion in funding for the missiles. A sardonic editorial in the *Nation* (April 13, 1985) expressed the view that no one deserved more credit for the President's success on the MX issue than Kampelman.

When the initial round of the Geneva talks ended on May 6, 1985 after fifty-four hours of fruitless discussion, Kampelman told reporters that a dialogue should be "more than two monologues" and noted that Soviet demands had remained virtually unchanged since 1983, when previous talks had broken down. The Soviet Union continued to demand an end to development of the "Star Wars" system, while the Americans called for deep cuts in Soviet long-range offensive weapons. A second round of talks, which began on May 30 and ended on July 16, 1985 proved no more successful.

Round three of the talks began in Geneva on September 19, 1985, and in anticipation of a scheduled November summit between President Reagan and Soviet leader Mikhail Gorbachev, the Soviet government announced a new set of proposals, including a call for a 50 percent cut in both American and Soviet offensive weapons. After conferring with administration officials, however, Kampel-

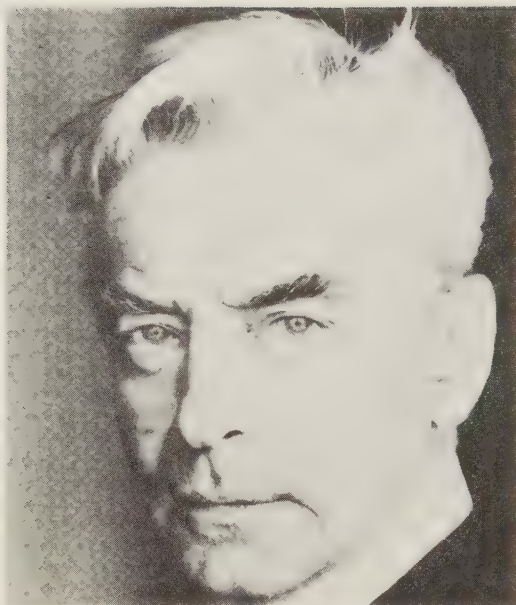
man rejected the proposals as having a number of pitfalls and charged that they were mainly designed to "lull" the West into a false sense of security.

When talks resumed on January 16, 1986, Viktor Karpov presented another set of proposals, which put forward the idea of a ban on all nuclear weapons by the year 2000, and suggested for the first time a willingness on the part of the Soviet Union to consider an interim agreement on intermediate nuclear weapons in Europe without any direct link to other issues. But implicit in the Soviet scheme was the long-standing demand that "Star Wars" be included in the talks, and as the arms negotiators went through a fourth session and into a fifth, which began on May 8, 1986, the possibility of a breakthrough became increasingly unlikely. When Karpov denounced the United States April raid on Libya, Kampelman declared emphatically: "A regime with 120,000 of its troops invading and subjugating Afghanistan and its peoples, is in no moral and political position to feign outrage when we defend ourselves against Libya's undeclared war against the United States. . . ."

At the resumption of the Geneva arms talks on October 15, 1986 Kampelman observed that the discussions in Iceland between Reagan and Gorbachev earlier that month had created an atmosphere that could help to resolve outstanding issues between the superpowers. He declared that the United States was ready to formalize an agreement to eliminate medium-range missiles in Europe and reduce them in Asia and that a proposal to eliminate all ballistic missiles within ten years was under consideration. He cautioned, however, that differences remained over the American "Star Wars" program.

Max M. Kampelman, who has been described as "a balding, avuncular man," lives with his wife, the former Marjorie Buetow, whom he married on August 21, 1948, in a rambling wooden house in the Cleveland Park area of Washington, D.C. The Kampelmans have five grown children, Anne, Jeffrey, Julia, David, and Sarah. Kampelman is on leave as chairman of Freedom House and is chairman emeritus of American Friends of Hebrew University. He has served on the boards of several educational institutions, including Mount Vernon College and Georgetown University. He has received a number of awards and honorary degrees. Among other activities, he was founding president of the Friends of the National Zoo and vice-president of the Jewish Publication Society of America. Although the constraints of time have limited his involvement in the Democratic party, Kampelman has indicated his intention to remain a loyal Democrat despite his disagreement with some party policies.

References: N Y Times p12 Ja 20 '85 por; Washington Post D p1+ Ja 23 '85 pors; Contemporary Authors vols 41-44 1st rev (1979); Who's Who in America, 1984-85; Who's Who in American Politics, 1985-86



Karajan, Herbert von

(kā' rā-yan)

Apr. 5, 1908—Conductor. Address: c/o
Festspielhaus, Salzburg, Austria

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1956.

Herbert von Karajan, the most influential living conductor, is director for life of the Berlin Philharmonic, the best paid and arguably the finest orchestra in the world. He is also the guiding force behind the Salzburg Festival and the creator of the Salzburg Easter Festival. Technically minded, Karajan has been at the cutting edge of recording technology, both audio and video, throughout his career. He has made more than 800 recordings, with sales of more than 100 million copies, and has been working assiduously to preserve his repertoire for posterity not only on compact disc but also on film, videotape, and videodisc. In addition to symphonies, the repertoire includes over fifty opera productions.

Karajan began his career fifty-eight years ago and has long been considered by many the "Generalmusikdirektor" of Europe. As a conductor, he integrates modern, Toscaninian precision and literalness with the grand German tradition in a style that reflects the calculated, analytical nature of technology while concentrating on the production of pleasurable sound. He is a master of late Romantic repertory, from Wagner through Shostakovich, and the foremost interpreter of eighteenth- and nineteenth-century opera. His perfectionist insistence on clear, rounded phrasing and the audibility of every voice give a chamber-like quality—praised by some and faulted by others—to his

operatic productions. Symphonically, the dominant impression given by the Berlin Philharmonic under his baton is the burst of sheer power. As Annalyn Swan has written in *Newsweek* (October 25, 1982), no other orchestra "approaches the Berlin's sheer virtuosic power, its depth of sound, the concerted force of its brass and winds. Other orchestras entice; the Berlin commands."

Herbert von Karajan was born on April 5, 1908 into a Roman Catholic family in Salzburg, Austria. He is the great-grandson of Georg Johann Karajanis, a Macedonian Greek who founded the textile industry in Saxony and who shortened his name around the time that he was titled "von." His grandfather was Theodor Georg von Karajan, a professor of Old German philology at the University of Vienna and a music scholar. His father, Ernst von Karajan, was a chief surgeon in Salzburg and an accomplished amateur musician who pushed Herbert and his older brother, Wolfgang, towards music at an early age. His mother, Martha (Cosmâc) von Karajan, a Serbo-Austrian, was an opera devotee.

Fired partly by sibling rivalry, Karajan pressured his parents into allowing him to begin piano lessons when he was only three or four, and he progressed so rapidly that he gave his first public performance when he was five. Later, Bernhard Paumgartner, the director of the Salzburg Mozarteum, became his and his brother's teacher. Paumgartner suggested that Herbert should consider conducting, and the boy set his sights on that goal from the time he first saw Arturo Toscanini conduct, in 1923. After graduation from the Humanistischen Gymnasium in Salzburg, Herbert attended a technical college in Vienna, partly because his mother wanted him to have nonmusical skills to fall back on, if need be. At the same time, he continued to study the piano, with Josef Hofmann, who encouraged his aspiration to conduct.

Convincing his parents that music would be his life, Karajan studied conducting under Clemens Krauss at the Academy for Music and the Performing Arts in Vienna and took courses in philosophy and music history at the University of Vienna. He made his conducting debut on December 17, 1928 with a student orchestra for the Academy for Music and the Performing Arts. The following month, while still a student, he launched his professional career. Hearing that the Ulm (Germany) Opera House (Städtisches Theater) would soon be needing a replacement for its ailing conductor, he raised money from family and friends, hired the Salzburg Mozarteum orchestra (in which his father played clarinet), and, acting as his own impresario, arranged to conduct the orchestra in a concert in Salzburg on January 23, 1929. He sent out enough invitations to ensure a full house, but the crucial invitation, in his plan, was the one sent to the director of the Ulm Opera House, who, luckily, attended. The result was an offer from Ulm, where on March 2, 1929 Karajan conducted an impressive *Le nozze di Figaro* on short notice and secured the position.

One among eighty small provincial opera houses in Germany, Ulm had only a twenty-two piece orchestra, limited stage resources, and far from the best singers. But at such a place the conductor could become experienced in all aspects of opera production. In addition to conducting, Karajan coached, directed the chorus, supervised staging and lighting (of special interest to him, since he is technically inclined) and even did some prompting. It was at Ulm that Karajan became acquainted with his preferred method of presenting opera, the *stagione* system, in which one or two operas are prepared intensely and performed repeatedly and exclusively over a limited, two-week period, after which new productions are mounted. In each period, the best talent for the star roles may be flown in for the limited duration. That system makes for more freshness than the Vienna ensemble repertory system.

Between seasons at Ulm, Karajan worked in other places, including the Festspielhaus in Salzburg, where he assisted Richard Strauss and Arturo Toscanini, among others, at rehearsals, and he often went to watch Toscanini conduct in Milan—an experience that contributed most significantly to his grasp of *régie*, or directorial control. He also acquired an appreciation of Italian singing, at that time not well known in Germany. In 1934 he was guest conductor with the Vienna Philharmonic for the first time.

According to archival evidence, Karajan joined the Nazi party in Salzburg in 1933, less than three months after Hitler came to power. His own recollection is that he joined when he became director of the Aachen Opera House in 1935. Whatever the date, he apparently did so partly out of naiveté, knowing little about Nazism at the time other than its promise of national economic renewal, and partly to preserve his career. In 1936 he was named municipal general music director of Aachen—the youngest such in Germany—and when Frankfurt and Karlsruhe vied for him, the mayor of Aachen signed a six-year contract with him that promised to meet the price of any other offers he might get. Conducting forty different symphonic programs a year, he developed an extensive repertory at Aachen.

In 1937 Karajan guest-conducted *Tristan und Isolde* at the Vienna State Opera and the Berlin State Opera. The sensation he created in Berlin marked the beginning of his celebrity. With his handsome appearance, his dash and elegance, and his reputation for almost always getting what he wanted, he would ultimately become a *Kulturidol*, a media-hyped star.

In 1938 Karajan replaced the great Wilhelm Furtwängler as director of the Berlin State Opera, a position that did not require him to quit his post at Aachen, which he held until the early 1940s. Commuting between the two cities and making guest appearances elsewhere caused him such mental and nervous strain that he took up yoga and Zen Buddhism to help his concentration. He has been practicing both ever since.

The strain Karajan felt was exacerbated by politics, despite his professed essential indifference to political issues. Furtwängler, his favorite among conductors after Toscanini, was in disfavor with the Nazis because he protected Jewish musicians and would not respect Hitler's tastes in music. Too revered to be eliminated completely, he remained director of the Berlin Philharmonic after leaving the Berlin State Opera post, and he used his influence as best he could against Karajan. He was repelled by what he viewed as Karajan's unwillingness to oppose the Nazis, and he resented his seeming willingness to be used as a tool by Hermann Goering (who as Prussian minister president was in control of the Berlin State Opera) in his rivalry with Josef Goebbels, the German minister for culture and a Furtwängler supporter. Karajan conducted the Berlin Philharmonic once in 1938 and once again in 1939; after that, Furtwängler saw to it that he was kept away from the orchestra. After a performance of *Fidelio* at the Berlin State Opera in 1938, a critic for the Berlin *Zeitung* dubbed Karajan *das Wunder Karajan*, an epithet that stuck. Also in 1938, Karajan made his first recording, the overture to Mozart's *The Magic Flute*, with the Berlin State Opera Orchestra. His recordings, more than anything else, would make him a household name, and he would always be in the vanguard of developments in music reproduction.

Karajan was married to Elmy Holgerloef, a singer in the Aachen chorus, from 1938 to 1940. In 1942 he married Anita Gütermann, an industrial heiress who was one-quarter Jewish according to the criteria set down in the Nuremberg racial statute book. That marriage was frowned upon by the Nazi high command, and, according to Karajan, it led to his expulsion from the Nazi party. It may also at least partly explain why he was denied the Dresden Opera House conductorship opened up by Karl Böhm's transfer to Vienna. Information about Karajan's activities in the war years 1940–45 is scant, blurred, and often contradictory, aside from such facts as his conducting the Berlin State Orchestra a few times a year, moving from hall to hall as the city succumbed to Allied aerial bombardment. In 1941 he guest-conducted at the Paris Opera, playing the "Horst Wessel Lied" as an introduction, just as he did regularly in Germany. (For that, the French would block his return to conducting after the war.) Late in 1944 he and his wife fled to Italy, where they remained until the war ended.

Because of his membership and alleged activities in the Nazi party, Karajan was denied official status as a conductor for more than a year after the war. Unofficially, he led the Vienna Philharmonic in a concert in January 1946. Walter Legge, the head of the classical division of EMI/Angel Records, noticed Karajan while scouting for talent in Vienna and, using a Swiss company as his intermediary, arranged for him to make recordings for the Vienna Gesellschaft der Musikfreunde, a private concert society that hires the Vienna Symphony (of which Karajan was soon put in charge) and the Vienna Philharmonic to play in its hall; Kara-

jan became artistic director of the society for life. Through Walter Legge, Karajan made his London debut in 1947 with the Philharmonia Orchestra (which many claim Legge established specifically for him), and he became chief conductor of that orchestra. Though officially still unable to conduct publicly, Karajan also served as an adviser for the 1946 Salzburg Festival and a member of the board of directors of the 1947 festival. He was also invited to conduct in neutral Lucerne, Switzerland, which he did during ten festival seasons there, beginning in 1947.

In December 1947 Karajan celebrated his reinstatement as a conductor, after he was cleared by the Allied Denazification Commission and his *Arbeitsverbot* was lifted. The Musikfreunde, the Vienna philharmonic society, soon established an annual series of concerts to be conducted by him, known as the "von Karajan cycles." During the same period he became music director, conductor, and all-around *régisseur* at La Scala in Milan, an association that lasted from 1948 to 1955. At La Scala he honed his mastery of stage direction and production and supervised the presentation of operas in their original languages, a practice uncommon in Germany.

The only serious obstacle to Karajan's resumed rise in the music world was his old nemesis, Furtwängler, who had agreed to conduct at the Salzburg Festival on condition that Karajan be excluded from participation. Except for the 1948 festival and two concerts in 1949, for which Karajan had already been signed, Furtwängler prevailed. Despite the further machinations of Furtwängler, 1950 saw Karajan conducting at the International Bach Festival in Vienna, out of which came an extraordinary recording of the Mass in B minor. About that time Karajan began recording with the Philharmonia in London and the Vienna Philharmonic Orchestra, with which he embarked on worldwide tours.

Karajan's next great conquest was the Bayreuth Festival, where he conducted *Der Ring des Nibelungen* and *Die Meistersinger* in 1951 and *Tristan und Isolde* in 1952. In 1951 he began experimenting with filming his musical presentations, and for that purpose he organized a film company headquartered in Liechtenstein.

The Edinburgh Festival secured his services for the 1953 and 1954 seasons, and La Scala selected him to conduct the première of Orff's *Trionfo di Afrodite* in 1953. In 1954 he toured Japan under the auspices of the Japanese radio network. After he threatened to leave Salzburg unless a new festival house were built there, the Grosses Festspielhaus was constructed. That building, a marvel of engineering among the opera houses of the world, was completed in 1960.

When Wilhelm Furtwängler died, on the eve of a 1955 American tour by the Berlin Philharmonic, Karajan agreed to free himself from his appointment at La Scala to lead the tour, after receiving a verbal promise that he would be made permanent conductor of the orchestra whose leadership he

had long coveted. During the triumphant tour, the players elected him music director, and their vote was soon confirmed by the Berlin Senate. (It was twelve years before a point-by-point contract was agreed upon.) Later in the same year Karajan returned to the United States with the Philharmonia Orchestra of London.

In 1956, the Mozart bicentennial year, Karajan became artistic director of the Salzburg Festival and the Vienna State Opera and principal conductor of the Vienna Philharmonic Orchestra. Determined to raise postwar standards, he transformed the Salzburg Festival into what has been called an "unashamed cult of excellence," and at the Vienna Opera he applied as best he could the *stagione* principle of La Scala, concentrating on star performers and importing the best non-Austrians for other facets of production as well. There were charges that he was destroying the repertory ensemble concept and violating the German language tradition, but none could deny he was making opera history.

The high points of Karajan's whirlwind schedule over the next several years included his guest-conducting the New York Philharmonic, his touring the world with the Vienna Philharmonic and the Soviet Union with the La Scala orchestra, and his signing an exclusive recording contract with Deutsche Grammophon—all in addition to his regular work in Berlin and Salzburg. (He resigned as chief conductor of the Vienna Symphony in 1960.) In the early 1960s he suffered a kidney infection, circulatory disorders, and chronic fatigue. On doctor's orders he took some time off, and his concern for his health reinforced his increasing concentration on fewer, long-term commitments. Reducing his activity at La Scala to occasional guest appearances and resigning as principal conductor of the London Philharmonia and co-director of the Vienna State Opera, he consolidated his positions at his two power bases: the Berlin Philharmonic and the Salzburg Festival.

The Berlin Philharmonic, which had been performing in provisional halls since World War II, acquired a handsome new amphitheatre with extraordinary acoustics, nicknamed "Circus Karajani," completed in 1963. In addition to performances, annual conducting competitions (instituted by the city of Berlin in 1960) were held there, for a prize of twelve private, one-a-month conducting lessons with Karajan. Seiji Ozawa, one of the winners, still considers himself a student of Karajan's and consults him when beginning new projects.

At Salzburg, the Easter Festival was organized in 1966 and begun in 1967, with original funding by Karajan himself. The first four annual productions comprised the *Ring* cycle. Karajan spared no efforts in those presentations, initiating the festival with a perfectionism that continues to this day. He often schedules the singers three years in advance, to be sure of getting the best, and he records each opera the preceding fall, so that the singers may use the tape during rehearsals and be able, therefore, to concentrate on their acting. (Some claim the tapes are also used for hypnopaedia.)

The Easter Festival became, and remains, an unqualified success, world renowned and enjoying an almost scandalously big budget. But it did not serve as the springboard for Karajan's ultimate operatic ambition: regular cooperative arrangements for presenting festival productions in the world's major opera houses with quality intact. That grand design was nipped in the bud when Karajan took the first two operas in the Ring cycle, *Die Walküre* and *Das Rheingold*, to the Metropolitan Opera in New York City in 1967 and 1968, respectively. According to reports, his "autocratic" demands, coupled with other difficulties (including a strike at the Met), soured the Met management on pursuing the arrangement, and the Met's attitude sent a negative signal to other opera houses.

In 1968 Karajan announced the opening of the Herbert von Karajan Research Institute at the University of Salzburg, for the scientific study of the neurophysiological bases of music, and the Herbert von Karajan Foundation in Berlin, for the study of the nature of music and music appreciation. Today, the institute exists only vestigially, in the form of the "Salzburg Conversations" that take place during the Easter Festival, and the work of the foundation is confined to conducting competitions.

Between 1970 and 1982, Karajan conducted twenty performances filmed for television by Unitel, a Munich-based company. He made his American television debut (on film) in November of 1974, the same year he brought the Berlin Philharmonic to Carnegie Hall. After friction with the Philharmonic musicians (he was insulted when their delegation approached him to discuss the question of their economic situation, including royalties, should he die) he resumed directorship of the Vienna State Opera in order to ensure himself a base for adequate live television coverage of his conducting. In 1980 he founded Telemondial, his own film company, based in Monaco, for the purpose of filming the Easter Festival productions and for preserving, eventually on advanced fidelity, nonduplicatable videodisc, his core repertoire for posterity.

Karajan continued to conduct the Berlin Philharmonic, and he and the orchestra made a spectacularly successful tour of the United States in 1982, the orchestra's centennial year. The friction between conductor and players continued, however. Toward the end of 1982, Karajan chose Sabine Meyer, a young clarinetist, to fill the Philharmonic's vacant principal clarinet chair. The orchestra members, who have traditionally voted on their own membership, disapproved. In retaliation, Karajan threatened to reduce the orchestra's activities and to limit his conducting to the contract minimum. The orchestra grudgingly acquiesced to the hiring of Miss Meyer as a substitute with a one-season probationary contract, but at the end of the trial period, in June 1984, the players still opposed her induction; in addition, they continued to defy Karajan by absenting themselves to play with the Berlin Chamber Orchestra. Karajan struck back by

substituting other orchestras for the Berlin in scheduled concerts and canceling all non-state-contract joint performances. To end the dispute, Miss Meyer resigned, but Karajan persisted in demanding control over such issues in the future. Only when the orchestra signed a contract to record for CBS Masterworks without him did Karajan become conciliatory. The orchestra responded with some concessions, and Karajan and the full orchestra began performing together again in October 1984. Between 1982 and 1985 Karajan and the Berlin Philharmonic recorded Beethoven's nine symphonies for the third time—this time on compact disks for Deutsche Grammophon. "Those who enjoy Mr. Karajan's oftentimes heavy-handed way with Beethoven," Barrymore L. Scherer observed in the *New York Times* (August 31, 1986), "will hardly be disappointed with the resulting set."

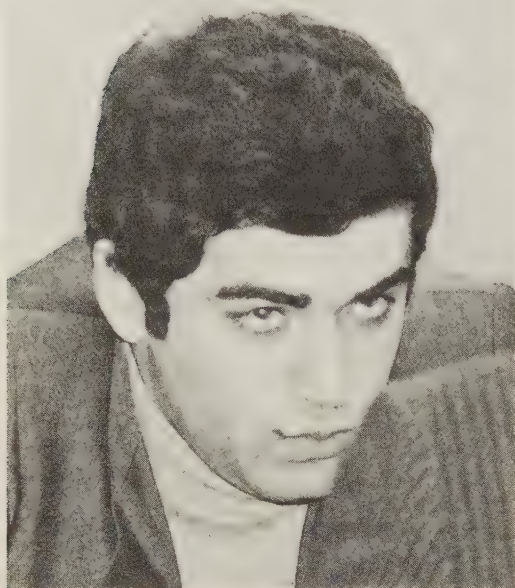
Over the past few years Karajan has developed several serious health problems. In 1975 he underwent surgery for a slipped spinal disc. A "fall" from the podium in 1978 was apparently really a stroke, affecting the right side of his body and leaving him with a permanent limp. In 1983 he underwent an emergency operation to remove a spur between the vertebrae of his neck that threatened him with paralysis. When he was flown to the United States for medical treatment in January 1986, the Vienna Philharmonic canceled two concerts under his baton scheduled for that month.

Herbert von Karajan is five feet six inches tall and slight of build. He has blue eyes and a low, guttural voice. In addition to German, he speaks English, Italian, and French. With a yearly income in excess of \$2 million, he owns houses in St. Moritz, Switzerland and Buchenhof, Austria and rents others in St. Tropez, France and Anif, Austria. He also has his own jet, racing car, and large yacht. A lover of nature and sports, he was, when in better health, an expert skier and mountaineer. Work-oriented, he is not gregarious, shuns most social functions, and focuses his attention on whatever task is at hand with total concentration. Karajan's third and present wife is the former Eliette Mouret, whom he married in October 1958. (His second wife, Anita, remains his best friend.) He has two grown daughters: Isabel and Arabel. The scores of high honors that have come to the conductor from all over the world include Finland's commander, first class, Order of the White Rose and the Gold Medal of the Royal Philharmonic Society.

Karajan views himself as an instrument of God to bring beauty to the world. "After the hate, destruction and death of two wars, people's values have changed," he has said. "Things such as music have become more important to the world. Music is one of the most positive things we have, and the people responsible for our recording technology—which allows music to be spread—they are the one[s] who should win the Nobel Prize for Peace." He views life as a continuous striving for perfection that will never be completed, and he believes in reincarnation.

KASPAROV

References: *N Y Times* II p1+ O 18 '82 pors, C p6 O 22 '82 por, C p17 F 9 '83 por, C p13 J 17 '84 por; *New Yorker* 36:35+ Ja 7 '61 por; *Yachting* 156:76+ S '84 por; Ewen, David, ed., *Musicians Since 1900* (1978); Vaughan, Roger. *Herbert von Karajan* (1986)



Kasparov, Gary

(kās pār ˈoff)

April 13, 1963– Soviet chess champion. Address: c/o State Committee for Sports and Physical Culture of the U.S.S.R. Council of Ministers, Moscow, U.S.S.R.

When twenty-two-year-old Gary Kasparov made his winning move in the final game of the World Chess Championship, on November 9, 1985, giving him a 13-11 point victory in the series of twenty-four games against the then-reigning champion Anatoly Karpov, the spectators packed into Moscow's Tchaikovsky Hall surged to their feet, chanting "Gary, Gary." Spontaneous celebrations erupted in the lobby for the triumph of the youngest world chess champion in history, with fans from the Soviet Union's southern republics (Kasparov is from Azerbaidzhan) jumping, hugging, and kissing each other. One fan explained Kasparov's enormous popularity for Celestine Bohlen of the *Washington Post* (November 10, 1985) as follows: "Because he is young, because he is more pleasant than the other one, and because he is not just a chess player, but an artist."

Gary Kimovich Kasparov was born on April 13, 1963 in Baku, Azerbaidzhan, on the shores of the Caspian Sea, to parents who were both engineers.

His father, Kim Moiseyevich Wainshtein, of Jewish background, died when Gary was seven, and the boy later adopted the Russian version of his mother's Armenian maiden name, Kasparian. With good reason he calls his mother, Klara, "my best friend and my first coach," for when he qualified for the World Championship she gave up her job to travel and work with him.

The game of chess in the Soviet Union is a national pastime, to a degree that according to Lawrence Day of the *Toronto Star* (December 7, 1985), "Chess fills in the spare moments of the Soviet masses in a way almost synonymous with leisure itself. They use it much like we use television." The Soviet Chess Federation has five million registered members, and an estimated forty million more people play, and in Kasparov's native Azerbaidzhan republic there are fifteen chess schools and a chess journal is published twice a month. His parents were thus not unusual in their enjoyment of chess, and after a day's work they would solve chess problems while preparing dinner or washing the dishes.

One morning when Gary (or "Garik" as he was called when young) was not quite six, he suggested to his parents the solution to a baffling chess problem they had been puzzling over the night before. Since they had not yet even taught him the rules of the game, the amazed parents quickly reversed a decision they had made to teach him music and decided instead to help him develop his precocious talent for chess. At seven, Gary joined the Young Pioneers chess circle, where his first trainer, Oleg Privorotsky, immediately noted his exceptional memory and his total absorption with the complexities and logic of the game. At the age of nine Kasparov reached the final of the Baku lighting chess championship for seniors.

When he was ten, Kasparov was invited to attend the chess school of Mikhail Botvinnik, the Soviet Union's greatest player, who had been world champion in 1948–57, 1958–60, and 1961–63. Established in 1963, the school carried on largely through correspondence, with the pupils meeting their teacher only during school vacations. Nor did Kasparov's interest in chess interfere with his schooling: throughout his adolescence, while attending many tournaments, he kept up so well with his school program that he graduated with top honors, and was so outstanding at sports, particularly swimming, that he had to face the serious decision of choosing between chess and a swimming career.

His early teachers noted that in his excitement and exuberance Kasparov occasionally rushed to move without first thinking through all the ramifications, and his exuberance and risk-taking remain marks of his playing to this day. Commentators recognized him as a rising star, and following his participation, at eleven, in the USSR Junior Championship, Leonard Barden in *The Guardian* (February 24, 1975) in the first western press report on him voiced his opinion that "there is a very clear favorite for world champion in 1990. He is 11-year-old Gary Wainshtein from Baku." The following

year, just before Kasparov won the Junior Championship, Botvinnik had remarked: "In the hands of this young man lies the future of chess." At a January 1978 tournament in Minsk, Kasparov beat the Grandmaster Lutikov, and placed first ahead of fourteen rated players, thus earning the title of Master of Sport.

At fifteen, Kasparov won his first internationally rated tournament, placing ahead of several Soviet Grandmasters; at sixteen, in his first international super-tournament in Banja Luka, Yugoslavia, he placed a full two points ahead of the established Grandmasters and became a Grandmaster himself at seventeen. His style, full of risks and surprises, was delighting the chess world, since it revealed such a marked contrast to the cool and calculating precision of Anatoly Karpov, the world chess champion since Bobby Fischer forfeited the title in 1975. Inexorably, Kasparov continued his dazzling trek through the stages on the road to the championship: the acquisition of a national nomination; victory in one of sixteen zonal tournaments and then in one of three interzonal tournaments; and finally a series of candidate matches. In April 1984 he triumphed in his final candidate match. By winning four games and drawing nine against Vasily Smyslov, he gained the title of challenger to the world champion, Anatoly Karpov.

The title match began on September 10, 1985 in the ornate Hall of Columns in Moscow's Hall of Unions, where chess mavens from around the world gathered for excitement and high drama. Press accounts made much of the difference in personality, temperament, and chess style between the thirty-three-year-old Karpov and the twenty-one-year-old Kasparov, the youngest chess player ever to compete in a title match. Gabriel Schoenfeld, a graduate fellow of the Russian Research Center at Harvard University and a class A chess player himself, called the match, as quoted by the *New York Times* (October 13, 1984) a "battle between . . . the apparatchik and the artist. The current world champion, Anatoly Karpov, is the Leonid I. Brezhnev of Soviet Chess, while the challenger, Gary Kasparov, is its Mikhail Baryshnikov."

Anatoly Karpov, according to Schoenfeld and many other observers, "is the consummate bureaucrat . . . a pitiless technician" who himself admits: "Sometimes I am criticized for being dry, rational, calculating. Yes, I am pragmatic and my play is based mainly on technique. I try to play 'correct' chess and never take risks." While Karpov is noted for being as emotionless and aloof as his chess style, Kasparov has an emotional, colorful personality and a chess style that Schoenfeld has called "defiantly romantic . . . renowned for displays of fantasy, ingenuity and combinational vision that make for explosions of uproarious complexity on the chessboard."

But it was precisely his exuberance and risk-taking that landed Kasparov in deep trouble in the opening games of the title match. Brash and overconfident, and misguided in underestimating the sheer genius of Karpov's technique, Kasparov lost

four out of the first nine games to Karpov. (The title was to be determined by six winning games with draws not counting.) Many thought Kasparov would not recover from that series of stunning defeats, but he dug in his heels, toned down his playing style, and achieved a record-setting seventeen consecutive draws in Games 10-26. The match was by now becoming a battle of nerves and endurance, as well as skill, and the long series of draws had resulted in fading popular interest. By winning Game 27, increasing his lead to 5-0, Karpov needed only one more victory to retain his title.

That winning game remained out of Karpov's reach. The long contest was wearing him out both physically and psychologically, but the younger, more physically fit Kasparov seemed as vibrant as ever. In Game 32, Kasparov won his first victory over the champion, followed by wins in Games 47 and 48. Then, suddenly, following Kasparov's win in the forty-eighth game, in February 1985, the World Chess Federation (FIDE) president Florencio Campomanes arrived in Moscow. Rumors of all sorts were circulating, including hints that Karpov was in a health clinic being treated for exhaustion and tension, and that Campomanes was going to end the match prematurely.

On February 15, 1985 Campomanes called a press conference, during which he declared the match "ended without decision." The fact that the Soviet news agency, Tass, had announced Campomanes' decision several minutes earlier only fueled the speculation in the Kasparov camp that Campomanes was acting to rescue Karpov from a defeat, since it was known that Karpov was a close friend of Campomanes and that the Soviet chess establishment favored the reigning Karpov over the upstart challenger. Not only was Karpov a "pure," that is European, Russian in contrast to the half-Armenian, half-Jewish Kasparov, but he was a devoted Communist party man who had been awarded the Order of Lenin following his defeat of the Soviet defector Victor Korchnoi. Furthermore, as reigning champion, Karpov was in a strategic position to appoint members to the USSR Chess Federation, and most of its ruling council, including its president Vitaly Sevastianov, were Karpov placemen.

Kasparov's reaction to Campomanes' decision showed clearly why the conservative Soviet Chess Federation favored the cautious, conservative Karpov over the younger, more impetuous man. "I want to ask Mr. President one question," he blurted out from the audience at the press conference. "Why all this show?" Reacting to Campomanes' statement that the five-month match had exhausted the physical and psychological resources of its contenders, Kasparov emphasized his opposition to the breaking off of the match, declaring pointedly that he considered it no coincidence that the decision to end the match was reached just when he began to have a chance at winning the title. Speaking to the press afterwards, Kasparov asserted: "I want to say that I am willing to play the match, and that I am absolutely healthy. . . . When the score

was 5-1, no one had the idea that the match was too long. . . . This only appeared when the score reached 5-3."

Although a new match, with a twenty-four game limit, was set for September, Kasparov refused to relent in his criticism of the FIDE president Campomanes. In an unheard-of departure for a Soviet chess player, he granted an interview to the West German weekly news magazine *Der Spiegel* in which he criticized Campomanes, the Soviet Chess Federation, and Anatoly Karpov, saying of the last-named: "For [him] the word sport is an empty concept. He views the title 'world champion' as a natural prefix to his family name." Kasparov followed up the *Spiegel* interview with interviews in the Yugoslav press in May, in which he was again forthright and outspoken both about Campomanes, of whom he declared, "He will do anything for money," and about the Soviet Chess Federation, which he called "almost a part of Karpov's family."

Considering his public pronouncements to be far beyond the limits of acceptable behavior, Soviet chess officials voted to ban Kasparov from international chess for two years. What they did not realize, however, was that though Kasparov was an outsider to the Communist Party in-groups of the Brezhnev era, he did have allies in the new Gorbachev regime. In 1982 Kasparov had joined the Communist Party and a fellow Azerbaidjani, Geida Aliev, had been appointed a full member of the Politburo, under Gorbachev. When Kasparov flew the 1,000 miles from Baku to Moscow to answer the charges against him, Aliev accompanied him—to the consternation of the chess officials, who withdrew their resolution against Kasparov.

The new championship match opened on September 2, 1985 in Moscow, with new rules limiting the number of games to twenty-four, and allowing one point for a win and one half-point for a draw. Six winning games or 12½ points would spell victory, and in the event of a 12-12 tie, Karpov would retain his title. Both players had shown themselves to be in such excellent form over the previous months that chess specialists were hedging their bets, unwilling to predict the outcome.

Large crowds attended the games, and it was obvious from the start that the two men were the bitterest of rivals, and that the sympathy of the fans lay with the brash, bold Kasparov. He took an early lead, but Karpov was not to be easily beaten, and the match went all the way to the twenty-fourth game, on November 9. The score at that point was 12-11 for Kasparov: he needed only a draw in the twenty-fourth game to attain the title, whereas Karpov needed to win. Yet Kasparov took daring risks and won, in a knuckle-whitening game during which Karpov had appeared to be in front for much of the time. Kasparov's mother Klara, who sat in the third seat of the third row throughout the match, received a bouquet of white carnations from an exultant fan, and hugged anyone who approached her, while Kasparov gave his roaring fans a wide grin and held his arms above his head. Of his high-risk strategy in the final stretch of the

game, Kasparov's advisers admitted that they had been unable to understand what he was doing, and the Soviet Grandmaster Mark Taimanov commented, "it was a victory worthy of a champion . . . one of the most beautiful games of this match."

At his first press conference following his victory, Kasparov showed a conciliatory attitude to the Soviet Chess Federation and paid tribute to Karpov. Calling him "a remarkable, outstanding sportsman," he added: "I am convinced that our creative debate will continue, that we will meet at the chessboard once again and that we will present the world with interesting games and moves that people expect from us." Nonetheless, he still rejected the idea of a rematch with Karpov as early as the following February, though it was feasible under the new set of rules that Campomanes had instituted, giving Karpov, but not Kasparov, the opportunity to request such a rematch if he were defeated. Kasparov maintained his former bitterness towards Campomanes, telling reporters that he did not believe that one man should decide the fate of chess. "We don't need a dictator. I want to see democracy in chess," he said.

The war of nerves between Kasparov and Campomanes intensified when, on December 4, 1985, Karpov indicated that he wanted to exercise his right to a rematch in February. Raising the specter of the forfeiture of his title, Kasparov refused to meet the deadlines set for his reply to Karpov's request. He emphasized his position that he opposed the special rules that Campomanes had made for the match, and that there should either be rematches after all championship matches, after nine months or a year, or none at all. At first Campomanes held fast, arguing that Kasparov had agreed to the rules as part of the conditions for the match he had just won, but when it became clear that Kasparov would not back down, and that world chess opinion disapproved of the prospect of his title being taken away, Campomanes worked out a compromise agreeable to all. He scheduled a rematch for late summer, and the rematch rule became a permanent feature of world championship chess.

On July 28, 1986 the rematch, consisting of twenty-four games, began in London, and on September 5 it moved to the concert hall of the Leningrad Hotel. In spite of temporary losses brought about by overconfidence, his besetting weakness, Kasparov managed to retain his world chess championship when Karpov agreed to a draw, on October 6. But reluctant to give the impression that he was benefiting from the rule that the champion keeps his title in the event of a tie, Kasparov drew the twenty-fourth game on October 9, winning the world championship match by twelve and one-half to eleven and one-half.

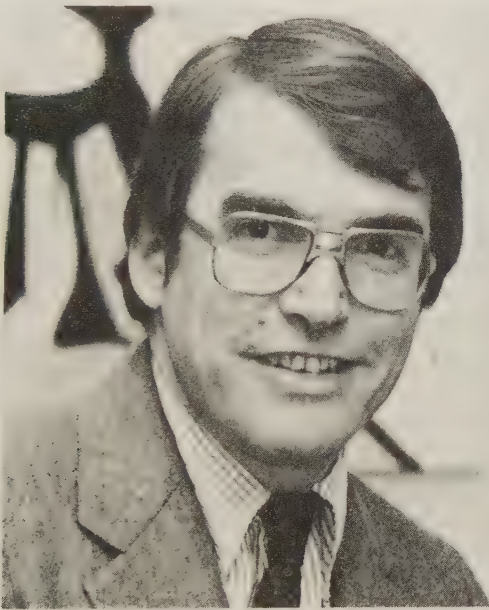
There is no doubt that Gary Kasparov has ushered in a new era in chess, both in the Soviet Union and throughout the world, and his aggressive, creative style will likely be copied by a new generation of chess players. Some Western reporters have

tried to picture Kasparov as a virtual dissident, but though he is unlikely to be as active as Karpov in Communist Party politics, especially in the Soviet peace propaganda movement, Kasparov, as champion, has projected more of the image of the "new" Soviet citizen of the Gorbachev era. In a recent interview on ABC's *Good Morning America*, Kasparov said: "Chess is good for connections between people and countries and as a chess player and a sportsman I am waiting for the new détente. Détente is the best situation for connections between sport and culture and so on."

Gary Kasparov is fluent in both English and German. He runs six miles a day at his home in Baku, and swims, bicycles, and plays soccer. Thanks to his phenomenal memory, he has memo-

rized thousands of chess games and matches. He has been dating the Soviet actress Marina Neyelova, who sat anxiously in Tchaikovsky Hall during the championship match. In an interview with *Der Spiegel* following his first victory over Karpov, Kasparov commented on his future. "I have great energy and I have great tasks ahead of me," he said. "I want to serve chess through games, books that are works of art. I would like to bring the game closer to many people all over the world."

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Keyworth, George A(lbert), 2d

Nov. 30, 1939– Business executive. Address: b. Keyworth Meyer International, P.O. Box 25566, Washington, D.C. 20007

As the director of the office of Science and Technology Policy and science adviser to President Ronald Reagan, George A. Keyworth proved himself to be unswervingly loyal to the conservative economic and ideological goals of the Republican administration. Formerly the head of the physics department at Los Alamos Scientific Laboratory, Keyworth was seen as something of an outsider by the Washington bureaucratic establishment and by the science policy community when he joined the White House staff in 1981. A self-described "team player," he is widely credited with formulating

federal budget priorities that emphasized funding for basic scientific and technological research. He also played a significant advocacy role in promoting Reagan's controversial Strategic Defense Initiative. Keyworth left his post at the Office of Science and Technology Policy at the end of December 1985 to set up his own consulting firm.

George Albert Keyworth 2d, the son of Robert Allen and Leontine (Briggs) Keyworth, was born on November 30, 1939 in Boston, Massachusetts, but he spent most of his boyhood in Gardner, Massachusetts, a town some fifty miles northwest of Boston that is a center for the manufacture of chairs and upholstered furniture. As a youth George Keyworth, who is known to his family and friends as "Jay," often worked weekends and summers as a draftsman and machinist in his family's furniture factory. In interviews, he has repeatedly traced the development of his ideas on free enterprise and the benefits of competition to those early work experiences.

Following his graduation from Deerfield Academy, a prestigious college preparatory school in Deerfield, Massachusetts, Keyworth enrolled at Yale University, where he majored in physics. According to George Cowan, one of his colleagues at Los Alamos Scientific Laboratory, Keyworth was a stereotypical "Yalie" who "spent all his spare money as an undergraduate racing his Porsche," but he was also a serious student, and in 1963, after receiving his B.S. degree, he immediately went on to graduate studies in nuclear physics at Duke University. While there, he conducted significant research in the quantum mechanics of elementary particles—specifically, in the problem of isospin conservation in nuclear reactions.

On taking his Ph.D. degree in 1968, Keyworth joined the staff of physicists at Los Alamos Scientific Laboratory in New Mexico, where he continued his research in nuclear physics. Among other things, he developed an experimental program that used polarized beams of neutrons and polarized targets to study resonance structure in fission. His

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research not only helped scientists understand resonance fission, but also provided a new technique for nuclear spectroscopy. Keyworth was named assistant group leader in neutron physics in 1973 and group leader a year later. In that last-named post, which he held through 1977, he directed a comprehensive program of research in nuclear and fundamental interaction physics.

In addition to his proven ability as a research scientist, Keyworth demonstrated considerable skill as an administrator in a series of leadership positions at Los Alamos. According to George Cowan, Keyworth was selected for those posts "because he obviously had quite a talent" for administration. "A good scientist is always tentative; a good administrator is always positive, even when he is wrong," Cowan explained to Philip J. Hiltz in an interview for a *Washington Post* (June 14, 1981) profile of Keyworth. "People like Jay who can resolve that conflict and have the talents of both are unusual."

In 1978 Keyworth was named head of the facility's huge experimental physics division. For the next three years, he supervised several hundred scientists and technicians whose work encompassed basic research in nuclear and fundamental interactions, condensed matter, astrophysics, and space sciences as well as applied research in such areas as satellite-based verification of compliance with treaties covering nuclear weapons tests and the physics of super-high energy densities. He also directed the laser fusion project and the diagnostic program of underground nuclear weapons tests at the government's Nevada testing ground.

Early in his first term as president of the United States, Ronald Reagan began searching for a scientist to serve as director of the Office of Science and Technology Policy and as his personal science adviser. Presidents had routinely appointed science advisers to their White House staffs from the administration of Dwight D. Eisenhower, in the 1950s, until Richard Nixon abolished the post in the early 1970s. The position was reestablished a few years later, when the Office of Science and Technology Policy was created, on the recommendation of President Gerald R. Ford. Its director, whose nomination was to be confirmed by the Senate, was to act as an adviser to the White House on science and technology policy. Perhaps because they believed that President Reagan intended to downgrade the office, several scientists reportedly turned down the post. Keyworth came under consideration for the position at least partly at the suggestion of the physicists Edward Teller and Harold M. Agnew, who were staunch advocates of a vigorous American defense policy that included the development of sophisticated thermonuclear weapons.

Keyworth's appointment as director of the Office of Science and Technology Policy, which President Reagan announced on May 19, 1981, was greeted with caution by some Washington observers, who saw him as an outsider without experience in science policy making and ignorant of

Washington politics. But Philip Handler, then the president of the National Academy of Sciences, had no doubts about Keyworth's ability. In a conversation with Philip J. Hiltz for the *Washington Post* profile, he praised the president's nominee as a "bright, strong man, a quick study" whose inexperience would be a problem only "if he feels unsure of himself."

Confirmed by the Senate on July 24, 1981, George Keyworth was sworn in as director of the Office of Science and Technology Policy on August 6. Although previous presidential science advisers tended to view themselves mainly as advocates for science, Keyworth, from his first day on the job, considered himself to be primarily a "team player" who would work to promote President Reagan's broad policy goals. After several months in office, he told Robert Reinhold of the *New York Times* (August 16, 1981), "My number one job is being sensitive to the president's philosophy and within those bounds to advise him." But at the same time, he added, "I am also something else. The scientific community needs a focus and a voice in the formulation of policy. A lobbyist in the White House is anathema. A spokesman may be more like it."

Because of the Reagan administration's conservative economic policy, many scientists feared that there would be substantial cuts in the federal funding of basic research. Although the fiscal 1982 budget included sizable reductions in allocations for some technological development projects that the White House thought should be left to the private sector, support for basic research, which Keyworth has defined as research that "advances the frontiers of knowledge without direct attention to the application of that knowledge," survived the budget cutter's ax. Largely due to Keyworth's influence, the budgets for the next several fiscal years included respectable increases in funding for non-defense basic research, from about \$5 billion in 1981 to about \$8 billion in 1985. Most of that money was earmarked for research in the "hard" sciences. "Many problems of the country are directly affected by physical sciences and engineering, which are the best approaches to solving them," Keyworth explained to Warren E. Leary in an interview for the *Chicago Tribune* (April 1, 1984). "The technical differences between the Soviets and the United States narrowed recently and these problems are best addressed by the hard sciences."

Within months of his taking office, Keyworth was one of the most effective administration spokesmen for Ronald Reagan's science policy, which is geared toward reducing the government's direct role in research and development projects and generally stresses support for military rather than civilian technologies. His ideological commitment to the president was made all the clearer when he established, in 1982, the White House Science Council, an advisory panel comprised mainly of conservative businessmen and scientists, including Edward Teller and Harold Agnew. Keyworth was criticized in some circles for the narrow makeup of the group, but as he told Colin Norman, who

interviewed him for *Science* magazine (November 12, 1982), "It is of little value to the administration, at least in policy advisory positions, to have people who do not share the administration's views."

Keyworth's loyalty to the Reagan administration occasionally put him at odds with the scientific community. Never one to mince words, Keyworth publicly accused some scientists of showing more "arrogance" than "good judgment" in their criticisms of the government's budget-balancing efforts. As he told a group of scientists and researchers at a colloquium on national science policy sponsored by the American Association for the Advancement of Science in June 1982, he especially deplored their adherence to the "bogeyman theory" that President Reagan "was out to cut science budgets for ideological reasons." He went on to denounce the "pork-barrel thinking" that was, in his view, responsible for much of the "mediocrity" that had been financed by federal research grants in the past. Later at the same meeting, Frank Press, President Jimmy Carter's science adviser, attempted to mend the growing rift between the Office of Science and Technology Policy and leaders of the scientific establishment, many of whom had strenuously objected to what one called Keyworth's "flip remarks." In his speech, Press applauded his successor for having "the courage to tackle these very difficult and politically dangerous issues of evaluation, reorganization, and reallocation in order to put money into the best scientific institutions."

During his first two years in office, Keyworth dealt with such diverse issues as nuclear reactor waste disposal, air traffic control, dissidence among Soviet scientists, and the "deteriorating," to use his adjective, quality of academic life. Disturbed by the growing numbers of professors who were leaving the universities for lucrative positions in private industry, he set up a commission to study the problem and, in visits to campuses and industrial complexes across the country, he personally promoted a spirit of cooperation among government, industry, and academia. Keyworth also devoted considerable time and effort to diversifying the nation's space program while protecting NASA "from being strangled as an operator of a bus company," as he put it.

In March 1983 Keyworth accepted as his "top priority" the development and deployment of the Reagan administration's Strategic Defense Initiative—the so-called "Star Wars" space-based multi-layered defense system, which prospectively encompasses a bristling array of technologically sophisticated weapons, including chemical and x-ray lasers, electromagnetic railguns, particle beam weapons, and missile-armed satellites, and was proposed as the ultimate deterrent to nuclear attack. At his confirmation hearing before the Senate Commerce, Science, and Transportation Committee in 1981, Keyworth had cautioned that such weapons were far from practical in the near future, but as the White House science adviser, he became one of the staunchest and most outspoken advo-

cates of the Star Wars project. Critics of the program maintain that it is impractical and unrealistic and that even if it could be implemented, it would be ineffective. Speaking in defense of the initiative, Keyworth countered that recent technological innovations made the Star Wars program feasible, given that its goal was not perfection but effective deterrence. "This idea of needing an umbrella of perfection is misleading," he said, as quoted in the *Christian Science Monitor* (November 4, 1985), "because your real objective is to make nuclear weapons unusable."

Not all the scientists affiliated with the Office of Science and Technology Policy shared Keyworth's enthusiasm for the Strategic Defense Initiative. Victor Reis, an aerospace expert on Keyworth's staff, and John Bardeen, a Nobel Prize-winning physicist and a member of the White House Science Council, resigned in protest. Keyworth generally dismissed "the majority" of the criticism as being "without substantiation" and politically motivated, although he acknowledged that some of the questions raised about certain aspects of the Star Wars defense system, such as bomb-pumped x-ray lasers, were valid ones. But as he told an interviewer for *Science* (December 13, 1985), even if he had doubts about the system's feasibility, in his position, "political contiguity" with the president was "mandatory." "If I choose to go out and criticize steps that the president has taken publicly," he said, "I should do so in some other function than as his science adviser."

Irritated by what he considered to be unwarranted criticism of the Star Wars program by the press, Keyworth, speaking at the University of Pennsylvania in October 1984, publicly accused the mass media of "trying to tear down America." A few weeks later, in an interview that appeared in the January-February 1985 issue of *SIPIScope*, the bimonthly bulletin of the Scientists' Institute for Public Information, he explained his views in more detail. In his opinion, most reporters were "out of step" with contemporary American society, at least partly because many of them "[seemed] to be drawn from a relatively narrow fringe element on the far left of our society." He especially objected to the "lack of substance" in the press coverage of "important technical issues," including the Strategic Defense Initiative. "The trash I have read over the last twenty-one months on the Strategic Defense Initiative pays no attention to the fact that the president, as head of state and chief executive officer, is forced to deal with some very, very serious matters," he said. "The stability we take for granted is eroding."

Early in the election year of 1984, Keyworth assessed the record of the Reagan administration in the areas of science and technology in an article entitled "Four Years of Reagan Science Policy: Notable Shifts in Priorities," which was published in the April 6, 1984 issue of *Science*. As he saw it, the major accomplishment of the Reagan science and technology budgets was "renewed—and considerably strengthened support for basic research." To

prove his point, he cited increased allocations for research and development (R & D) in nondefense areas, with an accompanying effort to shift so-called "development" funding to the private sector, and a rise of 107 percent, from 1981 to 1985, in spending for defense-related R & D. He went on to outline some of the goals of the administration's science policy, among them "ensuring the continuing supply of bright new technical talent to meet national needs," selecting and pursuing "the most important and most relevant fields of R & D," and "stimulating new and productive partnerships that span the range of people and organizations conducting R & D."

From the beginning of his tenure as director of the Office of Science and Technology Policy, Keyworth appeared to have viewed his appointment as a four-year assignment, and he had hinted as early as April 1984 that he might resign after that year's presidential election. It came as no surprise, then, when he tendered his resignation on November 27, 1985, shortly after President Reagan had returned from his first summit meeting with Mikhail Gorbachev, the general secretary of the Communist party of the Soviet Union, in Geneva, Switzerland. "The president's pouring concrete around [the Strategic Defense Initiative] at Geneva, reassured me that this would be a good time to leave," he told Eliot Marshall in a telephone interview for *Science* (December 13, 1985). In other interviews, Keyworth cited not only the president's need for "some fresh blood" in the post, but also his own desire for change. "I am beginning to be envious," he explained to Philip J. Hiltz of the *Washington Post* (November 30, 1985). "The real action is out there in industries that are trying to find a new competitive spirit, motivated by the hot breath of competition on their necks. That's very exciting." Immediately after leaving office on December 31, 1985, Keyworth joined forces with Herbert Meyer, vice-president of the National Intelligence Council and a former special assistant to William J. Casey, the director of the CIA, to establish Keyworth-Meyer International, which helps multinational corporations set up their own intelligence-gathering systems.

George A. Keyworth 2d and his wife, the former Polly Lauterbach, an artist, have been married since 1962. They have two children—a son, George 3d, and a daughter, Deirdre. The youthful-looking Keyworth keeps fit by exercising, skiing, and backpacking. His leisure interests include travel and the performing arts. He is also said to be a serious student of Chinese philosophy. Keyworth is the author or coauthor of several dozen scientific papers on a variety of subjects, ranging from nuclear physics to defense technology to science policy.

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Khashoggi, Adnan

July 25, 1935– Saudi Arabian corporation executive. Address: b. Triad America, 5225 Wiley Post Way, Salt Lake City, Utah 84116; P.O. Box 6, Riyadh, Saudi Arabia

Although usually identified in the public mind as a Croesus with a conspicuously flashy lifestyle, Adnan Khashoggi, the Saudi Arabian commission agent and corporate executive, is basically a hard-working businessman who is committed to bringing Saudi Arabia and other Arab countries into the mainstream of world economic development. Starting out with the assets of a Western-style education and close personal ties to the Saudi royal family, he has used the traditional Middle Eastern role of commercial middleman to amass a huge fortune through defense systems and worldwide ventures in real estate, banking, commodities and natural resource development. Khashoggi's name became familiar in the United States during the 1970s through the foreign-bribery scandals that rocked American industry in the post-Watergate era. He emerged from those investigations legally unscathed, however, and has branched into new enterprises that demonstrate the continued vitality of his business sense. Standing, according to one observer, "on the cutting edge of the Arab world's new economic power," Khashoggi hopes that his world-class success will help to bring the gospel of capitalism and its benefits to his native land.

Adnan Mohamed Khashoggi was born on July 25, 1935 in Mecca, Saudi Arabia, the oldest son of Samiha Ahmed (Setti) and Mohamed Khaled Khashoggi. His father, a devout Moslem, served as personal physician to the late King Ibn Saud. Dr. Khashoggi, who was the first Western-trained physician in Saudi Arabia, also imported the country's

first X-ray machine, established his family in business when he brought in an electric generator to run it, and set up Mecca's first power plant.

In his youth, Adnan Khashoggi attended Victoria College in Alexandria, Egypt, an elite British-style boarding school, where his classmates included members of the Arab world's leading families, such as the future King Hussein of Jordan. He earned his first business fee while enrolled there, when he introduced an Egyptian schoolmate's father, who manufactured towels and sheets, to a Libyan classmate's father, who was in the market for those items. Khashoggi obtained a £200 commission for masterminding their meeting. "That made me feel it's only [by] putting people together [that] you make money," he later remarked, as quoted in the *Washington Post* (September 16, 1984). On his return to Saudi Arabia, following his graduation in 1952, Khashoggi helped his family to establish the Alnasr Trading and Industrial Corporation, one of the country's first domestic companies. The Saudi government granted Alnasr a fifty-year monopoly on developing gypsum deposits.

Khashoggi set out for the United States in 1953, intending to study petroleum engineering at the Colorado School of Mines in Golden, but after enduring a blizzard during his journey, he opted for the warmer climate that could be found at the California State University at Chico. During his three semesters of studying economics there, he entertained acquaintances with the flair that would become his trademark, and cultivated business opportunities, arranging for exported American goods to be sold in Saudi Arabia through the Alnasr Corporation and gaining a hefty commission when he brokered the lease of a fleet of Kenworth trucks to a Saudi contractor. For one semester Khashoggi attended Stanford University in Palo Alto, California, where he maintained a four-bedroom home and hired a butler and a secretary.

It was as a promising entrepreneur with "an electric personality and all the mobility of a man of two worlds," as Anthony Sampson noted in his book *The Arms Bazaar* (1977), that Khashoggi returned to Saudi Arabia in the mid-1950s. His ties to the royal family, then engaged in an extensive modernization program for the kingdom, made him a valuable ally to Western interests seeking investment in the region, and soon he was representing the British Marconi company and the transport manufacturers Rolls-Royce, Dodge, Chrysler, and Fiat in sales negotiations. He arranged the importation of more Kenworth trucks, this time for sale to the Saudi military, and reportedly earned a \$245,000 commission from that deal. When civil war erupted in the neighboring nation of Yemen in 1962, Khashoggi supplied defense systems imported from Europe to the royalist forces, which were supported by King Saud, who had taken the throne in 1953 following the death of his father, Ibn Saud. In 1965 Lockheed, the American aircraft manufacturing corporation, signed Khashoggi to investigate marketing opportunities for the company in Saudi Arabia. Paid a retainer of \$2,000 a month and guar-

anteed 2 per cent of the sale price on each plane sold, Khashoggi first negotiated a transaction on five of Lockheed's C-130 Hercules transport planes and then entered discussions for importing its F-104 Starfighter combat aircraft, which would give the Saudis a comprehensive air-defense system. Rival bidders outmaneuvered Lockheed, which lost the deal, but through his own deft management Khashoggi maintained a key position in bargaining for the defense system. When he learned that the Saudi government had agreed to a package combining British Aircraft Corporation Lightning aircraft with American-built Raytheon Hawk surface-to-air missiles, he took Raytheon as his client by purchasing its regional sales subsidiaries, and he earned additional fees through the Rolls-Royce contract that supplied the Lightnings' engines. Soon he became the agent to the Saudi Defense Ministry for other manufacturers of defense systems and other military materiel, including French, Belgian, and British companies and Northrop, the American aircraft firm. In 1966 Khashoggi negotiated an agreement with Litton Industries, the maker of aircraft guidance and other high-tech systems, that led to its contributing \$30 million to a Middle Eastern development fund.

It was reported by Andrew Duncan in his volume *Money Rush* (1979) that during the 1970s Khashoggi served as a conduit for about 80 percent of all foreign defense systems in Saudi Arabia. In addition to Lockheed, Northrop, and Raytheon, the aerospace concerns McDonnell Douglas and Boeing; Teledyne, a subsidiary company of Litton; and Sofna, the French arms-export agency were among some of the better-known merchants that turned to him for guidance in establishing their Middle Eastern markets. Because of his expertise, Khashoggi oversaw sales in several Arab nations, such as the 737 Boeing jets he arranged for delivery to Morocco. Besides importing the military hardware, he often negotiated contracts for the maintenance and support services essential to its performance.

In the mid-1960s Khashoggi established the Triad Holding Corporation, with himself as chairman presiding over a think tank of forty executives, to oversee his expanding international financial network. Chartered in Luxembourg and based regionally in the Lebanese capital of Beirut, Triad was named after Khashoggi and his two brothers, Adil and Essam, who served as his partners. It was described in the *London Observer* (May 26, 1974) as being "the Arab world's first multinational conglomerate," and eventually controlled some fifty corporate entities that ranged from Khashoggi's original sales relationships to interests in such projects as hotels in the Far East, real estate in Kenya, an import business in the Philippines, shipping concerns in Indonesia, furniture manufacture in Lebanon, and the French fashion house *Jungle Jap*.

Among the important acquisitions that Khashoggi made in the United States in the early 1970s were interests in real estate in Texas and California and a cattle ranching concern in Arizona, since he believes that the United States is the only place

that is safe enough and stable enough to justify long-term investment. In 1972 and 1973 he bought controlling interests in the Security National Bank and the Bank of Contra Costa, both in Walnut Creek, California. He explained his motive for those purchases, as quoted in the *New York Times* (December 3, 1974), as being educational as well as financial: "It will enable us to train our own people [in banking and] to encourage Americans to work in our part of the world—the export of manpower."

As diverse as his holdings were, Khashoggi acknowledged, as reported by Jim Hoagland in the *Washington Post* (September 14, 1975), that one-third of Triad's corporate income derived from the Saudi Arabian defense sales, which usually involved vast amounts of hardware, personnel, and capital. Within a few years those commissions were totaling into the hundreds of millions of dollars spread over the life of the contract, but since negotiations on the deals might require conferences and inspections anywhere on the globe and might take years to complete, Khashoggi's own managerial expenses were commensurately high—estimated at \$12 million a year in the mid-1970s. Most expert observers were convinced that his personalized brokering skills were indispensable for closing all types of high-level sales contracts, and the United States Embassy in Jiddah, Saudi Arabia's port city, recommended Triad as "an excellent contact for U.S. firms" during the middle of the decade. Khashoggi saw his capital-building activities as mirroring the spirit and accomplishments of America's millionaire industrialists of the nineteenth century. Jim Hoagland quoted him as saying: "We [Arab business leaders] have the same opportunity in our countries now that Rockefeller, Vanderbilt, and J. P. Morgan had in putting America together."

Khashoggi's multimillion-dollar dealings were conducted with an ostentation that was mitigated by his personal charm and relaxed bearing in even the most demanding negotiating sessions. Spending perhaps 100 hours a month jetting around the world in his luxuriously outfitted Boeing 727 that served as his mobile office, he received his clients at one or another of his ten homes in cities across the Middle East, Europe, and the United States or, if it were more convenient, on his custom-built yacht, *Nabila*. David Holden and Richard Johns reported in their book *The House of Saud* (1981) that Khashoggi's opulent trappings provoked the disfavor of Saudi King Faisal, who took the throne after his brother, Saud, abdicated in 1964. But Khashoggi was nevertheless trusted by the Saudi government to act as its go-between in the United States during the oil crises of the 1970s.

Not all of Khashoggi's ambitious ventures came to successful fruition. His plan as co-owner of the independent motion picture company Filmco International to produce a major feature film on the life of the Islamic founder, Mohamed, had to be abandoned when King Faisal objected to the project for religious reasons in 1974. A \$200 million loan that Khashoggi arranged in the same year for

resource development of the Sudan was frittered away by Sudanese managers before it could yield any benefits, and his proposal for a tourist resort in the region of the Egyptian pyramids collapsed amid charges of dubious land dealings and warnings against cultural blight of those historic monuments. When Khashoggi attempted to buy a one-third interest, at a cost of \$14 million, in the First National Bank of San Jose, California in 1974, the antipathy of stockholders to the move reached such a pitch that he had to withdraw his offer. At least part of the local outcry stemmed from resentment over the effects of the OPEC oil embargo and concern about the economic power of Middle Eastern "petrodollars."

In May 1975 the subcommittee on multinational corporations of the Senate Foreign Relations Committee undertook an investigation of bribes and other suspicious payments made by American businesses in their dealings with foreign governments. Under close scrutiny was Northrop, which was then preparing to award Khashoggi \$45 million, or a 5 percent commission, for his aid in obtaining renewal of the company's contract for maintenance on about 100 of its F-5 jet fighters that had been purchased by the Saudi armed forces. Northrop spokesmen rebuffed suggestions that the commission was actually intended to bribe Saudi officials into the agreement. One spokesman explained, as quoted in the *New York Times* (May 9, 1975), that the expense of Khashoggi's services was valid because he was "one of the few people who can help make an \$850 million sale." But Senator Frank Church, the subcommittee's chairman, and Senator Clifford P. Case, its ranking Republican member, insisted upon probing further into what they termed "a gray area of questionable legitimacy" that lay between consultants who offered genuine advice and influence peddlers. Newspaper accounts in June of that year told of a Northrop memorandum dating from 1973 alleging that Khashoggi had recommended payments totaling \$450,000 to two Saudi generals in order to guarantee their cooperation in approving the initial purchase of the company's F-5 aircraft. Another Northrop report indicated that Khashoggi had paid a portion of his agent's fee from Northrop to Khalid ibn Abdullah, a member of the extended royal family. Khashoggi dismissed the reports as inaccurate and designed to protect the interest of the company. He later explained that he had pocketed the \$450,000 and credited it against future commissions in order to save Northrop from its own plan of making offensive payoffs to the generals.

The cozy relationship between Khashoggi and his corporate clients was further exposed when the subcommittee revealed the record of a 1973 meeting that brought him together with representatives of Northrop and of the Pentagon, during which a Pentagon official praised his work and payments he received for it as an "inexpensive aid program" to the Middle East. In 1976 and 1977 the Justice Department and Securities and Exchange Commission both launched inquiries into the legality of his

American connections, focusing particularly on the \$106 million that Lockheed had paid to him or through him in the early 1970s, the \$150,000 paid to a Triad affiliate by General Tire, which sought removal of its name from a boycott list kept by nations in the Arab League, and agent's fees paid by Raytheon for the sale of Hawk missiles. The SEC issued a subpoena to Khashoggi in March 1977, while he was visiting Las Vegas. The next day he flew out of United States territory to Barbados; he later argued through his lawyers that American officials had no jurisdiction to require his appearance or survey his finances.

Although Khashoggi's business dealings were still in the public spotlight, he made known his intention to shift his energies from defense systems to the consumer market because, as he remarked, "where the money is, you go to it." The shift may also have been due in part to growing resentment in Saudi Arabia against his reported virtual monopoly on handling its defense sales. In several projects that combined cultural exchange with astute public relations, the Triad Holding Corporation sponsored an educational visit by six American students to the Middle East; underwrote the cost of a University of Utah archaeological expedition in Petra, Jordan; and donated a library of Middle Eastern arts and culture to Menlo College. In 1975 he announced his plan to establish a Triad Foundation to support long-range programs that would build "bridges of understanding between countries." Some of Khashoggi's enterprises were conceived to help the Arab League to improve its image in the United States, a plan that many Arab leaders hoped would counter what they saw as the undue strength of the pro-Israel lobby. But Khashoggi was willing to sidestep Arab League restrictions for the purposes of his own ambitions, making business contacts in Israel, for example, and in Egypt, which was not a league member.

In the wake of Khashoggi's retreat from the vigilance of the Justice Department, certain legal obstacles blocked the expansion of his entrepreneurial ventures in the United States. Although he retained ownership of Triad America, a holding company chartered in 1974 and based in Salt Lake City, to manage his United States portfolio, he decided to sell off many of those investments, including California real estate, a small telecommunications company, and a trailer manufacturing firm in New Mexico. Advised by the management consultant firm McKinsey & Company that his method of investment, though profitable, was haphazard and at constant risk, he reorganized the personnel and operating structure of Triad Holding, the parent company, to produce a tighter staff of analysts who conducted careful market studies to guide his decisions. In about 1979 Khashoggi voluntarily gave a deposition to the SEC. No indictment or prosecution of any sort was initiated against him. He later explained his defense of his financial operations: "I have no need to pass bribes in Saudi Arabia. I took my fees, and they were large, but so are the deals I helped put

through for America. The more you produce the more you earn. That, after all, is the basic element of the United States free-enterprise system."

A number of American firms severed their relationships with Khashoggi in the aftermath of the payoff scandals, but a price was exacted for that action. A multibillion-dollar contract to supply telephone services in Egypt that American companies expected to obtain was awarded instead in 1979 to a European consortium in which Khashoggi held an interest. Lockheed maintained Khashoggi as its consultant and agent until 1980, but it withheld his commission fees of uncertain status until an arbitration court ordered the company in 1982 to pay him an initial settlement of \$86.4 million, to be followed by later installments. Northrop underwent a similar judgment in Khashoggi's favor. Responding to the public disclosures, in the late 1970s Saudi Arabia formally discontinued its use of agents as liaisons with foreign defense contractors, but Lockheed and other companies reported difficulties in obtaining and renewing their contracts without that system or Khashoggi's help in navigating the way through it.

Khashoggi's business ventures in the United States showed renewed vitality in the 1980s, due at least partly to falling oil revenues in the Middle East that delayed his commission payments from the Saudi government and lowered the value of some of his assets there. Turning his energies once again to the West, through Triad he bought a refinery in Long Beach, California operated by Edgington Oil, planned an ethanol fuel plant, backed by federal loans, in Louisiana, and cofounded Barrick Resources, a mining exploration concern with sites in Alaska, Texas, and Oklahoma. In Salt Lake City, Triad America's corporate headquarters, Khashoggi developed a large tract near the city's airport into the \$650 million Triad Center, a complex of three spacious office buildings complemented by retail establishments, restaurants, and an outdoor amphitheatre, with future plans for constructing condominium housing. Triad has also purchased the 502-room Salt Lake Sheraton hotel. Khashoggi apparently finds Utah a hospitable and worthy region for his activities, for in 1982 he pledged a \$1 million contribution to the state's Medical Education Center and bought a half-interest in the financially beleaguered Utah Jazz basketball team in 1984. The Adnan Khashoggi Convocation and Sports Center for sports and other public events, which he donated at a cost of \$5 million to American University in Washington, D.C., is scheduled for completion in 1986.

Small, portly, brown-eyed, and amiable in manner, Adnan Khashoggi lives an opulent and literally high-flying lifestyle that makes it easy to understand why many readers assumed he was the model for his friend Harold Robbins' glitzy 1974 best seller about a Middle Eastern billionaire, *The Pirate*. His first marriage was to Sandra Jarvis-Daley, a British photographer, who adopted the Moslem faith and changed her first name to Soraya. The couple had a daughter, Nabila, and

four sons, Mohammed, Khalid, Hussein, and Omar, before the marriage was dissolved in 1974 in a Beirut court. When Mrs. Khashoggi sued for divorce in a California court in 1979, the record-breaking \$2.5 billion settlement she sought and her charges of Khashoggi's misconduct made provocative headlines. The court ruled that California was not the legal home of either party, and the matter was eventually settled for a much lower figure. In 1978 Khashoggi married Italian-born Lamia Biancolini, who also converted to the Moslem faith. They have a six-year-old son, Ali. Among those closest to Khashoggi are his two brothers, Essam and Adil, a half-brother, Amr, his elder sister, their families, and his devoted aide of twenty-five years, Robert Shaheen, an American of Syrian extraction.

Adnan Khashoggi maintains homes in New York, London, Paris, Rome, Beirut, Riyadh, Madrid, and the Canary Islands, among other locations. His "Oasis in the Sky," as it has been called, is a two-story apartment in New York's Olympic Tower on Fifth Avenue. His estate in Marbella, Spain served as the backdrop when Khashoggi appeared on the syndicated television program

Lifestyles of the Rich and Famous in 1985, and *Architectural Digest* extolled the design of his magnificent yacht, *Nabila*, in October 1981. Khashoggi has been known as a high-roller at the gaming tables of Las Vegas and the French Riviera, and his lavish entertainments, both for business and family occasions, are legendary among the "beautiful people" who attend them. His sumptuously outfitted DC-8 airplane, which replaced the 727 model he used in previous years, was designed with dual closets—one holding Western-style business suits, the other traditional Arab robes—so that "A.K.," or "the chief," as his staff calls Khashoggi, can emerge at his destination appropriately attired and ready for business wherever he may be.

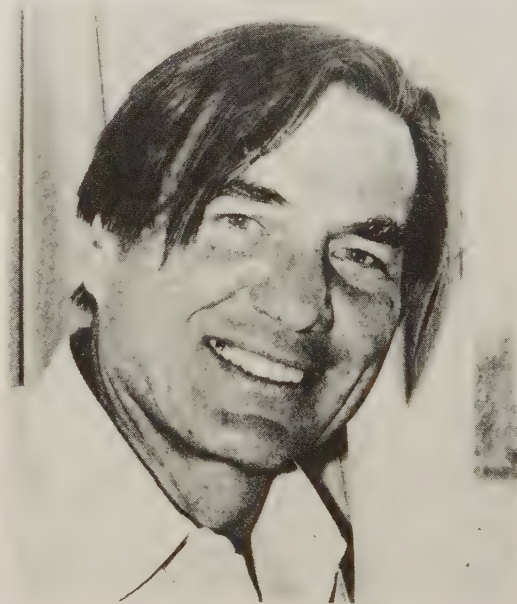
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Kinnell, Galway

Feb. 1, 1927—Poet; translator. Address: h. Sheffield, Vt. 05866; 432 Hudson St., New York City, N.Y. 10014

When Galway Kinnell's *Selected Poems* won both the 1983 Pulitzer Prize for poetry and an American Book Award, the dual honor focused renewed attention on a body of work sustained by its confrontation with death, its wary scrutiny of rebirth, and its melding of the personal and the apocalyptic. According to the poet and critic Robert Haas, the *Selected Poems* make it clear that "Kinnell's ambition all along has been to hold death up to life, as if he had it by the scruff of the neck, and to keep it there until he has exacted a blessing from it." Kinnell himself, in the introduction to his translation of the poetry of François Villon, has singled out Villon's unflinching depiction of the intrusion of death into life as an identifying feature of that poet's greatness and as a sign of "a peculiarly fierce attachment to our mortal experience."

Eschewing received ideas of transcendence, Kinnell has displayed a similar attachment and has tried to elevate life in all its splendor and its squalor to the level of the sacred. His writing encompasses his recollections of New York, Teheran, and Calcutta; the births of his children; his fellow poets; wild animals and the "nonhuman" context of human existence; and the social pariahs one meets in a jail cell. Through it all, Kinnell is looking for a way around the limits of being mortal, holding on to what he said Villon clung to: "an unspecified vitality, the vitality of decay, perhaps, or of sorrow, or simply of speech."



Galway Kinnell was born on February 1, 1927 in Providence, Rhode Island to James Scot Kinnell and Elizabeth (Mills) Kinnell, but he grew up in the milltown of Pawtucket, Rhode Island. He discovered early on "how language could sing" by listening to the lilting speech of his Irish mother, by experiencing what was for him the "blazing revelation" of Edgar Allan Poe's writing, and by reading such poets as Emily Dickinson, Percy Bysshe Shelley, William Wordsworth, and Rud-

yard Kipling. He was introduced to the relationship between language and liturgy at the Pawtucket Congregational Church, which he attended zealously, taking part in the hymn-singing and listening to what was read from the King James Bible. Kinnell discovered that it was in poetry, however, that the true treasures were to be found. Because few persons around him ever expressed such thoughts and feelings, he developed a kind of "double life"—one in which he related to his family and friends, and another more intimate one, in which he related to poetry.

Kinnell left Pawtucket for the Wilbraham Academy in Massachusetts when he was fifteen and, after graduating, went on to Princeton University. His education there was interrupted in 1945 when he was drafted into the United States Navy, but resuming his studies the next year, he was able to graduate *summa cum laude* in 1948. While at Princeton he was introduced to the poetry of William Butler Yeats by his roommate, the poet and translator W. S. Merwin, who arrived late one night and read Yeats to him until dawn. Afterwards, Kinnell lost interest in writing anything that did not sound like Yeats in the belief that what he wrote could not be poetry if it failed to resemble his master's work. Although Walt Whitman, Rainer Maria Rilke, and the French Symbolists eventually became important influences on Kinnell's poetry, the influence of Yeats remained, so much so that he eventually named his children after important figures in Yeats's work.

The poet Charles G. Bell, who taught at Princeton from 1946 to 1947, can be credited with having "discovered" Kinnell by recognizing in him a talent that existed independent of any influence. He remembers Kinnell as "a dark-shocked student," who looked "more like a prize fighter than a literary man," and recalls Kinnell's early poems as being crafted without "modern flair" in an old-fashioned diction shot through with romantic fire—a style radically at variance with the New Critical dicta of such Princeton writing program instructors as John Berryman and R. P. Blackmur. Bell's encouragement was crucial to Kinnell, who was not certain he could write poetry at all and viewed the outcome of his dilemma as a matter of life and death. He remembers having walked home in a state of "near-delirium" after Bell had told him that one of his poems was good.

Invited by Bell, Kinnell spent the summer of 1947 writing poetry at Black Mountain College in North Carolina, where he immersed himself even deeper in the poetry of Yeats and produced work that, according to Bell, foreshadowed all his later achievements in "volcanic latency." There he also developed a new enthusiasm that, if not as consuming as the one for Yeats, proved to be as lasting. On one of a number of backpacking trips they took together through the Great Smoky mountains of North Carolina, his friend André Lévy recited long passages from François Villon's *Testament*. Beginning what turned out to be a thirty-year project for Kinnell, the two hikers tried to translate a few of Villon's *ballades*.

After graduating from Princeton the next year, Kinnell obtained a master's degree from the University of Rochester in 1949, where he had written a thesis on Hart Crane's "The Bridge." When he left Rochester he taught at a number of universities, including the University of Chicago, where he was a correspondence instructor, an experience he immortalized in a wry valedictory called "The Correspondence School Instructor Says Goodbye to His Poetry Students." But academic life, in which he was surrounded by people whose concerns were identical with his own, made him restive. Seeking less familiar viewpoints, he spent twelve years working at odd jobs, and was even "thrifty enough to spend years without a job." It was at the end of that exploratory period that Kinnell began to be published and to gain recognition.

His first published book of poems, *What a Kingdom It Was* (Houghton, 1960), included the poem that made his reputation, "The Avenue Bearing the Initial Christ into the New World." It had been inspired by an encounter in the late 1950s with William Carlos Williams, who, on reading an early Kinnell poem involving "cornstalk violins," suggested that he write about something he had actually done or seen, such as the goings-on in his neighborhood on New York's Avenue C. The Whitmanesque, sprawling, 450-line, fourteen-part poem that emerged all but "wrote itself" and left him surprised "by the sudden way it all seemed to come together and be finished." James Dickey was not alone in speculating that the poem presaged things to come in American poetry. Writing in his book *The American Moment: American Poetry in the Mid-Century*, Geoffrey Thurley felt that all the critical praise was at the expense of the achievement of Allan Ginsberg and other Beat poets. In his view, Kinnell lacked a genuine voice or creative personality at that point in his career, and he also felt that Kinnell's description of the Jews of Avenue C was self-serving and improperly seen because Kinnell had not "loved" enough what he described. Harold Bloom, on the other hand, has called the poem a "phantasmagoria of the city" worthy of Poe's "The City in the Sea," Whitman's cityscapes, and Crane's "The Bridge."

While his book was under discussion in the United States, Kinnell traveled to the University of Iran in Teheran as a Fulbright lecturer. His only novel, *Black Light*, which was published by Houghton, Mifflin in 1966 to a mixed reception from the critics, is set in Teheran and the nearby desert. On the way to and from Iran, he worked his way around the world, an experience he has recorded in such poems as "To a Child in Calcutta." With his knowledge of the French language made more secure by his stints as a lecturer at the University of Grenoble and at the University of Nice, he began to translate Villon in earnest.

After returning to the United States, Kinnell became involved in working for the Congress on Racial Equality, and in the summer of 1963 he traveled to Hammond, Louisiana to help register black voters for the organization. His experiences

in Louisiana, which included his being arrested and his sharing a cell block with a pimp and a car thief, later provided the material for the poem, "The Last River." Convinced that a successful work of art establishes a "solidarity" with all human beings, Kinnell found his work with CORE rewarding for a similar reason: it established a feeling of community with others and was for him a "life-giving" and "purifying" effort. As for the relation of poetry to politics, Kinnell believes that poetry must champion an alternative to the urge to "dominate the rest of life" that he believes has shaped western society since the Renaissance.

Very early in his career, Kinnell began to write about that urge and its complement—the desire to be at one with all of life. His second book of poems, *Flower Herding on Mount Monadnock*, (Houghton, 1964), begins with such poems as "The River That is East," in which the future takes the form of a polluted New York City river, but it ends with poetry set in the pastoral landscape suggested by the title. "For Robert Frost," the fulcrum of the book, complains at first of Frost's garrulity but goes on to characterize him as a lonely man whose eyes are "wrecked from writing poems" for his countrymen, yet who has, through his intimacy with nature, access to "that which other men/ Have burnt all their lives to get near."

The image of the poet as a mediator between great forces—between nature and society, between the primordial and the technological, even between life and death, is made more explicit in Kinnell's third book of poems, *Body Rags* (Houghton, 1968). Using imagery that is increasingly that of fire and darkness, Kinnell investigates the natural world, uses Whitman's "I Hear America Singing," to protest the nation's role in the Vietnam war, and broods on the death of a brother at the age of thirty-two: "How many nights must it take/ one such as me to learn/ that we aren't, after all, made/ from that bird which flies out of its ashes . . . ?"

In the most acclaimed poems in *Body Rags*, Kinnell attempts a verbal transmigration into the subjective worlds of animals: a fly, a crow, a porcupine, a bear. For Kinnell, part of the interest of such transmigrations is their ability to give speech to "hitherto mute" regions of consciousness. In "The Bear," for instance, a hunter is so changed by his pursuit of a bear that, according to the critic John Hubbs, "in a sense [he] hunts and kills himself." Yet at the same time he completes a metaphysical journey at the end of which he tastes, in the bear's rank blood, "that poetry by which I lived."

In 1969 *Body Rags* was singled out for special mention by the judges in charge of the National Book Awards for Poetry. Two years later, Kinnell published his most ambitious work, a ten-poem sequence entitled *The Book of Nightmares* (Houghton, 1971). Inspired by Rilke's admonition in the ninth *Duino Elegy* to "tell the angels [not] about the glory of your feelings . . . [but about] the things of the world," Kinnell had worked on the sequence for four years, both in Spain and

in the United States, sometimes for six hours a day. Not long after he had begun the poem, however, the original title, "The Things," was abandoned along with almost all he had written for the book. He reworked one of the surviving passages into "The Hen Flower," which defined the tone and scope of the eventual sequence. In it Kinnell invokes what he calls the "unusual psychic dimension" of hens, such as their ability to enter a trance when faced toward infinity, and weaves it together with childhood memories of a chicken coop, of his sisters plucking hens and of his father "hatcheting" their heads off. As he wrote the rest of the sequence, Kinnell came to feel that he could speak on any subject and invoke the most terrifying and revolting presences, and yet write a poem that was "restorative and healing, and, if I may use the word, happy."

By the time *The Book of Nightmares* was completed, Kinnell and his wife, the former Inés Delgado de Torres, a Spaniard whose translations had introduced him to the poetry of Pablo Neruda and Miguel Hernández, were the parents of two children. Those children, Maud and Fergus, who now have a sister, Natasha, appear regularly in the book-length sequence, and descriptions of their births open and close the volume. Reviewing *The Book of Nightmares* for the *New York Times Book Review*, Morris Dickstein discerned in it "a powerful expression [of] the hopes and fears of a parent, husband and lover adrift in his own sense of mortality." In "Under the Maud Moon," for instance, Kinnell registers both his joy at the birth of his daughter and his fears for her future journey through life's nightmares—among them his own death. He hopes his love for her will last, so that she can continue to draw strength from it after his death. Dickstein identified *The Book of Nightmares* as the culmination of the emotionally driven poetics of the 1960s, a book whose "very achievement . . . put a period to the kind of poetry it represented."

After *The Book of Nightmares*, Kinnell did not publish a new collection for nine years. Knowing the literary and personal value of the *Nightmares*, he left them behind with reluctance and felt "an unsettling emptiness for a long time afterward." When the new volume of poems, *Mortal Acts, Mortal Words* (Houghton, 1980), did appear, the heroic tone of the *Nightmares* had somewhat softened, and though some critics felt that Kinnell's urge to live had been purified, others felt it had become more parochial. Although Peter Stitt, writing in the *Georgia Review*, began by asking where "that lumbering hermit . . . willing to eat blood-soaked bear turds in his quest for the ultimate poem had gone," he nevertheless concluded that *Mortal Acts, Mortal Words* was "a volume of wonders."

Two years later, the tide turned definitively in Kinnell's favor, when his award-winning *Selected Poems* were published by Houghton, Mifflin. Although pleased by his prizes, Kinnell seems to have remained unruffled, all too aware of an adage he

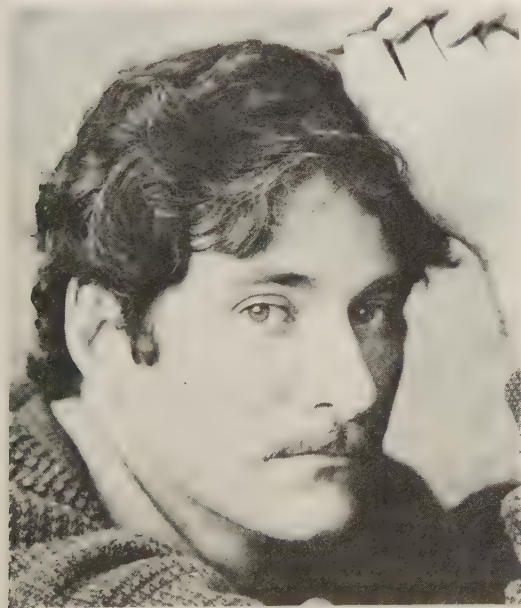
had repeated to himself in the years when he received less attention—that acclaim turned quickly to oblivion for many poets of the past. What did affect him was the great outpouring of congratulatory letters, telegrams, and telephone calls from people he knew and from “unmet friends,” living in places he had visited and in places he had never seen. A letter from the widow of his closest childhood friend was so moving that Kinnell began to carry it around in his wallet.

Galway Kinnell is a tall, burly man whose muscular physique has been said to give him “the appearance of a manual laborer” and whose deepset eyes, “seem protected by his bushy eyebrows.” He divides his time between Sheffield, Vermont, where he lives with his family, and New York City, where he is the Samuel F. B. Morse Professor at New York University and director of the university’s creative writing program. His awards include two Guggenheim Fellowships, a Brandeis Creative Arts Award, an award from the National Institute

of Arts and Letters, and a MacArthur Foundation Award. He enjoys playing tennis, because it affords the opportunity to “live for a few hours with increased life, like a wild creature.”

Kinnell remains politically outspoken. In 1982 he organized a reading against nuclear war, “Poets Against the End of the World,” and was one of the poets who read during “An Evening to Support Humanitarian Relief for the Children of Lebanon.” *The Past* (Houghton, 1985), his first collection to appear after the publication of his *Selected Poems*, was described by L. M. Rosenberg in the *Chicago Tribune* as a dark, brooding book whose greatness and immense musicality went “beyond technique” and whose undercurrents included a renewed ambition to be glad in lines such as “Laughter is our stuttering/in a language we can’t speak yet.”

References: *Contemporary Authors* vol 10 (new revision series) 1983; *Who’s Who in America*, 1984-85; *World Authors 1950-1970* (1975)



Kline, Kevin

Oct. 24, 1947—Actor. Address: b. c/o Triad Artists Inc., 888 7th Ave., Suite 1602, New York City, N.Y. 10019

The dashing and versatile stage and screen actor Kevin Kline, admired by audiences for his physical panache and virtuoso turns, is respected by his colleagues, especially those from England, for his dedication to his craft, his trained voice and clear diction, and his “objective reading of the text,” which represent “a turning away from the self-

indulgent theatre of therapy.” Like the best British actors, Kline served his apprenticeship in classical repertory, as a charter member of John Houseman’s Acting Company, the Juilliard alumni who constitute America’s only permanent professional national touring company, a troupe with which he is now a staff artistic associate. On Broadway, he won Tony awards for his performances in the musical *On the Twentieth Century* (1977-78) and in the operetta *The Pirates of Penzance* (1980-81). On the screen, his roles have ranged from the “fatally glamorous” psychotic lover in *Sophie’s Choice* (1982) and a reprise of the Pirate King in *The Pirates of Penzance* (1983) to the cowboy drifter who ends up as sheriff in the western *Silverado* (1985). Off Broadway, he has played *Richard III*, *Henry V*, and *Hamlet* in New York Shakespeare Festival productions. On the occasion of the *Hamlet* production, in the spring of 1986, Frank Rich of the *New York Times* wrote: “Kevin Kline is the pride of the American theatre—a homegrown actor who might yet be our Olivier (and a singing and dancing Olivier at that!), a show business star who has never misplaced either his devotion to the stage or his integrity.”

Kevin Delaney Kline was born in Saint Louis, Missouri on October 24, 1947 to a Roman Catholic mother of Irish ancestry and an agnostic father of German-Jewish descent. He was baptized and confirmed in the religion of his mother. His father, the proprietor of the largest toy store in Saint Louis, is an opera buff and amateur piano player whose singing and playing filled the Kline household when Kevin was growing up. Emulating his father, Kevin studied piano and learned to play well. (As Nathan in *Sophie’s Choice*, he plays Robert Schumann’s opus 15, “About Foreign Lands and People.”) “I grew up with music always in the house,” he recalled in an interview with Leslie

Bennetts for the *New York Times* (December 12, 1982). I didn't really discover theatre until I was in college. I was interested in composing and conducting." The instinct for scene-stealing was there, according to his older sister, Kate Kline May, because in home movies he "had this way of waiting for his moment and taking over."

In addition, at the local movie theatre the acting on the screen sometimes excited Kline in the way that music did, giving him a feeling that "transcended the mundane." "Music for me was transcendental," he explained to Leslie Bennetts; "it made me feel more alive. It was a peak experience. And when I was moved by acting, it was the same kind of celebratory experience."

From grade six to grade twelve, Kline was educated by English Catholic Benedictine monks at the Saint Louis Priory School, where he showed an aptitude for languages, enjoyed playing soccer and football, and was memorialized in the yearbook as a rebellious wit. His first taste of acting was a role that he relished in the senior play at the Priory School.

After two years as a music major at Indiana University, Kline switched to drama, and he and some fellow students formed their own troupe, the Vest Pocket Players, which presented weekly topical satirical revues at a campus coffee house. One of the attractions of acting, for him, was the challenge: in the beginning, "it was impossible for [him] to do." "I stank when I first started acting," he admitted to Leslie Bennetts. "I was really wretched. Very stiff, repressed, inhibited. . . . My teachers all said, 'Stop thinking so much, you're too intellectual, you intellectualize everything.'" Eventually he worked his way through "that 1950s and 1960s macho thing" and became "more expressive of emotion."

Following his graduation from Indiana University in 1970, Kline moved to New York City, where he had a supernumerary role as a spear carrier in a New York Shakespeare Festival production of *Wars of the Roses*, before becoming a charter student at the Juilliard Drama Center, the just-formed drama department of the Juilliard School at Lincoln Center. In founding that dramatic arm of the famed music conservatory, John Houseman, in collaboration with Michael Saint-Denis, established a rigorous curriculum that, he hoped, would provide "the basis of a really good repertory company." In 1972 Houseman and Margot Harley, the school's administrator, organized the eighteen members of the first graduating class, including Kline, Patti Lupone, and William Hurt, into the Juilliard Acting Company. Over a period of several years, that professional repertory company, ultimately (and still) called simply the Acting Company, toured classical and contemporary plays in over fifty cities from coast to coast. Kline's roles included Captain Macheath in *The Beggar's Opera*, the title role in *The Robber Bridegroom*, Charles Surface in *School for Scandal*, Vaska in *The Lower Depths*, Tony Lumpkin in *She Stoops to Conquer*, and Ver-shinin in *The Three Sisters*. He thought of himself as a character actor, but other members of the

troupe correctly envisioned his becoming a leading man.

After touring with the Acting Company for four years, Kline obtained a supporting role in the CBS television soap opera *Search for Tomorrow*. That role, along with some TV commercials, provided his livelihood for a year. The role required his appearance on the show only once or twice a week, leaving him free to act Off and Off-off Broadway evenings. His first big break came in the middle of the 1977-78 Broadway season with the role of Bruce Granit, the narcissistic and third-rate movie Lothario in *On the Twentieth Century*, a musical adapted from the Mulholland-Hecht-MacArthur play (about a frantic 1930s Chicago-New York train trip) by director Hal Prince, composer Cy Coleman, and book-and-lyrics writers Betty Comden and Adolph Green. The role of Granit—described by Kline as "an egregious jerk, but funny . . . a raving maniac"—was a small but potentially meaty one, and Kline made the most of it (adding acrobatics, for one thing), abetted by Prince and the Coleman-Comden-Green team, who gave him leeway and added a song for him.

Kline brought down the house with his antics, especially in the scene where he, as Granit, was literally swept off his feet by the Hollywood star Lily Garland (Madeline Kahn), ricocheting from wall to wall in a Pullman compartment before finally descending to the floor in seeming slow motion. Kline won the Tony for best performance by an actor featured in a musical, and Coleman and Comden and Green won Tony awards for, respectively, best score and best book and lyrics. In addition, Kline won a Drama Desk award.

The director Alan Schneider had been keeping his eye on Kline ever since seeing a Juilliard production of *A School for Scandal* that persuaded him that Kline "can do anything . . . can become the finest actor in the American theatre." In the summer of 1979 Schneider cast Kline in the actor's second Broadway hit Michael Weller's play *Loose Ends*, a love story about an assimilated hippie, a disillusioned ex-Peace Corps volunteer who is unable to adapt the countercultural values of the 1960s to his life in the 1970s and particularly to his marriage, which fails.

Walter Kerr, the *New York Times*' critic, had seen Kline as "he jack-knifed himself all over", in *On the Twentieth Century* in the kind of "stylized performance" musicals call for. Kerr wondered if Kline "could act without the jack-in-the-box springs that seemed attached to his feet" in the musical. "He can, in spades, clubs, diamonds, and hearts," Kerr reported after seeing *Loose Ends*. "He keeps the antic franchise alive: just watch him do a frenzied, scattershot exit as he does and doesn't rush off to catch a plane. But he also has a fierce intellectual intensity (filling the stage with menace as he threatens to shatter a valuable figure in return for a shattered faith), he can be instantly touching (catch, if you can, the quick flick of his eyes as he learns that an aborted child had been his), he can put the whole sorry-funny sham-

bles together in a word or two ('Can I come?' he asks with a rueful smile as his former wife prepares to depart with a new lover). All of a piece, and absolute."

When Raul Julia was unable to accept the role of the Pirate King in the New York Shakespeare Festival's revved-up production of Gilbert and Sullivan's operetta *The Pirates of Penzance* at the Delacorte Theatre in Central Park in the summer of 1980, Julia suggested Kline, who had understudied him Off Broadway in *The Three-Penny Opera*. "I'd been thinking the exact same thing," Wilford Leach, the production's director, later said. "Kevin and Raul are not dissimilar. Both project a certain masculine verve, both are very physical actors, and both can be very funny."

Given the role of the Pirate King, Kline approached it not in the traditional way, as a stationary basso profundo, but in a more slapstick manner, as, in his words, "an Errol Flynn who misses." That is also how critics perceived his performance, as "dashing and daft," a combination of Flynn's screen derring-do and the rubber-kneed antics of a Ben Turpin or a Chevy Chase. The triumph of *The Pirates of Penzance* in Central Park in the summer of 1980 was repeated on Broadway in the 1980-81 season. Kline's hammed-up swash-buckler brought him his second Tony award and prompted critics to hail him as "one of the contemporary treasures of our theatre" and his performance as "one of the most memorable moments on Broadway in a decade."

Wilford Leach directed both stage productions of *The Pirates of Penzance* and the motion-picture version released by Universal Pictures in 1983, in which Kline reprised his stage role. The broadening of the farcical elements in the operetta, which displeased Gilbert and Sullivan purists even in the stage productions, became blatant in translation to the big screen, but non-purists could still find fun in Kline's performance, which was more foppish on screen than on stage.

Several months before the release of the film version of *The Pirates of Penzance* Kline had made his leap to the screen in the coveted role of Nathan Landau, the brilliant and lethally charming but paranoid schizophrenic Jew from Brooklyn who enters into a doomed love affair with the title character (Meryl Streep), a Polish Catholic survivor of hell-on-earth in the Nazi death camp at Auschwitz in *Sophie's Choice* (Universal, 1982), the movie adaptation of William Styron's novel. After a two-year search, director Alan J. Pakula selected Kline for the role of Nathan because, in Kline's words, he, Kline, "has the ability to play flamboyant characters, and he [Pakula] needed someone who could play manic energy and extravagance." Some critics thought that Kline was too intense, but many marveled at his handling of the complex role. The reviewer for *Variety* saw his histrionics as ultimately serving "the character . . . a dangerous poseur, full of bravado and intimidation."

Kline's third film was *The Big Chill* (Columbia, 1983), director and scenarist Lawrence Kasdan's story about the reunion of seven college-radical friends from the 1960s at the funeral of one of their number, a suicide. The event occasions in the now-conformist participants reminiscences, self-examinations, and a coming to terms with their several pasts. In the movie Kline plays Harold, the prosperous Southern running-gear dealer who hosts the get-together, a happily married man trying to adjust to his personal and business success. Many critics faulted Kline for lending himself to a "rip-off" of director John Sayles's 1980 film *Return of the Secaucus Seven*, but even some of its detractors admitted that *The Big Chill* was, considered by itself, a touching and sometimes funny entertainment.

In his second major New York Shakespeare Festival appearance, Kline performed at the open-air Delacorte Theatre in Central Park in the title role in a production of *Richard III* directed by Jane Howell in the summer of 1983. Inspired in part by Sir Laurence Olivier's Richard, he portrayed the cunning, ruthless, hunchback king as a quirky, dark comedian getting sexual kicks from his evil deeds. Kline returned to Wilford Leach's direction in Central Park in 1984, when he gave an interpretation of the title character in *Henry V* that was sympathetic and, in keeping with Shakespeare's intention, progressively more intense and heroic. Critics saw in the performance confirmation of Kline's place "in the front rank of American stage actors," as "one of only a few answers . . . to the charge that non-English actors are duds in major classical roles."

Kline tightened his hold on stage stardom with his sparkling portrayal of Captain Bluntschli, the blunt-speaking, anti-romantic mercenary, in a Circle in the Square revival of George Bernard Shaw's *Arms and the Man* that opened in May 1985. Many critics noted that the members of the cast, including Raul Julia, responding to the direction of John Malkovich, overacted in a "maddeningly" stylized way—with the exception of Kline, who spoke in a wry conversational tone, trusting the Shavian wit to come through quietly, as the playwright intended.

At the New York Shakespeare Festival's indoor Public Theatre in the 1985-86 Off-Broadway season, Kline essayed his much-awaited Hamlet, a portrayal into which he entered with intense eloquence, eschewing flamboyance or force, going with the character's maelstrom of contradictions and making the undefined personality believable. Unfortunately, he did so in the context of a distractingly odd and erratic production, by director Liviu Ciulei, with a clutter of effects, in a nineteenth-century Bismarckian court.

Frank Rich prefaced his review of the *Hamlet* production with an overall view of Kline's "impassioned pursuit" of the Shakespearean canon: "Each of these appearances [as Richard III, Henry V, and Hamlet] has been distinguished by Mr. Kline's restless, pungent wit, not to mention his

balletic grace of body and speech. Even when the performances have been inconsistent, they've been spellbinding. And, in each case, Mr. Kline has been in some degree hobbled by the productions surrounding him." To demonstrate the "extent of the waste" in the instance of the *Hamlet* production, Rich described "how substantial a contribution" Kline tried to make: "His training in Richard III and Henry V has paid off here. His voice seems wider in range than one recalls, his grasp of the poetry ever more secure. . . . One must admire a performance in which every single moment has been duly considered. [Even if] too many speeches build to a histrionic rant . . . they are intelligent and, on occasion, inspired."

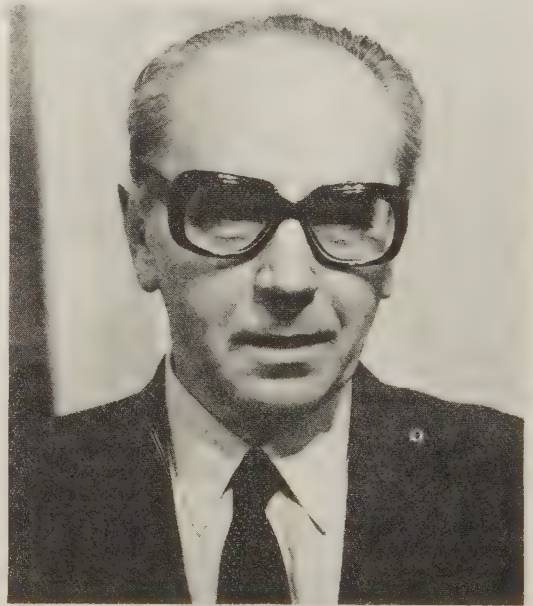
Back on the big screen, Kline rejoined director-writer Lawrence Kasdan to make the big-budget postmodernist western *Silverado* (Columbia, 1985), a hip encapsulation of virtually every cliché in the genre, stunningly photographed by John Bailey. Kasdan intended the film to be "a popcorn movie, and romp," and Kline wryly personified the picture's seriocomic spirit in a role written specifically for him, that of Paden, a cowboy drifter who joins up with three unlikely partners to take a frontier town from the bad guys. In director Jack Fisk's Columbia picture *Violets Are Blue* (1986), an adulterous love story, Kline plays Henry, the editor of the weekly newspaper in a resort town on the Maryland shore, a married man and a father whose settled life is disrupted by the return after fifteen years of his high-school sweetheart, Gussie (Sissy Spacek), now a famous globe-trotting photographer. Critics described the film as "lightweight" and "slightly noodle-brained," with some "pretty" scenery and a "preposterous" subplot (involving the collaboration of Henry and Gussie in a crime news exposé) that undermined the "pleasure of the performances and decently zippy repartee." Julie Salamon of the *Wall Street Journal* observed that Kline and Miss Spacek "play off one another so well . . . you wish you could see them in a better movie."

Kevin Kline lives in a book-lined apartment on Manhattan's Upper West Side. The actor is tall (slightly over six feet) and slim and has blue eyes, a strong, clear voice, and tousled, gray-flecked black hair that curls when it rains. He works out every day, and during interviews he often acts as if he is still doing calisthenics, flexing his muscles and contorting his body this way and that. Interviewers report him to be polite, unaffected, and unassuming, with a constant ironic sense of humor, usually used to mock his own "big star" persona. In stage rehearsals and on the movie set he can be volatile, but his usual friendliness and easy charm outweigh his occasional outbursts. Linda Ronstadt, who was "terrified about speaking lines" in *The Pirates of Penzance* has said that "Kevin really helped" her.

In press reports over the years, Kline has been linked romantically to so many women, including Miss Ronstadt, that, as his publicist once pointed out, "he'd be dead by now if he'd done half of it."

Valuing privacy as well as truth, Kline is distressed at "how gossip columns will print pure lies," and he deplores the crass hype that comes with celebrity. "I think it's important for the public not to know that an actor's favorite food is fish and that he likes to go skin diving . . .," he told Joe Klein in an interview for *New York* (January 19, 1981). "The less they know about you, the more likely they are to accept the roles you play." In another interview, with Megan Rosenfield for the *Washington Post* (March 8, 1983) he explained: "When you lose your anonymity, you lose a valuable tool for an actor—to be able to observe without people acting funny." At the thirty-first annual *Village Voice* Obies ceremony, in May 1986, Kline received the award for "sustained excellence of performance" Off Broadway.

References: *Chicago Tribune* XIII p2+ Ap 27 '86 pors; *N Y Daily News* L p1+ J1 1 '84 pors, P p3 J1 21 '85 pors; *N Y Times* II p1+ Ja 4 '81 por, II p1+ D 12 '82 por, II p1+ J1 1 '84 por; *New York* 14:27+ Ja 19 '81 pors; *Rolling Stone* p14+ D 8 '83 pors; *Vanity Fair* 46:62+ Mr '83 pors



Kolar, Jiri

(kō lāzh' yī zhi)

Sept. 24, 1914– Poet and artist. Address: 96, Boulevard du Montparnasse, Paris, France

A "poetry of objects" is how the Czech artist and poet Jiri Kolar defines the collages that he now creates instead of his former poetry of words. His changeover from one art form to another actually represented an evolution, however, for during all

the years that Kolar was expressing himself chiefly in writing, he was also experimenting with the making of collages. According to Kolar's way of thinking, "There's an unwritten law—and it applies to poetry as well—that if one kind of art is no longer capable of expressing something . . . it can never be claimed that the new art is redundant. . . . Today it's unthinkable that a single approach to creation would be enough to ensure development."

When, in 1953, Kolar was officially barred from publishing his poetry, he was already making the transition to a visual form of communication, and since then, he has devoted himself to the crafting of works that compel the eye with their ingenuity and beauty of form and at the same time stimulate the mind with questions about their ultimate meaning. Sanford Schwartz, a correspondent for *Art International*, has called them "visual puzzles of a literary sensibility." Because the pieces of those puzzles are borrowed, they are "found" material in a sense, but their selection and shaping into meaningful assemblages is a truly creative act. Within the somewhat restricted range of collage as a genre, Kolar's invention seems boundless.

Eventually, an overriding theme can be discerned in Kolar's collages. The key to his puzzles lies in the material of which they are composed: cut or torn bits of printed matter or manuscript (photographs, old prints, art reproductions, musical notation, writing in ancient alphabets). Kolar's art concerns communication in the modern world, threatened on one hand by the political censorship and manipulation of the police state and on the other by the proliferation, by means of reproduction, that cheapens and debases its value. Kolar's preoccupation with the integrity of the "word" is deeply felt and complex. According to his Czech compatriot, the critic Jindřich Chalupecký, although his work alludes to the threatened destruction of written or iconographic communication, at the same time it ironically defies that threat with its own organized clarity of form.

Jiri Kolar was born on September 24, 1914, in Protivin, a small town in what was then Bohemia. Eventually his family moved to the mining town of Kladno. Since his father, a baker, and his mother, a dressmaker, destined their son to be a carpenter, he was apprenticed to a cabinetmaker at fourteen. The dexterity and patient craftsmanship he learned during that apprenticeship underlies the meticulousness of his collage technique, and the delicate precision with which the small bits of paper are cut apart, matched together, and pasted down to take on different shapes or contexts. Long before Kolar was out of his teens, however, he had charted his future course as poet and artist, in spite of his scanty formal education.

At sixteen, Kolar came upon a Czech translation of *Parole in libertà* by Emilio Filippo Tommaso Marinetti, the Italian poet who founded futurism shortly before World War I, and was profoundly affected by his advocacy of a poetry not bound by formal rules of syntax but dedicated to using words

freely in order to express the modern world in all its multiplicity and simultaneity of effect. Kolar was at that time also absorbing the visual richness of Czech art and architecture, the mélange of Gothic, Renaissance, and baroque styles that surrounded him. Later, he came under the influence of surrealism and dadaism.

It has been argued by some critics that Kolar's art radically differs from the mannered withdrawal of surrealism. In the mid-1960s Kolar did, indeed, seem to repudiate the surrealist approach and referred to himself as a neo-constructivist who conceived of art as a life-enhancing activity, intimately connected with the exterior world. As to other stylistic influences, he has acknowledged the overwhelming impression made on him when he first saw the abstract paintings of his countryman Frantisek Kupka and those of Wassily Kandinsky.

The trajectory of Kolar's development from his provincial, proletarian beginnings to the status of an acclaimed poet and artist, actively involved in the cultural ferment of Prague, is a fascinating personal story. In the broader context, his career epitomizes that of the twentieth century Central European intellectual, shaped by two world wars and the political and cultural movements they set in motion.

In 1934, Kolar, an autodidact in artistic technique, began to do his first collages, which were composed of reproductions of paintings and inspired by surrealist art. Three years later he exhibited twelve collages in the vestibule of the avant-garde Theater 37, the Mozarteum, in Prague, but many years were to pass after that first exhibition before his collages would be given another public showing. Now, while working at various jobs, as a carpenter, laborer, or waiter, Kolar also began to write poetry. His first collection, *Birth Certificate*, comprising verse written between 1937 and 1939, was published in Prague in 1941. By 1942 he was established in the intellectual life of the capital and became a founding member of Group 42, a circle of artists and scholars devoted to upholding modernism in art and literature in the face of Nazi oppression. The group remained active until the 1948 Communist coup d'état that was accompanied by a government attack on Western cultural influences. Kolar's futurist-inspired verse is characterized by random inclusion of quotations from other poets (many of them translated by Kolar himself), scraps of overheard conversation, odd bits of statistical data, and plays on words. In that mode of construction there is an obvious verbal equivalent to the visual process of collage.

In the meantime, in addition to creating poetry, Kolar was writing and illustrating children's books, translating, with Jiri Kotalík as his collaborator, and working as an editor for Dilo Publishers (1945-48). In 1946 he made his first trip outside Czechoslovakia, visiting Germany and France, and two years later he traveled to England and Scotland. In 1953 the government briefly imprisoned Kolar for his allegedly "subversive" writings and he was barred from publishing any more books. "It

was a decisive experience for me," he laconically observed in his introduction to the catalogue of his 1969 exhibition at Galleria Schwarz, Milan. He did, in fact, go on writing, including essays and two plays, the 1958 *Our Daily Bread* and the 1960 *The Plague in Athens, the Light of the World*, both of which, in their unconventional structure, betray the collagist's touch. His translations from English included the plays of Samuel Beckett, Tennessee Williams, and Edward Albee and the poetry of T. S. Eliot, Carl Sandburg, and Walt Whitman.

All the while, Kolar's poetry was becoming more and more visual. The shattered typography employed by Marinetti, by Guillaume Apollinaire in his *Calligrammes*, and by Stéphane Mallarmé in *Un Coup de dés* had led the Czech writer to employ his own form of concrete poetry. Then in 1949 he began to meld actual graphic images with words, adding photographs and reproductions as glosses to his verse. During the late 1950s and early 1960s Kolar began to compose or construct "mimic poems," which he variously termed analphabetogrammes, crazygrammes, and knot poems. In the knot poems, dating from about 1962, he tied together razor blades, keys, and remnants of fabric with pieces of string, much in the fashion of quipus, the knotted string devices used by Peruvian Indians as calculating devices. As Kolar once speculated, "The time may come when we shall be making poetry out of anything whatsoever." There were also his so-called poems of silence, published in 1965 and 1970, with their free arrangements of punctuation marks, blank spaces, digits, and occasional letters. Still other forms were his "evident" poetry: the 1964 "Love Poem," for example, in which marble-like circles bearing tiny pictures of eyes, lips, fingers, toes, and noses substitute for letters, and his "object" poetry, where the boundary is finally crossed and the poem itself becomes the thing it is about. The concept was actually first propounded by the French surrealist André Breton, who was an important influence on Czech writers in the 1930s. In "Times Past" (1963), keys, buttons, watch cases, razor blades, and a typewriter ribbon unrolling from its spool are arranged in stanza form. "The Silenced Book" is just that, a book with its pages glued together.

It is hardly possible to consider Kolar's creative experiments with poetry separately from those he made with collage, which he began as early as 1942 and worked on more intensively after about 1950. There are two main classes of collage, one direct, the other allusive. There are collages that use scraps of paper or fabric, or actual objects for their own sake, but there are also those that borrow such secondary material as paper or fabric imprinted with signs and symbols, in order to give another dimension of imagery. Kolar uses both types, and within those categories has, over the years, developed an entire vocabulary of his own to distinguish refinements of the genre, largely basing his terms on the original French noun-form, *collage*. One of his earliest post-1930s collages is *Opening of Exhibition* (1942). Dubbed a "rapportage," it con-

sists of a grouping of four old photographs of people entering or congregating inside a museum. "Chiasmage," taking its name from the Greek letter chi ("x"), uses cut-up texts intersecting in overall patterns to produce what one writer aptly calls "multiple puns." Thus, *Homage to Columbus* is composed of a mosaic of map fragments. In "intercollage," a portion of a color print is collaged into another one, as in the case of the clever *Breakfast in Heifer* (1967), a play on Manet's *Le Déjeuner sur l'herbe*, just as the Manet was itself derived from Giorgione's *Le Fête champêtre*. In that collage a detail of the *Déjeuner* has been superimposed onto a photograph of a cow. In analyzing the work, the eminent critic Harold Rosenberg once wryly commented that not only does it emphasize the incongruity of Manet's composition but also has something sardonic to say about the function and worth of art reproductions. "Crumplages," such as *Mississippi* (1962) or *Dreaming Cathedral* (1963) are, not surprisingly, prints or photographic reproductions crumpled together and then flattened out. The planes or facets formed by that combination of attempted destruction and resurrection give those works a kaleidoscopically wavering appearance, with both their paddlewheeler and cathedral seeming to buckle and threatening to cave in.

When, in 1959, Kolar again began to devote some of his time to another round of collage experiments he developed the "rollage" and the "prollage." With rollages, a term he coined from the Czech word *rolety*, which means "shutter," or "Venetian blind," the artist cuts vertical strips of the same reproduction and pastes them down in their original order. The assemblage, as in his treatment of Giorgione's *Tempest*, gives an illusion of expanded width, of movement in time, as if the *Tempest* were being seen in cinemascope, according to *Art News* critic Michel Andre. One of the best known of all Kolar's works is a prollage, *Smile of Memory* (1971), in which a reproduction of the *Mona Lisa* has been cut into vertical strips that have been pasted down alternating with strips of the same width bearing bits of reproductions of other pictures. The *Mona Lisa*'s enigmatic face becomes almost an anamorphic image, and she seems to smile out from behind bars. As Harold Rosenberg has observed, the artist is making a point about the impossibility of seeing the painting afresh, without the distorting screen of endless reproductions and commentary.

In further refinements he made during the 1960s Kolar began to make three-dimensional collages by pasting his tiny paper fragments onto small sculptures, household objects, eggs, or seashells. Toward the end of the 1960s he started to cover those objects entirely with scraps of written texts or notes of music, creating a chiasmage effect. So meticulously are the bits of writing collaged onto the surface that they seem almost like a painter's rhythmic brushstrokes.

Beginning with 1962, after Kolar held his second solo exhibition, at the Mánes Club in Prague, his

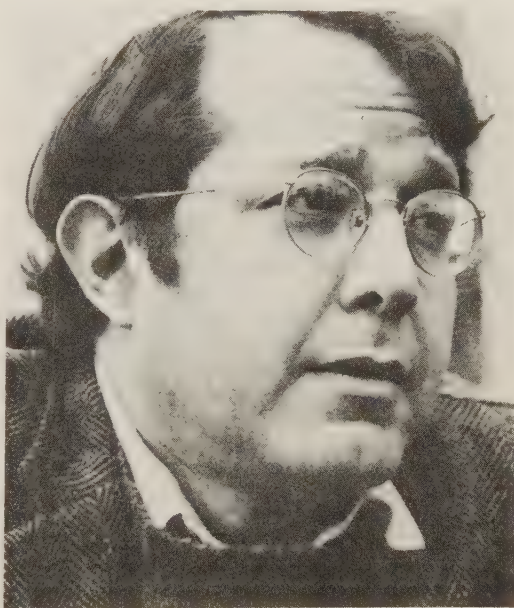
work finally received its due recognition in terms of annual showings in galleries and museums throughout Europe. His first exhibition in the United States was mounted in 1963, at the Museum of Modern Art in Miami, Florida, and 1969 was the date of his first New York City showing, at the Wildard Gallery. A retrospective exhibition of about 280 items from public and private collections in the United States and Europe was held in 1975 at the Guggenheim Museum, in New York City, where smaller shows of his work were also exhibited in 1978 and in the winter of 1985-86. Kolar was first included in group exhibitions in 1963, when the Haus am Waldsee in Berlin showed the work of nine European artists. He was represented in the fourth Kassel [Germany] *Documenta*, in 1968; at the São Paulo [Brazil] *Bienal* of 1969, where he took first prize for Czechoslovakia; at *Expo 70* (1970) in Osaka, Japan; and in *Hommage à Picasso*, which toured Germany in 1973. Kolar is represented in several museum collections, among them the Narodni Galerie in Prague; the Museum der Kunst, Vienna; the Museum Boymans-van Beuningen, Rotterdam; the Muzeum Sztuki, Łódź, Poland; the Paris Musée National d'Art Moderne; and, in New York, the Guggenheim and the Museum of Modern Art. Besides the *Bienal* prize, he has received the Central Committee Prize on the occasion of the 50th anniversary of the Czech Socialist Republic, in 1968; the International Joan Miró Drawing Prize, Barcelona, also in 1968; and the Gottfried von Herder Prize of the University of Vienna, in 1971.

In 1949, at the age of thirty-five, Kolar married Bela Helcova. In his introduction to the 1969 *Galleria Schwarz* catalogue, he informs us that he has gray hair and gray eyes, and his more recent photographs reveal a grave, scholarly, and bespectacled countenance. "I have a heavy way of breathing and walking," Kolar continues in his exhibition catalogue self-portrait. "But I am cheerful and laugh readily. I have often changed jobs. Each of these jobs has left me something. Naturally I love books and enjoy everything that has to do with modern art. . . . I am attracted by big cities. Life and, above all, people fascinate me. I go regularly to the cafés and see my friends very frequently. I have a lot of friends." Kolar has also seen much more of the world since his first travels in the 1940s. In 1970 he visited Japan, Canada, and the United States, and in 1974 traveled to the U.S.S.R. and as far afield as Brazil and Sénégal. Although he suffered a serious illness in 1971, which somewhat curtailed his physical pace, his spirit of inquiry and his creativity were by no means affected.

In 1973, when the artist was visited by Pierre Restany, writing for *Domus* magazine (January 1973), it was reported that he lived in a house in an elegant old residential quarter of Prague. Forced to leave his homeland in 1982, he now lives in Paris. An extra dimension of interest thus attaches to the magnificent calendar for the year 1982 issued by the West German firm Zanders Feinpapiere, A.G., which reproduced twelve of Kolar's three-dimensional collages. The one for January bears a

witty message of new beginnings with its illustration of a champagne bottle containing a mosaic of pictures of the constellations and zodiac signs, poised atop a map of the world. New departures seem entirely in order for Jiri Kolar, whose constant search for new means of expression goes far beyond a simple concern with methods and techniques. A work of art is, for him, an object of contemplation. He has written: "I know what to make but I do not know, or must still find out, what I have made. . . . The materials themselves open up the possibility to think differently, but it is precisely through contemplation that this possibility enters our awareness."

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Kozol, Jonathan
(kō'zōl)

Sept. 5, 1936—Educator; author. Address: b. International Creative Management, 40 W. 57th St., New York City, N.Y. 10019

Jonathan Kozol was the prototypical "angry young man" when he wrote his first major work, *Death at an Early Age*, an account of his experiences as a fourth-grade teacher in the Boston public school system in 1967. The book's subtitle—*The Destruction of the Hearts and Minds of Negro Children in the Boston Public Schools*—sums up the reason for its author's anguish. Some twenty years after that radicalizing teaching experience, neither Kozol's anger nor his commitment to quality educa-

tion for all has diminished. In his latest book, *Illiterate America*, he tackles the problem of widespread adult illiteracy, the "crippling inheritance," as he put it, that has condemned generations to lives of poverty and humiliation and has cost the United States billions of dollars in lost productivity. With that book, his sixth, Kozol hopes to arouse in the conservative political climate of the 1980s a cry for action comparable to that provoked by *Death at an Early Age* in the more radical 1960s.

Jonathan Kozol was born in Boston, Massachusetts on September 5, 1936, the son of Harry Leo Kozol, a physician, and Ruth (Massell) Kozol. Reared in what he has called a "privileged and insulated" environment, he came in contact with those less fortunate than he only on those rare occasions when he accompanied his father in driving their live-in maid to her home in Roxbury, Boston's black ghetto, on her one day off a week. "Not by the intention of my mother and father, but by the enormous distance that divided my suburban life from anything that happened on that distant street of darkened houses where we dropped her off on Wednesday nights, I was inoculated against the pangs of conscience," Kozol wrote in his introduction to *Illiterate America* (Doubleday, 1985). Many years later, he came to realize, "with a wave of shame and fear," that the maid's children, brought up by their grandmother, "had been denied the childhood and happiness and care that had been given to me by their mother."

Following his graduation from the Noble and Greenough School, an elite prep school for boys in Dedham, Massachusetts, Kozol enrolled at Harvard University, where he majored in English. He took his B.A. degree, *summa cum laude*, from the university in 1958. That year also saw the publication of Kozol's first book, the novel *The Fume of Poppies* (Houghton Mifflin, 1958), the story of a brief, idyllic love affair between two American college students vacationing in Europe. Now largely forgotten, the novel, at the time of its publication, received substantial critical attention for a first effort, much of it favorable. Granville Hicks, for example, in his evaluation for the *Saturday Review* (October 11, 1958), remarked, "Young as he is, Mr. Kozol has learned a good deal about the craft of writing."

During the 1958-59 academic year, Kozol, who had been awarded a Rhodes Scholarship, attended Magdalen College, Oxford University, but he found the life of a scholar unrewarding. Eager to adopt a career as a writer, he resigned his scholarship in 1959 and moved to Paris, where he rented a small room on the Left Bank and settled down to write a novel about his Russian émigré grandparents. His work showed promise, and in 1962 he received a Saxton Fellowship in creative writing from Harper and Row, but the following year, his novel still unfinished, he returned to Boston "tremulous with terror," as he recalled in an essay for the *New York Times Book Review* (March 3, 1985). "It had taken me all that time to realize that while I knew something about 'voice' and 'style'

and 'the structure of the novel,' I knew very little about living."

Confused and uncertain about his future, Kozol drifted for eighteen months. At that time, he had little knowledge of the burgeoning civil rights movement, which he believed was confined largely to the Southern states. He had not read the current literature on poverty or racism or the "other America," and he had never heard of CORE, the Congress of Racial Equality. Yet one day in the summer of 1964, responding to a CORE appeal for teachers and organizers posted on a subway kiosk in Harvard Square, he took what he has since described as the longest journey in his life—from Harvard Square to the CORE office in Boston's black and Hispanic ghetto, to offer his services. He plunged into work immediately, and within a week he had directed a successful rent strike. That experience convinced him that there was more to life than, in his words, "huddling with friends over blue crumpled packs of Gauloise cigarettes—or wearing out the ribbons of typewriters."

In the fall of 1964 Kozol signed on as a substitute teacher in the Boston public schools. Because of his willingness to work in the "less desirable" inner-city schools, he was soon promoted to "permanent substitute" and assigned to a fourth-grade classroom in the Christopher Gibson School in Roxbury. His privileged upbringing had not prepared him for working with children so scarred by years of neglect and abuse that he was powerless to effect substantial change. He heard white teachers describe their black pupils as "animals" and refer to the school as a "zoo," and he saw black children being whipped with rattan sticks for failing to "show respect" for those same teachers. He learned that while it was considered praiseworthy for a white teacher to give special attention to a white child, it was inadvisable to offer similar attention to black students. Perhaps worst of all, he discovered that the prescribed course of study reinforced racist concepts and that any departure from the established curriculum was expressly forbidden. Kozol nonetheless introduced his students to the works of the black poet Langston Hughes. His defiance cost him his job. Ten days before the end of the school year, he was fired for "curriculum deviation" and told that he would never again teach in the Boston public schools.

Angered by the "injustice," to use his word, of a school system that denied many children an education, Kozol reworked the journal that he had kept throughout the school year into the book *Death at an Early Age; The Destruction of the Hearts and Minds of Negro Children in the Boston Public Schools* (Houghton Mifflin, 1967). Published in the midst of an acrimonious Boston mayoral campaign between Kevin H. White, a civil-rights liberal, and the Boston School Committee's antibusing champion Louise Day Hicks, *Death at an Early Age* sold one thousand copies a day and reached thousands more readers in a serialization in the *Boston Globe*. Although the book was denounced in some quarters (William Ohrenberger, Boston's superinten-

dent of schools, for instance, belittled it as Kozol's "latest piece of fiction"), most reviewers extolled it for its unflinching honesty. Among its most ardent supporters were Robert Coles, the child psychiatrist, John Holt, himself the author of several books on the failure of the American educational process, and the social critic Nat Hentoff, who commented in his review for the *New Yorker* (March 16, 1968), "I expect that 'Death at an Early Age' will be read in the future, as [Charles Dickens'] 'Nicholas Nickleby' is now, by those whose habit it is to look back in wonder at the barbarisms of past civilizations." When *Death at an Early Age* was named the winner of the 1968 National Book Award in the category of science, philosophy, and religion, Kozol donated his \$1,000 prize to community leaders in the Boston ghetto, noting in his acceptance speech that too much attention had been paid to the author of the book and too little to the frightening and tragic conditions that he had described.

When *Death at an Early Age* appeared, Kozol was employed as a teacher in a white elementary school in suburban Newton, but his heart remained with black children in the Roxbury ghetto. After being dismissed from his post at the Christopher Gibson School, he had worked for a time as a consultant on curriculum development to the United States Office of Education. Then, in 1966, he began a tutorial program for underprivileged youngsters at a church in Roxbury. With the help of concerned parents in the neighborhood, that project grew into the New School for Children, a community-run alternative school that soon had a long waiting list of both black and white pupils. Kozol also served as the educational director of a similar venture, the Storefront Learning Center, from 1968 to 1971.

By now something of an expert in alternative education programs, Kozol was awarded a Guggenheim Fellowship in 1970 to travel around the country and study the growing free-school movement. His observations and experiences formed the basis for *Free Schools* (Houghton Mifflin, 1972), a "how-to" guide for parents and educators interested in setting up their own systems of alternative education for their children. In addition to offering practical suggestions, Kozol differentiated his concept of inner-city free schools from the "do-your-own-thing" schools set up by the "utopian children of the counterculture," as he put it, and from those alternative-education projects established under the jurisdiction of local school boards. Of those projects, he wrote: "The school that flies the flag is, in the long run, no matter what the handsome community leader with the startling Afro likes to say, *accountable to that flag*, and to the values which it represents."

A decade later, when Kozol published a revised edition of *Free Schools* under the title *Alternative Schools; A Guide for Educators and Parents* (Continuum, 1982), he toned down his rhetoric, especially in regard to the sources of financial support, conceding that the foundations that fund free schools may exercise as much control, however

subtle, as the traditional school board. But he remained firmly committed to the concept of an alternative educational scheme grounded in "reconcil[ing] the teaching of essential skills with pedagogic methods that are not destructive of a child's spirit." Realizing, however, that it was within that public school system that the majority of American children received their education, Kozol wrote *On Being a Teacher* (Continuum, 1981) as a guide for those instructors who wanted to learn how to teach in a human, creative way within the confines of the public school system.

From 1969 through 1975 Kozol spent much of his time teaching, as a visiting lecturer at a score of colleges and universities in the United States, among them Yale, and as an instructor at the Center for Intercultural Documentation in Cuernavaca, Mexico in 1969, 1970, and 1974. During these years, he was also a frequent contributor to scholarly journals and to such popular periodicals as *Life*, *Look*, the *Saturday Review*, and the *Atlantic Monthly*. Many of his pieces attacked the self-indulgent complacency of contemporary American society. In his article "Long Road From Memphis" (*New York Times*, June 16, 1972), for example, he criticized the youth of the counterculture, who had moved on from civil rights and antiwar demonstrations to a self-centered smugness about the quality of life. "In spite of the implications of much of the counterculture literature," he wrote, "rich white people in blue jeans and beads did not all at once discover sunshine, the smell of the warm earth in April, or the good taste of homemade bread in winter. It is just that they alone have the inherited freedom and the lobotomized consciousness to build a whole life-style out of the possession and the monopolization of these luxuries. . . . The poor are still here and the people in the ghetto are still dying; but the children of the slumlords are too busy weaving baskets. Struggle is out, but balance-scales and macramé are in."

Such essays became part of Kozol's book *The Night Is Dark and I Am Far from Home* (Houghton Mifflin, 1975), an angry indictment of middle-class American society and its skewed value system that not only tolerates but also condones social inequities and human suffering. The book received generally mixed notices, many critics, among them Vivian Gornick, agreeing with Kozol's ideological viewpoint but objecting to the "fever pitch" of his writing style. "It is all there in the writing, everything that is deeply wrong with this book," Miss Gornick observed in the *New York Times Book Review* (November 2, 1975). "Page after page after page of exclamation points, screaming italics, redundant adjectives, sentimentalized usage, whole sentences printed in capital letters." In Miss Gornick's opinion, the dominating belligerence of Kozol's rage wiped out the humaneness inherent in his view, "thereby defeating his own stated purpose: to make us all self-conscious allies in the social war against class-dictated greed and injustice."

The Night Is Dark ends with a chapter entitled "Exiles," in which Kozol discusses his great respect

and admiration for the work of the Brazilian scholar and educator Paulo Freire, whom he had met at the Center for Intercultural Documentation in Mexico in 1969 and had come to know better during Freire's subsequent tenure as a visiting lecturer at Harvard University. It was Freire who first informed Kozol of Cuba's successful national literacy campaign following the revolution. After doing some preliminary research, Kozol resolved to make an in-depth study of the massive Cuban literacy project, hoping to adapt their methods to the American educational system. To that end, he made two trips to Cuba, in 1976 and again in 1977. Kozol's field research in Cuba, which he described in detail in *Children of the Revolution: A Yankee Teacher in the Cuban Schools* (Delacorte Press, 1978), intensified his interest in the process of literacy education. Greatly impressed with what he learned about the Cuban experience, with the enthusiasm of the young volunteer literacy teachers, and with the method (initiated by Freire) of using "active" or "generative" words that have a charged meaning for the students, together with a stress on avoiding an authoritarian relationship between teacher and pupil, Kozol at once began to think of the implications for the United States, and in 1980 Seabury Press published his first book on combating adult illiteracy in this country, *Prisoners of Silence: Breaking the Bonds of Adult Illiteracy in the United States*.

For nearly two decades Kozol had divided his life between academia and social activism, between lecturing at Trinity College in Hartford, Connecticut and organizing the United Farm Workers in the Southwest. Feeling the need for some quiet reflection, in 1983 he applied for and won a Rockefeller Foundation fellowship to examine what he saw as a major problem in the discipline of the humanities—namely, the gap between the vision implicit in the study of the humanities and the application of that vision to the real world. The real world intruded soon enough into Kozol's study. One winter night, while engrossed in Matthew Arnold, he received a call from Stephen, a former student of his at the Christopher Gibson School. Stephen had been sentenced to twenty years in prison for murdering a man who had called him "an illiterate subhuman." "A sense of shame and anger tore at me again and ended the serenity I almost had gained . . .," he wrote in his essay for the *New York Times Book Review*. "But I resolved to use that year to reconnect two pieces of my life. The richness and satisfaction of the humanist tradition as I saw it carried on at Yale and Harvard held compelling interest for me still. Meanwhile, a third of the adult population—60 million men and women—could not read the front page of a daily paper. . . . How could two realities so different coexist in the same nation?"

Kozol took that question to the American public in *Illiterate America* (Doubleday, 1985). Nothing he had written since *Death at an Early Age* created such a stir. In his many interviews for major newspapers across the country and on radio and televi-

sion shows, he has tirelessly repeated the daily dilemmas of illiterates and functional illiterates. Among other things, they cannot read the antidote instructions on a can of Drano, cannot read the leases they sign for public housing, cannot read the doctor's instructions on a bottle of medicine, and cannot fill out a job application. "We stand in great jeopardy of seeing the evolution of a narrow, superbly trained, highly skilled meritocracy alongside a larger and larger proportion of people relegated to a slogging, semilliterate or illiterate existence," he told one reporter. Elaborating on that argument in a conversation with Connie Laurman of the *Chicago Tribune* (April 7, 1985), he said, "I'm not a violent person, but I do think we will be faced with some form of extraordinary upheaval in our society, possibly extremely violent, if we let this go another fifteen years. If we allow this to smolder, there will simply not be enough people earning money to support those who can't."

Written out of what he has termed "wise anger," *Illiterate America* is a call to conscience and to action, a plea for the federal government to spend \$10 billion annually over the next ten years to institute a massive literacy program, tapping the energy and idealism of American youth at the grassroots level—perhaps even requiring literacy work as a prerequisite for high school or college graduation. Although he realizes that there is no easy road to the implementation of his plan, given the recent cutbacks on social spending at the federal level, Kozol has remained guardedly optimistic that illiteracy, which he has called "the most important moral issue of our times" and one of its "few solvable problems," may be eradicated by the end of the century. "There is no question that there is a very exciting momentum in the country right now," he told a panel at an American Booksellers Association conference in June 1985. He recommended that community groups undertake "battles big enough to matter, small enough to win" in the fight against illiteracy and called for continued resistance to the Reagan administration's conservative social policies.

Jonathan Kozol, who once described himself as a Marxist seeking peaceful change of the American system, now dubs himself "an old-fashioned Kennedy Democrat." After many years of living in the ghettos of Boston's South End, he now makes his home in Byfield, Massachusetts. A more mature version of the lean, bespectacled young man who answered that call on the Harvard Square subway kiosk in 1964, he confronts the devastating problems he has revealed with the same, if not deeper, intensity.

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Contemporary Authors vols 61-64 (1976); *Who's Who in America*, 1984-85



LaBelle, Patti

Oct. 4, 1944– Singer; actress. Address: MCA Records, Inc., 100 Universal City Plaza, Universal City, Calif. 91608

With her big and wide-ranging voice, her raw emotional pyrotechnics, and her Art Deco glamour, Patti LaBelle has been whipping up a tempest in pop-soul venues for a quarter-century. The gutsy “queen of rock ‘n’ soul” began her career as the lead singer with Patti LaBelle and the Bluebelles, who started out as a 1950s-style doo-wop group, moved into gospel-influenced rhythm and blues, and, with a name change to Labelle and a new, outrageous “glitter” image, crossed over into funk rock in the 1970s, when their song “Lady Marmalade” became an anthem of the disco dance craze. Since 1977 Miss LaBelle has been a solo artist, reaching beyond an adoring clique to a widening mainstream audience with such hits as “Music Is My Way of Life,” “If Only You Knew,” “Love, Need, and Want You,” “New Attitude,” and “On My Own.” The last mentioned, a duet with Michael McDonald spun off from her breakthrough album *Winner in You*, is the most successful single of her solo career. Her chief signature is a spirited soul version of “Over the Rainbow.” “Whatever I do is Holy Roller, Baptist, and gospel,” she has pointed out. “Even ‘Lover Man’ is gospel.” In addition to singing, she recently began acting on stage, screen, and television.

The black journalist Pepsi Charles has observed that, as the lead singer with Labelle, Miss LaBelle “expanded the lyrical possibilities for black women singers at that time, making new definitions of the black woman’s life and ways in song.” Ellis Haizlip, the distinguished black cultural critic and activist has said of the flamboyant, hard-working

pop-gospel diva: “Patti LaBelle started the process that culminated in our transporting our unique R&B sound, rooted in gospel, around the world. When history books are accurately written, they will declare the significant influences of artists like Pat, Little Richard, and Diana Ross that have affected what we call culture today.”

Patti LaBelle is the stage name of Patricia Louise Holte, spelled Holt in some sources. One of six children, she was born on October 4, 1944 in Philadelphia, Pennsylvania. “I was a strange, homely little bird with red hair that eventually changed color as I grew older,” she recalled in an interview with Stephen Holden of the *New York Times* (February 23, 1986). “I was so shy that my mother offered to pay me to go out and play with the other children, but I still wouldn’t go. I used to stay inside the house and sing in front of the mirror.” After her parents separated, when she was twelve, her father, Henry Holte, a railroad worker, lived apart from the family but visited often, and he remains close to Patti. Her mother is dead.

Growing up, Patti sang in the choir of the Beulah Baptist Church in Philadelphia. As a teenager, she performed in city parks with the Ordettes, a singing group that also included Cindy Birdsong. In 1961 the Ordettes’ manager brought Patti and Cindy together with Nona Hendryx and Sarah Dash in a new quartet, the Bluebelles, whose first single, “I Sold My Heart to the Junkman” (Newtown Records), went gold in 1962, reaching fifteenth on the charts.

Renamed Patti LaBelle and the Bluebelles, the group made the top 40 with “Down the Aisle” (Newtown) in 1963 and their version of “You’ll Never Walk Alone” (Parkway) in 1964. In 1965 they moved to the Atlantic label and a gospel-influenced contemporary soul styling on the albums *All or Nothing* (1965) and *Take Me for a While* (1966) and the singles “Over the Rainbow” and “Groovy Kind of Love.” They played the best rhythm-and-blues venues, including the Apollo Theatre in Harlem, the Uptown Theatre in Philadelphia, and the Regal Theatre in Chicago, and they toured Europe, Canada, Mexico, and the Caribbean, but they saw little of their earnings. Patti recounted to Pepsi Charles in an interview for the *Village Voice* (February 19, 1985), “We used to eat sardines when we didn’t have any money. We would buy hot dogs in the morning and put them on the dressing room mirror lights. I would save mine and heat it up over the lights, then I would eat it before the second show. We would do five shows a day at the Apollo [and] we were making about \$9 a week. Boy, was that manager ripping us off!”

Patti LaBelle and the Bluebelles were one of a number of black girl doo-wop groups of the time, of which the Supremes of Motown became the most successful. In 1967 Cindy Birdsong left the quartet to join the Supremes and Patti, Nona, and Sarah went on as a trio. Although they remained popular on the soul circuit, continued mismanagement eroded their spirit and they declined as a recording group.

The British television producer Vicki Wickham, who had met Patti LaBelle and the Bluebelles when they performed on her rock show *Ready, Steady, Go*, in the mid-1960s, took over the management of the trio in 1970. Under Miss Wickham's guidance, they changed their name to Labelle and turned from sweet warbling to "progressive black," a blending of funky soul with pop and rock 'n' roll. They also developed a political consciousness and a new image, replacing their sequined gowns, bouffant wigs, and spike heels with bizarre glitter-rock costumes and their sleek doo-wop choreography with elaborate space-queen theatrics.

After spending six months in England being groomed by their new manager, the transformed trio returned to the United States, where in 1971 they toured with the Who, the preeminent British hard-rock group, recorded their debut LP, *Labelle*, and backed Patti's kindred spirit Laura Nyro on *Gonna Take a Miracle*, a homage to the doo-wop singers and songs of the 1950s and 1960s. Encouraged by Vicki Wickham, Nona Hendryx began writing most of Labelle's songs, including six of the nine on their second album, *Moonshadow* (1972). As Pepsi Charles noted in her *Village Voice* article, that LP "established the elements that would identify them." "Their new sound combined soul, rock, and pop equally," Miss Charles wrote. "Their provocative lyrics left no sideline to sit on. . . . Labelle mixed a guitar rock with vocals still rooted, in terms of harmonies and improvisation, in gospel and rhythm and blues. Black audiences discovered high intensity rockin' they'd missed when they slept on Jimi Hendrix."

Nona Hendryx wrote seven of the nine songs on Labelle's third album, *Pressure Cookin'* (1973), including "Last Dance" and the satirical "Can I Speak to You Before You Go to Hollywood?" The other two cuts were "Open Up Your Heart," with lyrics, piano accompaniment, and production by Stevie Wonder, and "Something in the Air/The Revolution Will Not Be Televised," a musical setting of the militant verse by the young Harlem poet Gil Scott-Heron. "There will be no pictures of the pigs shooting down the/Brothers on the instant replay." As Pepsi Charles observed, *Pressure Cookin'* "still stands as a musical document of the political, social, and cultural aspirations of African Americans at that time."

Basing themselves in New York City, Labelle became a galvanic "local" group in the early 1970s. In the beginning, they performed as featured singers with the New York Community Choir and opened for Bette Midler at the Continental Baths, the male homosexual haunt. Later they gained entrée to such places as the Bottom Line, Greenwich Village's top rock nightclub, Town Hall, and Carnegie Hall. Headlining at the Bottom Line in 1973, they wore for the first time the silver lamé "space cadet" costumes designed for them by Larry Le Gaspi (who still designs Miss LaBelle's now less outrageous costumes). In later productions of their act, Patti wore, among other costumes, the blue plumage of a phoenix, Nona wore a body stocking

ornamented with sadomasochistic regalia, including whip and handcuffs, and Sarah was dressed scantily, in strategically placed fur and feathers. Their costumes helped to establish three distinct personae: Patti the Earth Mother, Nona the sex goddess, and Sarah the sexy girl next door. "Our fans seem to be all ages, sizes, colors, and personalities," Nona told a reporter. "Breaking it down, I think I get all the rapists! Patti gets the guys looking for a sexy mama, and Sarah gets the boyfriend types who want to wine and dine her."

Labelle's first albums were issued on the Warner Brothers and RCA labels. They moved to CBS-owned Epic Records with their gold LP *Night Birds*, (1974), which yielded the 1975 number-one single, "Lady Marmalade," the street pitch of a Creole whore ("Voulez-vous coucher avec moi ce soir?"), produced by Allen Toussaint in New Orleans. That propulsive shouter and other danceable songs on the album, especially the title cut, became favorites in "disco," the craze for synthesizer-based, deep-throbbing "sex rock" dance and party music. That fad, partly rooted in West German electronic pop music, was introduced into the United States chiefly through the East Coast homosexual community in the early 1970s. Attracting urban blacks, the subcultural phenomenon surfaced into the popular charts in 1975.

The hit of Labelle's 1974-75 tour, produced by Ron Delsener, a top rock impresario, was the "Nightbirds" number, in which Patti, suspended by invisible wire, descended to the stage flapping feather-and-fur wings spanning twenty feet. Early in the tour, Labelle became the first pop group ever to give a concert at the Metropolitan Opera House in Manhattan. "The show [at the Met] epitomized their style," Pepsi Charles wrote in the *Village Voice*; "it was a kind of extravaganza unheard of in rhythm and blues. (Earth, Wind & Fire had not yet made the spectacular their bread and butter) . . . The audience was mesmerized. Old fans who had watched their progress from the Apollo to Canaan Baptist [Church] to Town Hall to the Met were just plain proud. Labelle opened the Met to black audiences and pop performers 'by presenting something of quality,' Pat reflects." Miss Charles went on more generally: "Because they were unique and exotic . . . they succeeded in creating a uniquely mixed audience. With intelligence, talent, and social commitment, they became increasingly attractive to disparate people, from political activists to feminists, gays, and jet-setters. They mirrored a society of conscious misfits and at the same time gave a new definition of culture and our sense of ourselves."

The spontaneity and excitement of Labelle's live performances were difficult to duplicate in the recording studio, and the unisex eccentricity that appealed to their cult followers repelled or even frightened a large segment of the wider public. Patti told Pepsi Charles: "People . . . thought we were a bunch of freaks and we weren't—we were just ahead of our time. They didn't understand [and] I think three women scared them to death."

In addition, as Miss Charles observed, "Lady Marmalade" . . . should have set the standard for disco," but instead, disco deteriorated into a monotonous beat with repetitious and mundane lyrics." "After 'Lady Marmalade,' Patti said in retrospect, "we sometimes tried to imitate it and made fools of ourselves." Following artistic disagreements between Patti and Nona and the disappointing receptions given LaBelle's final Epic albums, *Phoenix* (1975) and *Chameleon* (1976), the trio, feeling "rock-n-rolled out," broke up. "The three of us are still good friends," Patti said later. "The reason we went our separate ways was [that] each of us wanted to go in a different direction. Nona wanted to move toward rock and Sarah to do more disco. I wanted to do more ballads."

Making her debut as a solo act on a tour beginning in the fall of 1977, Patti played to overflow audiences in New York, Chicago, Washington, and a dozen other cities. Without reducing the frenetic quality of her act, she modified the glitz with a large measure of elegance in her wardrobe, explaining, "Most folks know I'm so outrageous when I'm on stage that I don't need a lot of outrageous costumes." As a recording artist, she remained with CBS, turning out discs on the company's Epic and Philadelphia labels. After working with producers David Rubinson and Skip Scarborough on *Patti LaBelle, Tasty*, and *It's All Right with Me*, she returned to New Orleans to record *Released* (1980) under Allen Toussaint, a relaxed but forceful mentor who knew how to focus her energy and harness her wildly soaring voice into a delivery that listeners could sing along with. She has always had trouble in transferring the tumult of her concert act onto vinyl. "If he [the producer] wants me to sing very straight, I'll do that," she told Stephen Holden in the *New York Times* interview. "But he has to be very strict with me to make sure I stay close to the melody and not go into a riff. It's difficult for me to be in control and still keep the emotion."

Miss LaBelle's last CBS LPs were *The Spirit's in it*, *Best of Patti LaBelle*, *I'm in Love Again*, and *Patti. I'm in Love Again* went gold and its cuts "If Only You Knew" and "Love, Need, and Want You" became her first singles to reach the top of both the pop and R&B charts. "Love Has Finally Come At Last," a duet with Bobby Womack, was also a hit. Eight producers were involved in the recording of *I'm In Love Again*, including Jack Faith, who arranged the title cut, "If Only You Knew," and "Lover Man." The swingiest tracks on the LP were "Lover Man" and "The Best Is Yet to Come." In the latter, a Grammy nominee, Miss LaBelle demonstrated her extraordinary vocal range in vying with the wail of Grover Washington Jr.'s saxophone. Her CBS singles "Joy" and "Music Is My Way of Life" were minor disco hits.

Patti LaBelle's "Look to the Rainbow" tour in 1984 attracted record audiences of wildly enthusiastic admirers, and the singer sold out eight shows at the Gershwin Theatre on Broadway in September of that year. "Miss LaBelle lacks the technical resources of soul belters like Aretha Franklin and

Jennifer Holliday," Stephen Holden wrote in his review of that concert in the *New York Times*, "yet she pushes a voice whose brittleness and nasality suggest a gospel answer to Nancy Wilson into exaggerated contortions that must take a severe physical toll. One of her signature mannerisms is to whoop a single syllable, siren-like, an octave and a half up, ending in a near scream. The singer acts her songs as flamboyantly as she sings them. During 'Isn't It a Shame' . . . she kicked off her shoes, fell to the floor in a frenzy, and rolled halfway across the stage. . . . Near the end of the show . . . the singer wept openly, while the crowd showered her with 'I love you's.'"

Patti's first MCA recordings, "New Attitude," one of her two singles from the soundtrack of the 1985 motion picture *Beverly Hills Cop* (in which she appeared), was a big hit, and the other, "Stir It Up," sold well. She had made her acting debut in a PBS television production of Studs Terkel's *Working* in 1981. Vinnette Carroll revised her gospel musical *Your Arms Too Short to Box with God* so as to showcase Miss LaBelle's vocal performance in a national tour (1981-82) and Broadway revival (1982) of that show. From the Hollywood role of the nightclub singer in *A Soldier's Story* (1985), Patti went into a dramatic part in the NBC television movie "Unnatural Causes," completed early in 1986. The singer will not accept acting roles that require obscenity or nudity. "I'm a very moralistic person, believe it or not," she explained to Pepsi Charles. "There are certain things I won't do for stardom."

In May 1985 Patti LaBelle performed in the star-studded NBC television special *Motown Returns to the Apollo*, a condensed version of a six-hour taping that took place at the official reopening of the historic Harlem theatre, an occasion on which she virtually stole the show from the other pop-soul singers joining her in a rendition of "I Want to Know What Love Is." Two months later she was a participant in the *Live Aid* benefit rock concert for the starving in Africa, televised to an estimated worldwide audience of 1.5 billion. On that occasion she upstaged the galaxy of other stars with her solo chorus of "We Are the World." When she hosted her own network television special at Thanksgiving 1985, the highlight of the show for many viewers was a duet with Cyndi Lauper, the young white pop singer.

A cross-country tour by Patti LaBelle in 1986 included a month's engagement at the Minskoff Theatre on Broadway ending on March 16. The numbers in that show included a pop-gospel cover of Bob Dylan's "Forever Young" and a medley of "You Are My Friend," one of her signature songs, and "What a Friend We Have in Jesus." Stephen Holden found that show, "compared with the hysterical excesses of the past," to be "a model of discipline and restraint," building "steadily in power, climaxing with a magnificent rendition of Harold Melvin and the Blue Notes' early 1970s Philadelphia soul ballad 'If You Don't Know Me by Now.'" Holden thought she was at her best "singing

sweeping humanitarian ballads." "Miss LaBelle is a singer with "three distinct voices that she weaves to highly dramatic effect," he pointed out. "One voice is a relatively conventional pop purr, the second an insinuating meow . . . and the third a piercing metallic wail that she unleashes at peak emotional moments. Other trademark mannerisms include . . . the repetitive fixation on two or three short syllables within a verse that becomes a pop variant of talking in tongues and a plaintive yodel used to embellish dramatic high spots."

A million dollars and the work of at least eight producers and song writers, including Nicholas Ashford, Valerie Simpson, Burt Bacharach, Carole Bayer Sager, Andy Goldmark, and Bruce Roberts, went into Miss LaBelle's calculatedly commercial 1986 album *Winner in You*, her most restrained recording to date, although still emotional by ordinary standards. Among the soul, rock, and middle-of-the-road pop ballads and retro-disco dance numbers on that highly polished LP are "Beat My Heart Like a Drum," "Finally We're Back Together," "Sleep with Me Tonight," and "Something Special," "On My Own" (written by Burt Bacharach and Carole Bayer Sager), and "Oh, People." "On My Own" a lovely duet with Michael McDonald, the ex-Doobie Brother, became a number-one single soon after the album's release, and the inspirational pop-gospel song "Oh, People" was not far behind it on the charts. Stephen Holden regarded *Winner in You* as "the album that will finally make [Miss LaBelle] a major recording star after several false starts." The LP was "shipped gold," as they say in the trade, and within two weeks it was in *Billboard's* Pop Album Top 10. Miss LaBelle starred with Gladys Knight and Dionne Warwick in the Home Box Office pay-cable television special "Sisters in the Name of Love," shown five times during July 1986.

Patti LaBelle tours for about eight months a year, preferably in her crew's bus, because she dislikes flying. The crew of forty includes James Budd Ellison, her musical director and keyboard player, the other members of her band, and Norma Harris, who has been her hair stylist for fifteen years. Miss Harris has described the coiffures she creates for the singer as "sophisticated hair styles with no set pattern, just different angles," in which Patti LaBelle's own hair is augmented with fillers and extenders. Among the hairdos is a funnel-like "Queen Nefertiti" upswipe and a sequined, spiked coif.

According to Norma Harris, Patti LaBelle is "warm, like a mother" and a woman who "loves to cook, mostly Italian" and who is "always feeding people." The singer herself has said that she wants to become "richer than Onassis" so that she will be able to "shower the world with food," to "feed some of the people in the street and give them shelter and clothing." A member of Philadelphia's ABC and Big Sister programs, she holds numerous citations for her charitable work. In private she is softspoken and demure, not knowing "how to express anger," as she told Stephen Holden. "When

I get on stage, all the feelings I've kept bottled up come out." They come out spontaneously, when she "feels the spirit" and lets herself get "completely carried away" by it. Even when she was singing with the Labelle the spontaneity was such that she, Nona, and Sarah could sing their mutual parts harmoniously without rehearsal.

Patti LaBelle is five feet three inches tall and slimmer than she once was, thanks in part to the Scarsdale Diet. She and Armstead Edwards were married in 1969. A former high school vice-principal, Edwards now serves as his wife's business manager and the manager of LaBelle Amis, a clothing boutique she owns in Philadelphia. (She would also like to open a restaurant.) The couple live in a Tudor-style mansion set on three acres of land in Wynnewood, a Main Line suburb of Philadelphia, with their son, Zuri (Swahili for beautiful), born in 1973. They also have two grown adopted sons, Stanley and Dodd, whom they took in when the boys' mother, a neighbor, died. "Home is everything" to Miss LaBelle. A deliberate optimist, she especially enjoys singing her distinctive version of "Over the Rainbow" and the medley that includes "Look to the Rainbow." "Each time I sing [them]," she told Pepsi Charles, "I say tomorrow night I'm going to be even better."

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Laine, Cleo

Oct. 28, 1927– Singer; actress. Address: b. International Artistes Representation, Regent House, 235 Regent St., London W1, England; h. "The Old Rectory," Wavendon, Milton Keynes MK17 8LT, Buckinghamshire, England

Just before her triumphant 1973 concert at New York's Carnegie Hall, an event that marked the beginning of her popularity in America, the singer Cleo Laine was described by a reporter for *Time* (February 5, 1973) as one of England's two major contributions to "that indigenous American art form, jazz"—the other being gin. In fact, a number of critics seem to agree with Derek Jewell of the *London Sunday Times* (May 9, 1971), who called her "quite simply the best singer in the world." Her vocal range extends from the C below middle C to the A above high C, and her repertoire includes German lieder and such avant-garde works as Arnold Schönberg's *Pierrot Lunaire* in addition to the popular standards she has sung since the early 1950s, as vocalist for the jazz band led by the saxophonist John Dankworth, whom she married in 1958. Miss Laine has also won distinction as an ac-



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tress, notably in the 1985 New York production of Rupert Holmes's musical *The Mystery of Edwin Drood*. In 1979 she was designated an officer of the Order of the British Empire (O.B.E.) by Queen Elizabeth II.

Cleo Laine was born Clementina Dinah Campbell in Southall, Middlesex, England on October 28, 1927, one of the three children of Alexander Campbell, a Jamaican, and the former Minnie Bullock, whose British family disowned her after her interracial marriage. Her father had repeatedly tried to become a professional singer but had to content himself with working as a "busker," or street entertainer, when during the Depression he could not find another job. In addition to the light operatic melodies that he sang, early musical influences on Cleo Laine included the singing, dancing, and piano lessons for which her mother found money despite the family's poverty and listening to her brother Alexander's collection of jazz records. Another major inspiration in her early life was the movies. "I probably went seven nights a week," she explained, as quoted in Graham Collier's 1976 biography *Cleo and John*, "and saw every musical ever made." Fred Astaire, Ethel Waters, Lena Horne, Deanna Durbin, Judy Garland, and Shirley Temple were among her favorite stars. At the age of three, Cleo began performing at parties, community functions, workingmen's clubs, and Salvation Army meetings, and after she entered school she began to announce her ambition for a stage career. When she was twelve, she was an extra in Alexander Korda's film *The Thief of Bagdad* (United Artists, 1940).

To help support the family, Cleo Laine quit school at fourteen and was apprenticed to a hairdresser. Over the next few years, she also trained as a milliner and worked as a pawnshop clerk, cob-

bler, and library assistant. Meanwhile, she auditioned "ad nauseam" for singing jobs, but as she told Graham Collier, "a fat soprano singing *Madame Butterfly* rather badly always won." Even after her marriage, in 1947, to George Langridge, a sailor, Cleo Laine continued to audition, but with little success until 1951, when she tried out for the Johnny Dankworth Seven, already one of the country's leading jazz groups. "John said that when he heard me, I didn't sound like anyone else who was singing at the time," she told Joseph McLellan of the *Washington Post* (July 23, 1983). "I guess the reason I didn't get the other jobs is that they were looking for a singer who did sound like somebody else." When Dankworth offered her the job as vocalist at six pounds a week, she answered, "Make it seven and I'd accept." Since the name "Clementina Campbell" was too long to fit on marquees and shortening it to "Clem" made her sound like a cowboy, she accepted the name "Cleo Laine" after it was picked out of a hat.

In 1952, after a year with the Johnny Dankworth Seven, Cleo Laine finished second in the "girl singer" category of the readers' poll conducted by *Melody Maker*, a leading British music magazine. She won the poll for the first time in 1956 and won it again in 1957, with almost ten times the votes of her nearest runner-up. Meanwhile, she was making recordings under her own name as well as with the Dankworth ensemble, which had expanded from the "Seven" to a regular big band. Reviewing two of her first LPs, *She's the Tops*, recorded by MGM, and *Cleo's Choice*, on the NIXA label, Charles Fox of *Gramophone* (June 1958) called her "easily the best jazz singer in Europe today" and added, "At a time when most American singers, let alone British, turn out to be weary copies of Ella Fitzgerald, Billie Holiday, or Sarah Vaughan, one of the most refreshing things about Cleo Laine is that she sounds only like herself."

By 1958 Cleo Laine had grown tired of one-night bookings, and she also felt that if she stayed with the group she would remain merely a band singer all her life. Even her growing personal attachment to Dankworth, which led to their marriage on March 18, 1958—the year after her divorce from Langridge became final—did not alter her decision to leave his orchestra. Her opportunity came when her name was given to the British stage and film director Tony Richardson, who was having trouble finding a "coloured" actress for Barry Reckord's play *Flesh to a Tiger*, set in Jamaica, which opened at London's Royal Court Theatre in May 1958. Miss Laine, who came to the auditions expecting to be cast as a servant, was given the leading role, that of Della, by Richardson, who was not even aware of her singing career but saw in her a "raw strength coupled with tremendous stage presence." Many critics felt that Miss Laine's performance was the best thing in the production. "We have a new actress," Julian Holland commented in the *London Evening News* (May 22, 1958). "Immature, rough-edged, inexperienced . . . but without doubt a new actress." She followed the Reckord play with

a tour of Great Britain in Richard Worley's *No Love Lost*, a play about the explosive racial situation in South Africa.

Cleo Laine obtained her first assignment in the West End, London's main theatrical district, when she replaced Bertice Reading as Mrs. Yajnavalkya, a masseuse, in Sandy Wilson's musical adaptation of Ronald Fairbank's novel *Valmouth*, at the Saville Theatre in January 1959. Because, as she explained to Graham Collier, "there weren't many big parts for black ladies—or even brown ladies, like me," she did not return to the West End until April 1962, when she appeared as Laura Leeds with Robert Morley in Robert Crean's *A Time to Laugh* at the Piccadilly Theatre. Toward the end of that year, she played several roles in *Cindy-Ella*, or *I Gotta Shoe*, Caryl Brahms and Ned Sherrin's all-black musical version of the Cinderella story set in the American South, at the Garrick Theatre.

Between stage plays, Cleo Laine continued to work as a singer in British nightclubs and cabarets. When Lotte Lenya became ill and could not make her August 1961 appearances in Kurt Weill's theatre piece *The Seven Deadly Sins* at the Edinburgh festival, Miss Laine stepped in and sang the part of Anna I with only ten days of preparation. Soon afterward she repeated the role at the Sadler's Wells opera house in London. Some years later, after she had also performed in a London production of Weill's *Little Mahagonny*, she told Robert Jacobson of *After Dark* (September 1973) that her approach to Weill was different from Lotte Lenya's. "The hard German thing is one way," she said, "but there's another, too."

As if to demonstrate Miss Laine's versatility, her 1961 engagement in *The Seven Deadly Sins* came at about the same time that her recording of "You'll Answer to Me" hit the number-four spot on the British pop charts. In 1962 she achieved two major distinctions when she appeared, along with Dankworth, at the London Palladium for the annual Royal Variety Performance and was the subject of an episode of the BBC television program *This Is Your Life*. Another work combining operatic and ballet elements, *Lysistrata*, written by Dankworth and Benny Green especially for Miss Laine's voice, had its premiere at the 1964 Bath festival, with her in the title role. She narrated the first British performance of Francis Poulenc's *Babar, the Little Elephant* with the London Philharmonic Orchestra in 1965 and recorded Edith Sitwell and Sir William Walton's "entertainment," *Façade*, in 1967.

Cleo Laine had her only film role to date, as a singer, in Tennessee Williams' *The Roman Spring of Mrs. Stone* (Warner, 1961). Her voice could also be heard on the soundtracks of several other films, including *The Criminal* (Anglo-Amalgamated, 1960) and *The Servant* (Landau, 1964), for which she sang theme songs written by Dankworth. In addition to her stage, concert, cabaret, and film activities, during the early 1960s Miss Laine was a regular on several satirical BBC television series, including the popular show *That Was the Week That Was*.

As part of the 400th anniversary celebration of William Shakespeare's birth, in 1964, Cleo Laine recorded *Shakespeare and All That Jazz*, an album featuring settings of the bard's poems by several composers. The album received a rare five-star rating from the *Sunday Times* of London, won the 1965 critics' poll of the American jazz magazine *Downbeat*, and led to Miss Laine's designation as singer of the year by the jazz writer Leonard Feather. The singer also took part in a tribute to the poet T. S. Eliot in 1965, performing the role of Dusty in Dankworth's musical version of Eliot's "Aristophanic Fragment," *Sweeney Agonistes*. Excerpts from the works of both Shakespeare and Eliot were part of a "Programme of nineteenth and twentieth century Lieder" that Miss Laine presented at the St. Pancras Festival in 1966. Also included in the program were songs by Schumann and Wagner, excerpts from *The Seven Deadly Sins*, classic blues songs, including "St. Louis Blues," and such jazz standards as Fats Waller's "I'm Gonna Sit Right Down and Write Myself a Letter." Since then, a similar eclecticism has marked her concert programs, with the addition, during the 1970s, of works by such contemporary songwriters as James Taylor, Joni Mitchell, and Stephen Sondheim.

Cleo Laine returned to the Edinburgh festival in 1966, when director Frank Dunlop selected her to play Andromache in the Jean-Paul Sartre translation of Euripides' *The Trojan Women*. She came back again the following year to undertake the dual role of Hippolyta and Titania in Dunlop's production of Shakespeare's *A Midsummer Night's Dream*, which was so successful that it was transferred to the Saville Theatre in the West End. Another classic drama, Ibsen's *Hedda Gabler*, was staged in Canterbury in 1970, with Miss Laine in the title role. *Boots and Strawberry Jam*, a musical by Benny Green in which she played the roles of Ellen Terry and Mrs. Patrick Campbell, did not reach London, although it had been well received in 1968 at the Nottingham Playhouse. A West End revival of *Show Boat*, with Cleo Laine in the part of Julie, opened at the Adelphi Theatre on July 29, 1971 and ran for 910 performances, the longest run in the fifty-year history of the Jerome Kern-Oscar Hammerstein II musical. Although Cleo Laine's songs included such Kern classics as "Can't Help Lovin' Dat Man" and "Nobody Else but Me," the high point of the evening, by general agreement, was her rendition of Kern's "Bill"—sung, in the words of John Higgins of the *London Times* (July 30, 1971), "simply, regretfully and with great tenderness"—which stopped the show at every performance.

Shortly after *Show Boat* opened, Cleo Laine took a short break from it to sing the role of Eve at the premiere of George Newson's music-theatre work *Arena*, one of the productions of the 1971 Henry Wood Promenade Concerts at London's Royal Albert Hall. When in 1974 she further broadened the "serious music" side of her repertoire by performing Arnold Schönberg's *Sprechstimme*

song cycle *Pierrot Lunaire*, the critic for the *Guardian* (June 3, 1974) commented: "This was a performance of Schönberg's masterpiece to chill the very marrow of your dyed-in-the-wool Schönbergian." He conceded, however, that "on its own terms it worked triumphantly."

The rapidity with which Cleo Laine established herself as a favorite in Australia on her first trip there, in 1972, seemed to indicate that her "Twentieth Century Lieder Recital" might make a hit in America. But when she stopped in New York on the way back to England, few promoters showed interest. Finally, Ron Delsener, who normally specializes in rock 'n' roll acts, agreed to present her in a concert at Alice Tully Hall in Lincoln Center. The hall was only two-thirds full even after "a couple of hundred" free tickets had been given out, but when the concert, in which Miss Laine was accompanied by a quartet led by Dankworth, had ended, the critic for *Variety* (September 27, 1972) predicted: "Years from now, there's going to be a small . . . group of theatre and music buffs who'll be able to quiet any discussion by commenting, 'But I was at the American debut of Cleo Laine back in 1972.'" His reaction was similar to that of other critics, including John S. Wilson of the *New York Times* (September 24, 1972), who began his review, "The British, who have been dropping one rock group after another on us for years, have meanwhile been hoarding what must be one of their national treasures."

When Miss Laine returned to New York in April 1973, the house was full, even though this time it was the much more spacious Carnegie Hall. Among the numbers that critics raved about at both concerts was what Hubert Saal of *Newsweek* (May 7, 1973) described as "a wordless bossa nova" that she performed in a duet with Dankworth, "scatting the notes so accurately and with such intonation that it was hard to say which came from the saxophone and which from the voice." She also scored with her interpretation of Noel Coward's "Mad About the Boy," in which she adopted separate voices for three characters—a woman of the world, a schoolgirl, and a Cockney charwoman. Miss Laine has often said that her acting experience has helped her singing, especially in making her aware of the importance of lyrics.

Since making her Carnegie Hall debut, Cleo Laine has returned to North America regularly each year for an extended tour. Her itinerary has also included such diverse localities as Iceland, Holland, Hongkong, and Israel, and she has made periodic visits to Australia and New Zealand. In addition to appearing with major symphony orchestras at leading concert halls throughout the United States and Canada, she has performed at nightclubs in New York City and Las Vegas, at the Hollywood Bowl, at the 1975 Newport Jazz Festival in New York, and on such television programs as the *Tonight* show with Johnny Carson, with Dankworth continuing to serve as her musical director. Reviewing her 1976 return to Carnegie Hall, a reporter for *Variety* (January 21, 1976) noted: "The

place was packed, the lady sang up a storm, the music was incomparable and the audience almost tore down the hall—but then, they always do." When she made her American theatrical debut in Detroit, Michigan in *The Seven Deadly Sins*, under the choreographic direction of Anna Sokolow, Thor Eckert Jr. of the *Christian Science Monitor* (February 26, 1976) discovered that she imbued her performance "with all the vocal security needed, plus generous doses of passion and irony."

Cleo Laine's first recording on the RCA label, *I Am a Song*, won the prestigious Dutch Edison Award shortly after its 1973 release. In the mid-1970s she earned successive Grammy award nominations in three categories—"best pop vocal performance, female," "best classical vocal soloist performance," and "best jazz vocal performance"—becoming the first artist to be nominated in both the "pop" and "classical" fields. Miss Laine's fourth nomination came in 1983 for the album *Smilin' Through*, which she cut with Dudley Moore. Over the years, she has recorded with such diverse performers as the classical flutist James Galway, the guitarist John Williams, and the jazz-blues singer Ray Charles—her partner in selections from George Gershwin's *Porgy and Bess*.

Questioned by the playwright Tom Stoppard about what historical character she might most like to play, Cleo Laine eventually came up with the early twentieth-century French writer Colette. She was surprised when some time later Dankworth announced that he had written for her a musical based on Colette's life. The production, *Colette*, had its premiere at the Dankworths' own little theatre in Wavendon in 1979, and it had a three-month West End run at the Comedy Theatre in the following year.

Although Cleo Laine had taken her regular concert act to the Minskoff Theater on Broadway for a five-day run in October 1977, her first genuine role in a New York musical production was that of Princess Puffer, the Cockney madam of an opium palace, in *The Mystery of Edwin Drood*, which was presented by producer Joseph Papp during the 1985 summer season in Central Park. In that version of Charles Dickens' unfinished novel, the audience is asked to name the murderer by voting midway through the second act. When on opening night Miss Laine's name was mentioned, Steven Watson of *Newsday* (August 27, 1985) noted that "the goodhearted Princess Puffer is an unlikely suspect," and speculated that "perhaps the audience was more interested in focusing the plot on Laine" so that she would sing another number. When *The Mystery of Edwin Drood* reopened at the Imperial Theater on Broadway on December 2, 1985, Frank Rich observed in the *New York Times* (December 3, 1985) that Miss Laine had "ripened her smoky saxophone of a vocal instrument and good-naturedly bawdy characterization into one of the production's most consistent assets." The show was named best musical and won four additional honors at the Tony awards ceremonies for the 1985-86 season. In June 1986 Miss Laine left the

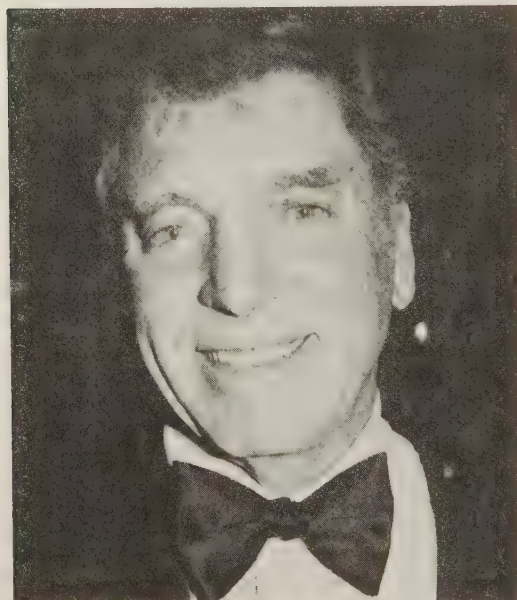
LANCASTER

cast of *The Mystery of Edwin Drood* to resume her concert career and was replaced as Princess Puffer by Loretta Swit.

Cleo Laine and John Dankworth have two children, Alexander and Jacqueline, and she also has a son, Stuart, from her first marriage. The Dankworths' main residence is a Gothic former rectory in the village of Wavendon, about fifty miles from London. The Wavendon home is the headquarters of the Wavendon All-Music Plan, a nonprofit organization under whose auspices Miss Laine has conducted lectures and classes in singing. Her hobbies include painting and reading fiction. In 1982 she received an honorary doctor of music degree from

the Berklee College of Music in Boston. She became the first British vocalist to win a Grammy award in the jazz category in February 1986, when she was designated best female jazz soloist for her album *Cleo at Carnegie—10th Anniversary*.

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Lancaster, Burt

Nov. 2, 1913—Actor. Address: b. c/o AVCO Embassy Pictures Co., 956 Seward St., Los Angeles, Calif. 90038

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1953.

In the years after achieving instant stardom with his first screen appearance in the 1946 release *The Killers*, Burt Lancaster consciously carved out what has amounted to a double career. For more than three decades he alternated between playing the acrobatic, he-man roles—in such mass-market action films as *The Crimson Pirate*, *Trapeze*, and *Gunfight at the OK Corral*—that pleased his public and the character parts—in *Come Back, Little Sheba*, *Birdman of Alcatraz*, and *The Swimmer*, among others—that extended his range as an actor.

More recently, in what was hailed by film critics as something of a "comeback," he drew on his enormous resources as an actor to give, in the opinion of most reviewers, the performance of his career as an elderly, down-on-his-luck petty criminal who finds new vitality after becoming unwittingly involved in a drug deal in Louis Malle's bittersweet comedy *Atlantic City*. As Vincent Canby of the *New York Times* observed shortly after the release of *Atlantic City* in the spring of 1981, "The Lancaster career, more than any other I can think of, demonstrates the growth of a talent as well as of the intelligence that commands that talent."

Burton Stephen Lancaster was born on November 2, 1913, in the East Harlem section of New York City, then an ethnically mixed working-class area. He was the fourth of the five children of James Lancaster, a postal worker, and his wife. Recalling his childhood in an interview for a *New York Post* (May 28, 1977) profile, Lancaster told Stephen E. Rubin, "It was very happy—cold water flats, gas, toilets in the hall didn't mean a thing. We were healthy. There was love in the family." But it was a rough neighborhood, and as he has admitted on more than one occasion, he might have become a juvenile delinquent had it not been for the local branch library, where he read works by Hemingway, Fitzgerald and Wolfe, among others, and the Union Settlement House, where he played basketball and acted in plays and at whose summer camp he served as a counselor.

On his graduation from DeWitt Clinton High School in 1930, Burt Lancaster enrolled at New York University on an athletic scholarship that the settlement house had helped him obtain. A physical education major, he played on the university's basketball team and also took part in the boxing, baseball, track, and gymnastics programs. At the end of his sophomore year, Lancaster dropped out of college to form an acrobatic team with a childhood friend, Nick Cravat, who later played supporting roles in several of his films. Lang and Cravat, as the pair billed themselves, began their career doing horizontal-bar and perch-pole routines with the Kay Brothers Circus.

Over the next seven years Lang and Cravat presented their act in vaudeville, in carnivals, and in circuses across the country, eventually working their way up to Ringling Brothers and Barnum and Bailey. At one point during that period, Lancaster left the team, depressed over the fact that after all his experience as a performer he was still, in his words, only a "dumb actor"—that is, a performer who never speaks. He spent a few months with the Works Progress Administration's Federal Theatre Project, then resumed his acrobatic career and remained with the team until a serious hand injury in 1939 forced him to retire. For the next few years, he supported himself by working at a variety of jobs in the Chicago area, including floorwalker at Field's department store, haberdashery salesman, and singing waiter. In 1942 he was drafted into the United States Army. He spent much of his three-year tour of duty with the Special Services Branch of the Fifth Army, touring North Africa, Italy and Austria—mostly, or so he has claimed, as a "page-turner" for a soldier pianist.

While in New York City on a discharge furlough in 1945, Lancaster was spotted in an elevator by an associate of the Broadway producer Irving L. Jacobs, who subsequently invited him to read for the part of Sergeant Joseph Mooney in Harry Brown's Broadway-bound war drama, *A Sound of Hunting*. The play, which opened at the Lyceum Theatre on November 20, 1945, survived for only twenty-three performances despite largely favorable notices, but during its brief run Lancaster received several screen offers. He chose to accept a two-picture-a-year contract from Hal Wallis, an independent motion picture producer. While he was waiting for filming to begin on *Desert Fury*, his first scheduled picture for Wallis, Lancaster landed the central part of "the Swede" in Mark Hellinger's production of *The Killers* (1946), a fleshed-out adaptation of Ernest Hemingway's chilling short story of the same title. Wallis was so impressed by Lancaster's performance in *The Killers* that he built up the young actor's role as an unassuming deputy sheriff in the contemporary western *Desert Fury* (1947).

More often than not during his early years in Hollywood, Lancaster was cast in "tough guy" roles in such films as the prison melodrama *Brute Force* (1947), the crime dramas *I Walk Alone* (1948) and *Criss Cross* (1949), and the adventure *Rope of Sand* (1949). His only departures from the mold were his portrayals of the upright son of a war profiteer in *All My Sons* (1948), adapted from Arthur Miller's play, and the morally weak husband in the psychological thriller *Sorry, Wrong Number* (1948). By the end of 1948, Lancaster was, according to Thomas Pryor in the *New York Times Magazine* (October 1, 1948), "at the top of the Hollywood heap." Even in a profession where "spectacular ascents" were more or less routine, Pryor added, "the rise of Burt Lancaster is regarded as something extraordinary."

Just two years after his arrival in Hollywood, Lancaster, in cooperation with his agent, Harold Hecht, formed his own production company,

known at first as Harold Hecht-Norma Productions (Norma being the name of Lancaster's wife). The company's initial venture, *Kiss the Blood Off My Hands* (1948), was a routine melodrama, but the next three, *The Flame and the Arrow* (1950), *Ten Tall Men* (1951), and *The Crimson Pirate* (1952), were highly entertaining and successful spoofs of swashbuckling adventure films that allowed Lancaster, who starred in all three, to capitalize on his acrobatic skills. Between the releases of *The Flame and the Arrow* and *Ten Tall Men*, the actor also appeared in the whimsical comedy *Mister 880* (1950) and in his first Western, *Vengeance Valley* (1951), and played the title role in *Jim Thorpe, All-American* (1951), a film biography of the famous American Indian athlete.

As Vincent Canby noted in an article for the *New York Times* (May 24, 1981), during the 1950s, "some pattern began to emerge" in Lancaster's career. "For each mass-market entertainment film he made," Canby observed, "there was always one comparatively risky, 'artistic' venture." Among the former were such motion pictures as *South Sea Woman* (1953); the swashbuckler *His Majesty O'Keefe* (1954); *Apache* (1954), one of the first Westerns to treat Indians as sympathetic characters; *Vera Cruz* (1955), a rousing adventure set in nineteenth-century Mexico that pitted Lancaster against Gary Cooper; *Trapeze* (1956), a sudsy melodrama with a circus setting; the big-budget Western *Gunfight at the OK Corral* (1957), in which he played the legendary lawman Wyatt Earp; and *Run Silent, Run Deep* (1958), about submarine warfare in the South Pacific during World War II.

Lancaster's "risky, artistic" ventures during the same period included adaptations of a number of plays, among them William Inge's domestic drama *Come Back, Little Sheba* (1952), in which the actor portrayed a middle-aged reformed alcoholic; Tennessee Williams' lusty comedy *The Rose Tattoo* (1955); N. Richard Nash's *The Rainmaker* (1956), which paired Lancaster, as a garrulous con man, and Katharine Hepburn; *Separate Tables* (1958), Terence Rattigan's taut, understated drama about human weaknesses; and George Bernard Shaw's *The Devil's Disciple* (1959). Another artistic gamble, *Sweet Smell of Success*, received excellent reviews after its 1957 premiere but was nonetheless a financial failure, at least partly because audiences did not like seeing Lancaster and Tony Curtis, who played, respectively, a power-hungry gossip columnist and his opportunistic press-agent stooge, cast against type.

One Lancaster vehicle that achieved both critical and commercial success—it was one of the outstanding films of the 1950s by either standard—was *From Here to Eternity* (1953), Fred Zinnemann's translation of James Jones's best seller about life in an Army barracks in Hawaii just before the Japanese attack on Pearl Harbor. The movie swept the Academy Awards for 1953, winning top honors in eight categories, including best picture. For his portrayal of the tough but compassionate First Sergeant Milton Warden, Lancaster earned an

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Academy Award nomination and the New York Film Critics Award as best actor of the year. After watching six of his fellows actors collect Oscars for films in which they appeared with him, Lancaster finally got one of his own for his interpretation of the title character, a hypocritical evangelist, in *Elmer Gantry* (1960), adapted from Sinclair Lewis' novel. "Swaying people's emotions excited him . . .," the actor said of Gantry, as quoted by Robert Windeler in his biography *Burt Lancaster* (1984). "It was the easiest role I was ever given to play because I was, in essence, playing myself."

A lifelong liberal with a passionate interest in social welfare issues, Lancaster frequently chose to appear in motion pictures that made a political or moral statement. Over the years, he has played central roles in films that dealt frankly with such subjects as racism on the American frontier, in *The Unforgiven* (1960), *Ulzana's Raid* (1972), and *Buffalo Bill and the Indians, or Sitting Bull's History Lesson* (1976); juvenile delinquency in the inner city, in *The Young Savages* (1961); and the treatment of mentally handicapped children, in *A Child Is Waiting* (1963). Lancaster's political consciousness contributed to his decisions to accept parts in the political thriller *Seven Days in May* (1964), about an attempted military takeover of the United States Government; in *Executive Action* (1974), an imaginative alternative view of the assassination of President John F. Kennedy; and in two pictures that took a strong stand against American involvement in the Vietnam war, *Twilight's Last Gleaming* (1977) and *Go Tell the Spartans* (1978). The actor also appeared as Ernst Janning, a respected German jurist on trial for crimes against humanity in Stanley Kramer's *Judgment at Nuremberg* (1961). A fictionalized account of the trial of four Nazi judges accused of giving legal sanction to German war crimes, the film raised the question of to what extent the individual is responsible for crimes he commits at the behest of the state.

As Lancaster explained to Derek Malcolm in an interview for a *Guardian* (August 4, 1972) profile, he became involved in the production of *Birdman of Alcatraz* (1962) "largely because of [his] attitude towards the penal system as it was then." *Birdman of Alcatraz* was based on the life of Robert Stroud, a convicted murderer who spent nearly sixty years in prison, most of them in solitary confinement. Although he was an uneducated man, he passed the time by studying ornithology and eventually became an internationally respected expert in avian pathology. Lancaster, who was, by his own admission, often moved to tears during the filming of some of the scenes, turned in a perceptive and convincing portrayal of Stroud. Yorwerth Davies, in a review for the *Guardian* (September 1, 1962), was only one of several critics to point out that many of the most intensely moving moments were "made of little more than an expression on Lancaster's face or a movement of his hands." The performance brought Lancaster his third Oscar nomination and the Venice Film Festival's prize for best actor. John Frankenheimer, who directed *Birdman*, was also

responsible for three other Lancaster films in the 1960s: *Seven Days in May*; the action-filled *The Train* (1965), about a group of French Resistance fighters trying to waylay a train carrying French art treasures to Nazi Germany; and *The Gypsy Moths* (1969), a psychological melodrama about the romantic entanglements of an itinerant team of skydivers.

With five exceptions—*The Rose Tattoo*, *The Rainmaker*, *Gunfight at the OK Corral*, *Elmer Gantry* and *Judgment at Nuremberg*—all of Lancaster's films between 1954 and 1962 were produced by his own company, which had changed its name to Hecht-Lancaster in 1954 and to Hecht-Hill-Lancaster in 1957, when James Hill became the third partner. During those years, the company also made several pictures in which Lancaster did not appear, most notably *Marty*, which won the Academy Award for best picture of the year in 1955, and the critically acclaimed *The Bachelor Party* (1957). Originally scripted for television by Paddy Chayefsky, both films offered trenchant portraits of average middle-class males. Lancaster himself directed one of his company's more popular motion pictures, *The Kentuckian* (1955), in which he also starred as a two-fisted frontiersman. It was, he told Robert Windeler years later, "the hardest job of [his] life."

By his own estimation, the high point of Lancaster's "star status," as he put it, came in the early 1960s, with the successive releases of *Elmer Gantry*, *Judgment at Nuremberg*, and *Birdman of Alcatraz*. After that, as he told Gene Siskel, who interviewed him for a *Chicago Tribune* (March 14, 1982) profile, "There was a period in which I did a number of films that were just films. Really fine things come along so infrequently that sometimes you just work to keep working. . . . Very often," he added, "you work twice as hard in a film that you know isn't a particularly good film simply because of your desire to make it work."

Lancaster's list of credits from that period of his career includes the comic Westerns *The Hallelujah Trail* (1965) and *The Scalphunters* (1968), the old-fashioned adventure *The Professionals* (1966), and *Airport* (1970), an all-star airborne soap opera. All of those films did a brisk business at the box office, with *Airport*, which Lancaster has since dismissed as "the biggest piece of junk ever made," raking in more money than any other movie in Universal's history up to that date. Many of the films that followed, however, made no splash, either artistically or commercially. Among those lackluster efforts were the Western morality tales *Valdez Is Coming* (1971) and *Lawman* (1971); *The Midnight Man* (1974), a convoluted mystery that Lancaster wrote and directed in collaboration with Roland Kibbee; the thrillers *Scorpio* (1974) and *The Cassandra Crossing* (1976); *The Island of Dr. Moreau* (1977), a rather free adaptation of H. G. Wells's novel; and the sprawling historical adventure *Zulu Dawn* (1979).

In his thoughtful analysis of Lancaster's development "from movie star into a first-rate film

actor," for the *New York Times*, Vincent Canby maintained that throughout his career the actor's performances "in good films and bad have been, with two or three exceptions, of high caliber." Canby singled out as "formidably intelligent" pieces of work Lancaster's portrayals of Neddy Merrill, the emotionally bankrupt suburbanite in *The Swimmer* (1968), Frank and Eleanor Perry's screen version of a nebulous John Cheever short story, and of an aging Italian nobleman in Luchino Visconti's exquisitely tapestried historical drama *The Leopard* (1963). Lancaster was, in Canby's view, equally impressive as the reclusive art historian in Visconti's abstruse *Conversation Piece* (1975) and as the randy patriarch of an aristocratic Italian family in Bernardo Bertolucci's long-winded epic *1900* (1977).

Lancaster's stature as an actor of unexpected qualities was never more apparent than in *Atlantic City* (1981), Louis Malle's contemporary fairy tale about the fleeting relationship between two losers: an aging, lonely, small-time numbers runner for the mob and a young, opportunistic, small-town waitress. As Lou Pasco, the over-the-hill gangland gofer, Lancaster was, as David Ansen observed in his review for *Newsweek* (April 6, 1981), "the movie's sweet, elegiac heart." "Lou may be the role of his lifetime," Ansen continued, "and he carries it gently, obviously cherishing the gift. . . . The high of the movie is watching his metamorphosis into a man of action, which Lancaster gauges with great finesse." Lancaster's sympathetically realized interpretation earned him his fourth Oscar nomination for best actor of the year. He lost out in the balloting to Henry Fonda, in what was widely regarded as a sympathy vote, but he undoubtedly took some consolation in winning the best-actor prizes from the New York Film Critics Circle, the National Society of Film Critics, the Los Angeles Film Critics Association, and the British Film Academy.

The critical and popular success of *Atlantic City* prompted Universal Pictures to release *Cattle Annie and Little Britches* (1981), a "mock-Western" starring Lancaster as the weary, superannuated leader of a once legendary outlaw gang. During its one-week run in New York City, the film acquired several powerful champions, including Vincent Canby and the *New Yorker's* Pauline Kael, who, in her review of June 15, 1981, credited Lancaster with having "so much determination that charm doesn't diminish him."

Of the actor's most recent films—*La Pelle* (*The Skin*, 1981), the psychological thriller *The Osterman Weekend* (1983), *Local Hero* (1983), *Little Treasures* (1985), about an estranged father and daughter, and *Tough Guys* (1986)—only *Local Hero* and *Tough Guys* received more than passing attention. Directed by the young Scottish filmmaker Bill Forsyth, *Local Hero*, a quirky comedy about the clash between Scottish fishermen and oil-rich Texans who want to turn a seaside village into an oil terminus, afforded Lancaster the opportunity to display his considerable flair for comedy.

As Pauline Kael observed in her *New Yorker* (March 21, 1983) review, although his role of Felix Happer, a star-gazing oil baron, was a relatively minor one, "Lancaster has an imperial romantic aura; he belongs there, on top of a tower underneath the stars, and I doubt if there are many actors who could convey so much by just standing there." Lancaster's "aura" and his mastery of "film language"—which the motion picture critic Dave Kehr, writing in the *Chicago Tribune* (October 3, 1986), defined as "the manner of moving articulately and presenting the body in the most meaningful way"—contributed enormously to the critical and popular success of *Tough Guys*, a sentimental comedy about a pair of septuagenarian train robbers who, on their parole after thirty years in jail, team up for one more caper.

Although virtually all of Lancaster's most important work has been in motion pictures, he has in recent years occasionally appeared on television and, less frequently, on the stage. His first major television role was the title character in *Moses, the Lawgiver*, an Italian-British coproduction broadcast in the United States by CBS in 1975 as a six-part miniseries. His subsequent television projects include the films *Victory at Entebbe*, which was first televised by ABC in 1976, and *On Wings of Eagles*, which had its broadcast premiere on NBC in 1986, and the miniseries *Marco Polo* (1982) and *The Life of Verdi* (1983), telecast by NBC and PBS, respectively. His stage credits include the parts of Peter Stuyvesant, in a revival of the musical *Knickerbocker Holiday* by the Los Angeles Civic Light Opera Company in 1971, and Huckleberry Finn, in a staged reading of Bernard Sabath's *The Boys in Autumn* by the American Conservatory Theatre in San Francisco in 1981. In 1984 he was one of several stars who took part in readings of William Gibson's *Handy Dandy, a Comedy But . . .* to call attention to and raise money for the nuclear-freeze movement.

Burt Lancaster stands six feet two inches tall and has a husky, broad-shouldered build, thinning brown hair, and blue eyes that Norman Mailer once described as "chilling." His legendary toothy grin is the result of special dental surgery. The actor's first marriage, to June Ernst, a circus acrobat, in 1935, was short-lived; his second, to Norma Anderson, whom he wed on December 28, 1946, ended in divorce in 1969. He has five children: James Stephen, William Henry (a screenwriter whose credits include *The Bad News Bears*), Susan Elizabeth, Joanna Mari, and Sighle.

Lancaster has apartments in Los Angeles and Rome, and a beach house in Malibu, California. An avid art collector, he owns works by Renoir, Utrillo, and Chagall, among others. He is himself the subject of Thomas Hart Benton's painting "The Kentuckian," which hangs in the Los Angeles County Art Museum. His other hobbies include going to the opera, listening to classical music, and reading. A former president of the American Civil Liberties Union, Lancaster is currently a member of its National Advisory Council, and he has over

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the years been an active campaigner in behalf of such Democratic presidential candidates as George McGovern and Jimmy Carter.

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Lauder, Estée

(es' tē)

July 1, 1908 (?)— Business executive. Address: b. Estée Lauder, Inc., 767 Fifth Ave., New York City, N. Y. 10022

Faced with the prospect of the publication of an unauthorized biography, Estée Lauder, the acknowledged queen of the cosmetics industry in the United States, did what she does best: she beat the competition. Her autobiography, *Estée: A Success Story*, was rushed into print by Random House, hitting the bookstores in November 1985, just before Lee Israel's rival biography. In *Estée*, Mrs. Lauder lifted the veil of mystery and romantic myth that had surrounded her since the founding, in 1946, of the company that bears her name. From its humble beginnings in a New York City beauty

salon, Estée Lauder, Inc. has grown over the years into a wholly family-owned international empire with sales, in 1985, of \$1.25 billion. Widely admired among industry insiders for her marketing know-how, her uncanny anticipation of trends in cosmetics and skin care, and her willingness to take risks, Mrs. Lauder is credited with developing the strategy that accounted for her company's phenomenal success—namely, offering only top-of-the-line products through outlets in the best department stores. "If you put the product into the customer's hands," she once said, "it will speak for itself if it's something of quality."

Believing age to be "an irrelevancy," Estée Lauder has never revealed her birthdate, not even in her otherwise candid autobiography, but it is generally accepted that she was born on July 1, 1908 in Corona, in the New York City borough of Queens. She was the youngest child in the large family of Max and Rose (Schotz) Mentzer, which also included Mrs. Mentzer's five sons and a daughter from a previous marriage. Her mother had intended to name her Esty, (the name by which she is still known within her family), after a favorite Hungarian aunt, but because of various misunderstandings and clerical errors, the name that appears on her birth certificate is Josephine Esther Mentzer. According to Mrs. Lauder, the "Esther" evolved into "Estée" several years later, when an "enterprising teacher" decided to "add a little romantic French to the Hungarian-Czechoslovakian-Milanese name in her roll book."

In her autobiography, Mrs. Lauder admitted that, as a child, she was ashamed of her immigrant parents' "old-country ways" and heavily accented English. "Both were European in every straight-laced way—and I wanted desperately to be 100 percent American," she explained. Her father, who had led a "privileged life" in Hungary and had few marketable skills, supported his family for a time as a custom tailor. Eventually, he bought a neighborhood hardware store, and it was there that Estée Lauder got her first experience in salesmanship by helping her father to arrange his merchandise and create attractive window displays.

Shortly after World War I broke out, John Schotz, Mrs. Mentzer's brother, came to live with the family. A chemist who specialized in skin-care preparations, he set up a makeshift laboratory in the tiny stable behind the Mentzers' house. "He captured my imagination and interest as no one else ever had . . .," Estée Lauder wrote years later. "I watched as he created a secret formula, a magic cream potion with which he filled vials and jars and flagons and any other handy containers. It was a precious velvety cream . . . that magically made you sweetly scented, made your face feel like spun silk. . . . Maybe I'm glorifying my memories, but I believe today that I recognized in my Uncle John my true path." Determined to become a scientist herself, she was soon recruiting her schoolmates at Newtown High School as "live subjects". "I didn't have a single friend who wasn't slathered in our creams," she has recalled.

Before she could realize her dream of a glamorous career as a skin-care specialist, Estée Mentzer met and, in January 1930, married Joseph H. Lauter, a moderately successful garment-center businessman. Shortly thereafter, the young couple adopted the original Austrian spelling of their surname, Lauder. Throughout the early years of her marriage and even after the birth of her first child, Leonard Alan, in 1933, Mrs. Lauder continued to refine and improve her uncle's creams. "I was forever experimenting on myself and on anyone else who came within range . . .," she has recalled. "It was never quiet in the house. There was always a great audible sense of industry, especially in the kitchen, where I cooked for my family and during every possible spare moment, cooked up little pots of cream for faces. I always felt most alive when I was dabbling in the practice cream."

Among Estée Lauder's earliest customers were the proprietor and clients of the House of Ash Blondes beauty salon on Manhattan's Upper West Side. There, as elsewhere, she touted the benefits of her skin creams and eagerly demonstrated their effectiveness to other patrons. Eventually, Florence Morris, the shop's owner, asked Mrs. Lauder to run the beauty concession in a new salon that she was opening in an exclusive neighborhood on the Upper East Side. Over the next few years, at that salon and others, Mrs. Lauder sold her products to an ever increasing number of women. Her sales technique included a free demonstration and, with any purchase, a small free sample—a few teaspoonfuls of powder, a bit of lipstick—of another product to create good will among her customers and promote the other items in the line.

In an effort to increase her clientele, the seemingly indefatigable Mrs. Lauder was soon offering free demonstrations of her products at resort hotels throughout the New York metropolitan area. "One summer after another, I pushed myself, lauding creams, making up women, selling beauty," she recalled in *Estée*. "In the winters, I'd visit these eager ladies at their homes, where, with a bridge game as a backdrop, I'd make up their friends and sell more creams." Always dressed as elegantly as possible ("I knew I had to look my best to sell my best," she has said), Mrs. Lauder was soon a fixture on the guest lists of New York's most influential hostesses. As her social contacts grew, so, too, did her business. But her singleminded pursuit of a career led to strains in her marriage that eventually resulted, in 1939, in divorce.

Following her divorce, Estée Lauder spent most of her time in Miami Beach, Florida, where she hawked her skin preparations to affluent vacationers and retirees and openly cultivated people who could help her in her business venture. In December 1942, she and Joseph Lauder remarried and, determined to work together as a team, set out to make a go of the cosmetics business. She was to be in charge of the marketing, while he would be responsible for the financial aspects of the operation. Mrs. Lauder took time out in February 1944 for the birth of her second child, Ronald Stephen, but she

was soon back on the job, and by 1946, Estée Lauder, Inc. was a reality. In the beginning, the Lauders were the only employees, and they had only four basic skin-care products: Creme Pack for blemished or problem skin, a cleansing oil, Super-Rich All Purpose Creme, and a light, nourishing lotion. A few items of makeup—a face powder, a turquoise eye shadow, and a clear red lipstick—completed the Estée Lauder line. To display her wares, Mrs. Lauder developed a distinctive package in a delicate shade of greenish blue, a color chosen because it complemented virtually every bathroom's decor. Known as "Lauder blue," it was to become the Estée Lauder trademark.

Recognizing that many women buy cosmetics "on impulse," Mrs. Lauder sought an outlet in a large and prestigious speciality store, where her customers could charge their purchases. In an effort to create a demand for her products, she gave away thousands of samples at various charity events in the New York area. She also hounded department-store cosmetics buyers, eventually persuading the buyer for Saks Fifth Avenue to place a sizable order. In their recently renovated "factory," a converted restaurant on Manhattan's Upper West Side, the Lauders scrambled to fill their first big order. As Mrs. Lauder recounted in her autobiography, "On the restaurant's gas burners we cooked our creams, mixed them, sterilized our pretty jars with boiling water, poured and filled and planned and packaged. . . . Every bit of work was done by hand—four hands, Joe's and mine." Their toil paid off, for in two days, Saks was completely sold out of Estée Lauder products.

The undeniable cachet of a business association with Saks Fifth Avenue helped Mrs. Lauder win entrée to other department stores and, in time, to the central purchasing facilities that buy for many shops throughout the country. Cosmetics department buyers and store owners alike appreciated the quality and care that went into Estée Lauder products, and they admired her determination and persistence as she pursued her goal of having her products sold only in the best stores. While her husband looked after the home front, Estée Lauder traveled from one city to another, sometimes spending almost half the year on the road, to open personally her new cosmetics outlets. At every store she selected and trained her saleswomen herself. Each one had to be "a walking advertisement" for Estée Lauder products. She had to be pretty and confident, had to use and be knowledgeable about the various items in the line, and had to be able to show their worth by example and by effective demonstration. And she had to be at the counter. Mrs. Lauder was not about to lose a customer because of the carelessness of "T and T salesgirls" who "were always on the telephone or the toilet."

Mrs. Lauder usually spent a week at each new department store outlet, training staff, setting up displays, and personally demonstrating her wares to prospective customers. She also made it a point to visit the fashion departments in the store to distribute little samples of her products to the sales-

women and to suggest ways in which they could help promote Estée Lauder cosmetics. For several years, it was a struggle to make ends meet. Carefully watching every penny, Mrs. Lauder ate in company cafeterias and took public transportation. The savings were plowed back into the company. Gradually, the hard work began to pay off, and by the early 1950s, Estée Lauder counters could be found across the country in branches of such prestigious stores as Marshall Field, I. Magnin, Neiman-Marcus, and Bonwit Teller. "If Estée Lauder was on the map," declared Lee Israel in her book *Estée Lauder: Beyond the Magic* (1985), "it was because Estée Lauder was all over the map."

Contributing to Estée Lauder, Inc.'s success were innovative promotion techniques born of necessity. Turned down by one advertising agency after another because of the small size of their account, the Lauders decided to invest the entire sum that they had set aside for advertising—\$50,000—in samples to be offered through direct mail, charity giveaways, and as gifts with purchases. The result was thousands of new customers. Similarly, when she was offered only the inauspicious day after New Year's for opening her counter at Neiman-Marcus, the enterprising Mrs. Lauder turned what could have been a disaster into a triumph with a radio spot in which she exhorted women to "start the New Year with a new face" and promised a free gift to each purchaser. The "gift with purchase" proved to be an irresistible lure and has since been widely copied by her competitors.

The turning point for Estée Lauder, Inc. came in 1953, when Mrs. Lauder introduced her first fragrance—Youth Dew, a bath oil with a warm, sweet, persistent scent that doubled as a perfume. No woman had to feel guilty about buying herself a bath product, Mrs. Lauder reasoned, or wait to receive it as a gift. Priced at \$8.50, it was an affordable luxury, and the customers loved it. Enticed into the stores by a free sample of Youth Dew, women snapped up the bath oil and purchased other products as well. Volume at the Estée Lauder counter at Neiman-Marcus in Dallas zoomed from a few hundred dollars a week to several thousand. By the mid 1950s, Youth Dew accounted for 80 percent of Estée Lauder's business at Saks Fifth Avenue. Still one of the most popular items in the Lauder line, Youth Dew fragrances racked up over \$150 million in sales in 1984.

A strong family feeling was from the beginning a hallmark of the Estée Lauder company. As soon as they were old enough, the Lauders' sons were given specific tasks, such as delivering orders or typing invoices, and eventually, they joined in the decision-making. Even while they were in college and in military service, the two young men regularly received copies of all business correspondence so that they were kept up to date with the company's operations. In 1958, after completing his studies at Columbia University's Graduate School of Business, Leonard Lauder entered the family business full time. Over the next few years, as the

company's sales volume approached the \$1 million mark, he established a sales force, set up a research and development laboratory, expanded advertising, and recruited professional managers on all levels. In time, although his interest in the business was perhaps never as great as his brother's, Ronald Lauder also joined the staff. The Lauder daughters-in-law have also worked for the company, Evelyn as the director of training programs for behind-the-counter Estée Lauder advisers and Jo Carole as a designer.

In 1960, by using her time-tested method of wooing fashion magazine editors and cosmetics buyers, Estée Lauder finally won a counter for her products in the cosmetics department of Harrods, perhaps the most prestigious department store in London. From there, she went on to open outlets in exclusive shops throughout Europe, although she often had to overcome initial buyer resistance in ingenious ways. In Paris, for example, she "accidentally" spilled some Youth Dew on the floor at Galeries Lafayette. The heady scent permeated the store, prompting dozens of customers to inquire about the perfume. By the mid-1970s, Lauder products were on the market in more than seventy countries worldwide.

New makeup and skin-care products, such as Renutriv, a European-type treatment cream, and imaginative promotional campaigns greatly enhanced the company's ability to compete in the international marketplace. Perhaps the most imaginative of those advertising campaigns was the creation, in 1962, of the "Estée Lauder woman." Phyllis Connors was the first of the five models who have personified the timelessly elegant Lauder look over the years, the others being Karen Harris, Shaun Casey, Willow Bay, and lastly, Karen Graham, who has worked exclusively for Estée Lauder since 1971.

In the mid-1960s Estée Lauder began to broaden her line by adding a number of products that deliberately competed with each other and by branching out into men's toiletries, with the Aramis collection. The introduction of Aramis, in 1967, and Clinique, the first complete line of fashion-oriented, allergy-tested cosmetics, a year later, spurred Charles Revson, the head of Revlon, to action. To compete with Clinique, he developed and rushed into production the hypoallergenic Etherea line; to match her Aramis, he created Braggi; and when Mrs. Lauder called her sophisticated new fragrance Estée, Revson countered with Charlie. Revson vied with Mrs. Lauder on the social scene as well. He loathed her challenge to his ego, and she detested him in return. "Of all the women in his life, although he never spoke more than two words to her, it was probably she who had the greatest impact," Andrew Tobias observed in his biography of Revson, *Fire and Ice* (1976). "She was the one competitor he set out to beat but couldn't."

It took several years for Aramis and Clinique to break into the black, but both of these Lauder divisions have since contributed substantial earnings to the corporation's coffers. The Clinique line,

which includes considerably more than 100 skin-care and cosmetic products, has been especially successful, accounting for fully one-third of the company's sales by 1980. As many business analysts have pointed out, the Lauders' decision to keep their company privately owned within the family enabled them to take the risks associated with the development of new products without stockholder pressure for immediate profits.

In January 1973 Leonard Lauder succeeded his mother as president of Estée Lauder, Inc. Mrs. Lauder assumed the title of chairman of the board, and Joseph Lauder became executive chairman. Apparently little changed, however, with regard to major decisions, and although Estée Lauder began to spend more of her time cultivating her position in society, she continued to play an important part in the company's operations, particularly in creative matters, such as the development and marketing of fragrances and the planning of promotional campaigns. Mrs. Lauder's celebrated "nose" for fragrance is widely admired within the industry, for it was she who created the perfumes for which her company is famous, among them the tangy Azurée, in 1969; Aliage, the first so-called "sport" fragrance, in 1972; Private Collection, which she had originally developed for her own exclusive use, in 1973; White Linen, as clean and crisp as its name, in 1978; the exotic Cinnabar, in 1978; and most recently, late in 1985, Beautiful, which she has described as "my garden of wildflowers." Her colognes for men include, in addition to the popular Aramis, Devin, a woodsy scent introduced in 1978, and the urbane J.H.L., named after her husband, which was launched in 1982. Because the complete formula for each of those fragrances is known only to family members, the Lauder perfumes and colognes cannot be duplicated by the cut-rate manufacturers who have recently flooded the market with cheap imitations of expensive designer fragrances. For years her company's most effective spokesperson, Mrs. Lauder has continued to take part in the initial promotion of major new products. In 1985, for example, she pitched her latest line, Lauder for Men, at a lavish and highly publicized luncheon for "New York's most handsome men."

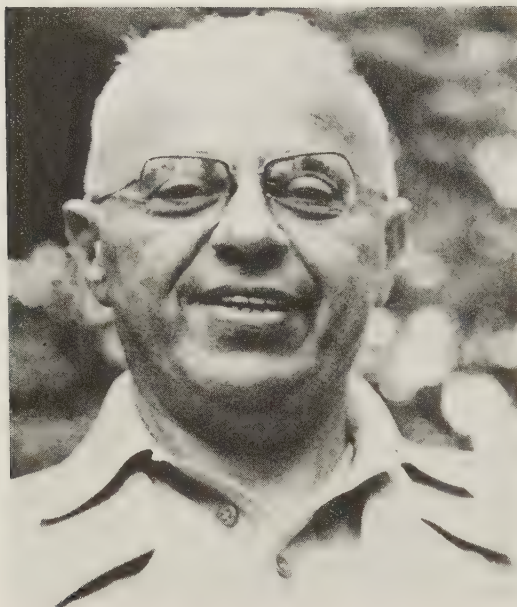
Mrs. Lauder credits her sons with the success of the new product lines brought out in recent years, and she has given them increasing responsibility. Their emphasis on research and development has paid enormous dividends. Introduced in 1979 and aimed at affluent young professionals, the Prescriptives line of treatment products and makeup has yet to turn a profit, but Swiss Age Controlling Creme and Night Repair Lotion have been strong sellers. According to industry analyst Lawrence H. Appel, Night Repair Lotion, which purports to stimulate the rate of skin-cell repair, was outselling some entire skin-care lines within a year of its introduction in 1983. The company's newest venture is Estée Lauder Sun, a collection of protective tanning lotions and sun-screen products. In 1982 Leonard Lauder became chief executive officer

and Ronald, chairman of Lauder International, which accounts for half of the company's sales volume. Ronald Lauder took a leave of absence a year later to serve President Ronald Reagan's administration as deputy assistant secretary of defense for European and NATO policy and, since December 1985, as ambassador to Austria. Although she has relinquished the day-to-day management to others, Estée Lauder remains a power in the company. "When she calls and makes a valid point—and 99 percent of the time it is a valid point—it is accepted," Ronald Lauder told William Davis in an interview for Davis' book *The Rich* (1982).

Estée Lauder, who stands five feet four and one-half inches tall, has blond hair, hazel eyes, and a flawless complexion that belies her chronological age. Although she is famous for giving unsolicited advice, she tempers her forthrightness with an almost maternal solicitousness and a self-deprecating sense of humor. In addition to her business, her consuming interests have been her active social life and her family. She has always enjoyed entertaining in what she calls "the grand manner," and she frequently hosts elegant dinner parties for the "rich and famous" at her townhouse on Manhattan's Upper East Side, her villa in St. Jean-Cap-Ferrat, in the south of France, her London flat, or her oceanfront home in Palm Beach, Florida.

Since the death of her husband in January 1983, Mrs. Lauder has carried on the philanthropic work the two began in the 1960s. Among other things, the Lauder Foundation has made substantial contributions to the Memorial Sloan-Kettering Hospital in New York City and to the University of Pennsylvania, the site of the Joseph H. Lauder Institute of Management and International Studies. Her many honors include the Crystal Apple Award from the Association for a Better New York, for her donation of three "adventure playgrounds" in Central Park; the Gold Medal of the City of Paris; and humanitarian service awards from the Girls' Club, the Boy Scouts of America, and the Girl Scouts of America. In 1978 she was named a Chevalier of the Legion of Honor by the French government for her help in restoring the Palace of Versailles. Mrs. Lauder frequently appears on various lists of the most admired businesswomen in the United States, and she is the recipient of many career achievement awards, including the Spirit of Achievement Award from the Albert Einstein College of Medicine, in recognition of her "unique skills and imagination . . . and for her lasting gifts of beauty that have delighted women everywhere."

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Lem, Stanislaw

Sept. 12, 1921– Writer; philosopher of science.
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Stanislaw Lem, the titan of Eastern European science fiction, has been called a genius and a teller of the sort of tales that might have materialized "had René Descartes written fiction." His intricately detailed stories and novels, in which chance, like some Cartesian demon, riddles the universe with doubt, exploit the conventions of the mystery story, the fairy tale, the philosophical and critical essay and, of course, the science fiction adventure. Lem has also written treatises on cybernetics, screenplays, and critical works, such as his monumental study of science fiction, *Fantastyka i futurologica* (1970). Translated into thirty-two languages, his works have sold over 15 million copies and have won large followings in France, Germany, Russia, and his native Poland. Lem is also gaining an increasing number of American readers.

Although what one critic has called Lem's "overflowing linguistic inventiveness" is often diminished in translation, especially into English, at least one writer, Michael Kandel, has been admired for his English renderings of Lem's pyrotechnics. Kandel was nominated for a National Book Award in 1975 for his translation of *Cyberiada* (1965; *The Cyberiad: Fables for the Cybernetic Age*, Seabury, 1974) and *Ze wspomnień Ijona Tichego: Kongres futurologiczny* (1971; *The Futurological Congress*, Seabury, 1975). In France, Andrei Tarkovsky's film version of Lem's novel *Solaris* won the Special Jury Prize at the 1972 Cannes Film Festival; and in Poland, Lem's works have brought him a number of honors, including the Polish State Prize for literature in 1976 and the

Great Austrian State Award for European Literature (1986) for his work in 1985 and throughout his career.

In his autobiographical novel *Wysoki zamek* ("The High Castle," 1966) Lem, who was born in Lvov, Poland on September 12, 1921, the son of the prosperous laryngologist, Samuel Lem, attempted to recover his "Arcadian" childhood from "subsequent overlying strata" of war and mass murder. The Arcadia he succeeded in recapturing was a stable, well-ordered household complete with French governess, expensive toys, and his father's library of "magically sounding" medical books, many of them written in Latin. Lem began inventing imaginary worlds, to which he would write himself passports, and imaginary machines, some of which, such as the differential gear, turned out actually to exist.

In addition to being a successful fantasist, Lem was an outstanding student in high school and was thought by some friends of the family to be "the most intelligent child in Southern Poland." He began his medical studies in 1939, but they were interrupted by the Nazi invasion of Poland in 1941. Because of their Jewish heritage, he and his parents were forced to take on false identities in order to survive. Lem discovered that "the difference between life and death depended upon . . . whether one went to visit a friend at one o'clock or twenty minutes later"—so powerful a factor was the operation of chance in life. He worked as a garage mechanic during the Nazi occupation, learning "to damage German vehicles in such a way that it wouldn't be immediately discovered." He also stole and delivered ammunition to resistance fighters and went on risky visits to friends in the ghetto where Jews were confined until 1942, when all, or almost all, of those friends were herded off to the gas ovens at Belzec.

At the end of the war, the members of Lem's family, stripped of all their possessions during the occupation, moved to the city of Krakow, where he resumed his medical studies in 1944 at Jagellonian University. During that period, Lem, his mother, and his father lived together in a single room and, to bring in extra money, he began to write thrillers for a "weekly dime novel series." He also published poems in a Krakovian Catholic weekly, but did not abandon his ambition to become a doctor until the late 1940s, when the theories of Trofim Denisovich Lysenko, the Russian biologist and agronomist, were made official Soviet—and therefore Polish—doctrine under Stalin. Lem believed that Lysenko falsified biology, and he was appalled that cybernetics, one of his passions, was branded as "a false capitalist science" and banned in about 1951. Such heavyhanded censorship resulted in Lem's failure to get his medical degree, for he refused to parrot the "right" answers at his final examination.

In 1948, during his last year as a medical student, Lem wrote a realistic novel, *The Hospital of Transfiguration*, in an attempt to expel war memories "like pus," but it was withheld from publica-

tion for seven years, largely because it failed to conform to the emerging standards of socialist realism in Poland. When it was finally published, an enthusiastic German reviewer called it a sequel to Thomas Mann's *The Magic Mountain*. Soon after he wrote *The Hospital of Transfiguration*, however, Lem came to believe, along with other Polish writers, that the modes of literary expression current before World War II had been "pulverized and exploded" by what the Polish people had experienced. In an autobiographical essay that appeared in the *New Yorker* (January 30, 1984), he wrote: "The unfathomable futility of human life under the sway of mass murder cannot be conveyed by literary techniques in which individuals or small groups of persons form the core of the narrative." Science fiction, whose great progenitors, Olaf Stapledon and H. G. Wells, he read with astonished admiration both before and during the war, began to appeal to him as the logical way of interpreting his experience because it dealt with "humanity as a species (or rather with all possible species of intelligent beings, one of which happens to be the human species)."

Lem's first two science-fiction novels, *Astronauti* (The Astronauts, 1951), and *Oblok Magellana* (The Magellan Nebula, 1955) were utopian works set at a cautious distance from the post-war era: in the year 2000 and the year 3000, respectively. Although he now practically disowns the books as oversimplistic and desperate attempts at optimism, they were printed in editions of over one million copies in the Soviet Union. The result was that Lem was virtually canonized by readers in the countries of the Eastern Bloc, and consequently he encountered little difficulty in publishing his later, darker, and more satiric books.

In his autobiographical essay for the *New Yorker*, Lem divided his career into three parts: the early, utopian phase; the middle phase, in which he plumbed the possibilities of the science fiction and mystery genres; and the most recent phase, in which he feels he has broken "new ground" by using literary criticism and such well-established conventions as the preface as creative forms. He made clear the breadth of his sensibility through all three phases both in comic works such as *Dzienniki gwiazdowe* (1957), which was published by Seabury in 1976 as *The Star Diaries*, and in quasi-tragic ones such as *Solaris* (1961), which appeared in the United States under the imprint of Walker & Co. in 1970. It was also made evident in such solidly grounded nonfiction (as yet untranslated) works as Lem's inquiry into the philosophy of cybernetics (*Dialogi*, 1957); his empirical theory of literature (*Filozofia przypadku: Literatura w swietle empirii*; The Philosophy of Chance: Literature Considered Empirically, 1968); and *Summa technologiae*, a prolegomenon to future science and technology, which Darko Suvin in *Science Fiction Writers* has described as "breathtakingly brilliant and risky."

The *Star Diaries*, a "space age Gulliver's Travels," in the words of critic Peter Engle, was

first published in Warsaw in 1957 but continually expanded as Lem wrote new "diary entries" for subsequent editions. It introduced his comic alter ego, Ijon Tichy, a rather self-important space traveler who attempts to improve a typical Lem universe in which "the determining factor, after all, was randomness—the 'Creator' being the fluctuational caprice of Nothingness." Following in the wake of the utopian books, Tichy's utopian impulses carried for the first time, in their satiric undercurrent, the dark side of Lem's philosophical outlook, fusing, in Darko Suvin's view, the "bright humanistic hope [of the utopian works] with bitter historical warning."

Eden (1959), *Solaris* (1961; Walker & Co., 1970), and *Niezwyoczony i inne opowiadania* (1964; *The Invincible*, Seabury, 1973), the first novels that Lem remembers "without embarrassment," provide a starker presentation of the philosophic outlook hammered into him during World War II, when he came to believe in the fragility of all systems and the randomness of human behavior under extreme pressure. Those views are exemplified in *Solaris*, perhaps the most acclaimed of all Lem's books, which deals with the study of a sentient sea by teams of scientists. Utterly inscrutable, the sea gives birth continually to beautiful geometric forms that mature, peak in a moment of perfection, decay, and vanish in what Czeslaw Milosz in his *History of Polish Literature* calls a "paraphrase" of a human life cycle. When, after a century has passed, no team of scientists is able to explain the sea, a new team, in frustration, bombards it with radiation. The sea responds by incarnating out of each scientist's subconscious the person about whom he feels most guilty. The resultant emotional and psychological trauma, according to Milosz, "plunges the reader into dread." More satiric than *Solaris*, *The Invincible* is even less tolerant of human frailty, showing the demise of the anthropomorphic universe as embodied by the spaceship *Invincible*, which is destroyed by tiny cybernetic "structures resembling the letter Y." In a *New Republic* article (February 7, 1983), Peter Engel noted that both *Solaris* and *The Invincible* are "parables of man's quest for meaning" in an inscrutable universe that "wasn't expecting" him. Darko Suvin observed that in the score or so of books Lem published in the dozen years after the "Polish October" of 1956, the only path to redemption left open to his protagonists is that of "ethical and esthetic insight rather than . . . abstract cognition [like that of the scientists in *Solaris*] or power [like that of the crew of the *Invincible*]."

In his novels that turn away from the depths of space to make a direct commentary on and satirize "the obnoxious state of things on Earth today," Lem illuminates the earthly mind and its struggles to order experience. *Pamiętnik znaleziony w wannie* (1961; *Memoirs Found in a Bathtub*, Seabury, 1973) is about the plight of an unnamed spy attempting to discover his mission in a labyrinth of espionage, false identities, and a bureaucracy called Pentagon III. Writing in *World Literature Today* (Autumn

1977), Reuel K. Wilson called it "a timely satire on militarism," while Theodore Solotaroff, in assessing it for the *New York Times Book Review* (August 29, 1976), felt that its "dizzying depths" encouraged a number of alternate readings. It is among the few books by Lem that have not been issued in the Soviet Union.

Sledstwo (1959; *The Investigation*, Seabury, 1974) and *Katar* (1976; *The Chain of Chance*, Harcourt, 1978) are spooky detective thrillers. In *The Investigation*, which is set in London, an outbreak of what might be either grave-robbing or resurrections and, in *The Chain of Chance*, which takes place in Southern Italy, a chain of mysterious killings, lead investigators beyond the usual bounds of human motivation and possibility to confront mathematical indeterminacy itself as the cause of the macabre occurrences. In discussing *The Investigation*, Reuel K. Wilson complained of "a lack of character development"—a criticism that he finds applies to much of Lem's writing—but felt the book still managed to "work." John Updike, who reviewed *The Chain of Chance* in the *New Yorker* (February 26, 1979), called it "a thrilling ride" behind whose bleakness lurked Lem's "Olympian playfulness" that kept the book from being morbid.

Indeed, whether playful or otherwise, the Olympian stance seems to be Lem's characteristic literary posture. According to Theodore Solotaroff, writing in the *New York Times Book Review* (August 29, 1976), Lem's work "seems at a distance from the daily cares and passions, [conveying] the sense of a mind hovering above the human condition." In contrast, Lem's protagonists are, in Solotaroff's words, "loners virtually to a man," although Updike is of the opinion that they are alone without being solitary, and that through them Lem leads us "to think about social contact, [about the possibility that] to be sane is to be sociable."

Lem himself has admitted to being something of a loner, if only ideologically; in Poland he has no links with the Communist party or with what he has called the "very naive" ranks of Solidarity, although he sympathizes with members of the movement. Unlike his protagonists in *Solaris*, or Ijon Tichy, or even the ex-astronaut in *The Chain of Chance* who broods on Neil Armstrong's "one small step for [a] man, one giant leap for mankind," Lem believes that "there is no way of perfecting the human condition but by taking very little steps. All other methods can bring only misery."

The lure of "other methods" is at the core of *Głos pana* (1968; *His Master's Voice*, Harcourt, 1983), in which Lem tried to put all his ability and all of his life experience. In *His Master's Voice*, a "letter" from the stars (or perhaps indeterminacy incarnate) arrives on earth in the form of a beam of neutrino radiation that illuminates the warring egos and theories of the 2,500 specialists recruited to analyze it. Noting certain flaws in the book's construction, a reviewer for the *Washington Post* (February 27, 1983) commented that "inside Stanislaw Lem is a great writer trying to get out," while

Darko Suvin felt that Lem's doubts about the "possibility of communicating with other people (much less with other civilizations)" had brought him to "an ideological dead end." But Peter S. Beagle, in evaluating the novel for the *New York Times Book Review* (March 20, 1983), observed that, like the rest of Lem's output, *His Master's Voice* "is haunted by a passionate, prophetic understanding of what the human being is going to have to learn and become merely to survive, coupled with an unblinded realism about the nature of the species."

That unblinded realism takes a comic turn in Lem's acclaimed short story cycles—the adventures of Ijon Tichy, as chronicled in *The Star Diaries* and its English-language sequels, *Memoirs of a Space Traveler* (Harcourt, 1982), and the book-length *The Futurological Congress*; the two books about Lem's Pirc the Pilot, a kind of comic Flash Gordon, and *The Cyberiad*, his equivalent of the Arabian Nights, in which the robots Trurl and Klapaucius, "cosmic constructors," strive to outdo each other in inventing everything from the stupidest robot in the universe to a machine that can build anything that starts with the letter N, including Nature. The "fantastic wit" that Lem displays in those books has evoked comparisons to Harpo Marx and Mark Twain, as well as to Swift and Voltaire, but the comic novels contain the same "black existential holes," as Theodore Solotaroff describes them, that are found in his other works.

With his most recent books to appear in English translation—*Doskonala proznia* (1971; *A Perfect Vacuum*, Harcourt, 1979), *Wielkosc urojona* (1973; *Imaginary Magnitude*, Harcourt, 1984), and *One Human Minute* (Harcourt, 1986)—Lem has ushered in the "third period" of his career, using the devices of the preface and the critical essay to discuss imaginary books. Among them are *Necrobes*, a collection of the X-ray pornography of Cezary Stybisk, and *Non Servium*, which details the experiments conducted on "personoids," who are born in a computer-generated universe. When she reviewed *A Perfect Vacuum* for the *New York Times Book Review* (February 11, 1979), Joyce Carol Oates felt that the shadow of Jorge Luis Borges—whose influence Lem freely acknowledges—fell "darkly" over the pages and that actually reading the "fatuous" imaginary books might be preferable to reading Lem's reviews of them. Other critics, however, were dazzled by Lem's magisterial command of imaginary treatises. Gerald Jonas, in appraising for the *New York Times Book Review* (February 9, 1986) the three essays that comprise *One Human Minute*, discovered that, in "reviewing" a statistical account of what happens for one minute in the life of every human being in the world and in discussing twentieth-century cosmology, Lem succeeded in a "deeper purpose" by revealing weaknesses in the *Weltanschauung* of modern science but nevertheless accepting it as beautiful if not true.

Stanislaw Lem was once described by Peter Engel as being "of average height, [with] the build of

a former athlete." Although Engel found him "a bit gaunter than the pictures on his book jackets" and obliged to wear a hearing aid in each ear, he discovered that Lem still has a "handshake like a vise." He and his wife, Barbara, a roentgenologist, were married in August 1953 while she was still a medical student. They now live in Vienna with their son, Tomek. Although Lem is one of the founders of both the Polish Astronautical Society and the Polish Cybernetics Association, he canceled his membership in both when he realized that "the institutionalization of such organizations loses more than it is capable of yielding in revelations." Lem's encyclopedic interests include theology, which he used to debate with Karol Wojtyła (now Pope John Paul II.) Among his distinctions are an honorary membership in the Science Fiction Writers of America, now revoked because of his open contempt for American science fiction. Lem rises at five in the morning and has developed the habit of abstracting the entire literature of imaginary civilizations. In his autobiographical essay, Lem explained his working methods: "The center of gravity of my work . . . gradually shifted in the direction of gaining a basic idea, a conception, an imaginative notion. I ceased to sit down at my typewriter whenever I had a quite small but

ready beginning; instead I started to produce an increasing number of notes, fictitious encyclopedias, and small additional ideas, and this has finally led to the things I am doing now. I try to get to know the 'world' to be created by me by writing the literature specific to it. . . ."

Among Lem's recent, but as yet untranslated works, are a new Ijon Tichy adventure and *Prowokcja* (Provocation, 1984), a "review" of an imaginary two-volume book on the "as yet unrecognized roots of the Holocaust" and the role of "mass death" in history, that proved so convincing that some professional historians tried to order it.

According to Lem's literary agent, Fiasco, "a darker kind of parallel to *The Invincible*" and "a kind of dark allegory on the 'Star Wars' or SDI program," has been scheduled for publication by Harcourt Brace Jovanovich in the spring of 1987, in an English translation by Michael Kandel.

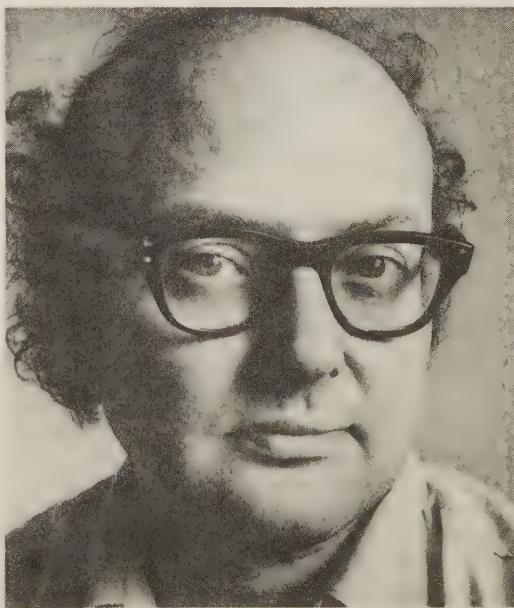
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LeWitt, Sol

Sept. 9, 1928- Sculptor; graphic artist. Address: b. c/o Susanna Singer, 308 E. 79th St., New York City, N.Y. 10021

As a pioneer of conceptualism, the sculptor, draftsman, and printmaker Sol LeWitt has had a strong formative influence on contemporary art and a reinforcing effect on the minimalist trend in literature and music. Grace Glueck, the art critic, once called LeWitt's unemotive and geometric constructions, which have been shown in gallery spaces and at outdoor sites throughout the world, "a jungle gym for the mind." Although the impulse behind his art may be cerebral in its concern with ideas, it can be enjoyed on a purely aesthetic level for its elegance of line, and cool, ordered simplicity.

In surveying LeWitt's career, it is illuminating to follow the chronological scaffolding provided by the compilers of the exhibition catalogue that accompanied his retrospective at the Museum of Modern Art, New York, in 1978, the first ever accorded a Conceptual/Minimal artist. They describe the phases of LeWitt's development as progressing from paintings done in the Constructivist style and translated into sculptural reliefs, to his three-dimensional constructions in wood (1962-65), the introduction of the modular cube in 1965, drawings that parallel his three-dimensional works (1967 on), and the start of his innovative wall drawings in 1968. Working with the square or cube and the line as his basic grammatical components,



and the grid as his armature or syntactical structure, LeWitt has wrought many variations on his self-imposed schema.

The son of Russian-Jewish immigrants, Abraham and Sophie LeWitt, Sol LeWitt was born in Hartford, Connecticut on September 9, 1928, and lived there until he was six, when his father, a physician, died. Sophie LeWitt and her son then

moved to New Britain, Connecticut, where he attended school. LeWitt recalls that sometime before they moved from Hartford his mother dragged him to an art class for children at the Wadsworth Atheneum. "In general," he recalls, "I have no use for art schools. I was always a bad student." His first impulse to become an artist, he now recognizes, was in fact simply a rejection of what he considered to be middle-class values.

LeWitt obtained a B.F.A. degree from Syracuse University in 1949. After graduation he served with the United States Army in Japan and Korea, in 1951 and 1952. Moving to New York City in 1953, he continued his art studies briefly at the Cartoonists and Illustrators School, which is now the School of Visual Arts. After a brief stint of production work for *Seventeen* magazine in 1954–55, he worked as a graphic artist in I. M. Pei's architectural firm in 1955–56. From 1960 to 1965 he was a night receptionist and a clerk at the information and sales desks of the Museum of Modern Art.

Stimulated by discussions with artist friends who agreed that a rigorous corrective to the "mushiness" of abstract expressionism was needed, LeWitt did paintings using not only words, but also figures, which he took from single frames of the serial photographs of Eadweard Muybridge, one of the most important of all the influences on LeWitt's art. Those early paintings were three-dimensional, in the sense that as the colors advance or retreat the figures project from or recede behind the frontal plane. By 1962 LeWitt was doing what he prefers to call "structures," since they combine both painting and sculpture. In some of them a square painted surface is repeated in successively smaller squares, telescoping and projecting out from the center, giving a hint of his later serial style. By 1963 LeWitt had put together enough geometrical reliefs, box forms, and wall structures to enable him to take part in a group show at the Church of St. Mark's-in-the-Bowery and, in the following year, at the Kaymar Gallery. They attest to the influence of such earlier twentieth-century styles as Bauhaus, De Stijl, and Constructivism.

Modular Cube, made in the winter of 1965–66 and fashioned of painted steel, six-feet-square ("approximately human scale," according to the artist), was the first of what was to become LeWitt's characteristic structural form. It was shown in "Primary Structures," the watershed exhibition at New York's Jewish Museum in 1966 that introduced the work of the Minimal sculptors to the public. LeWitt's cubes may be either open and skeletal, or open on one, two, or three sides, or completely closed in and boxlike. In the Summer 1966 issue of *Art in America* LeWitt pointed out that since the cube "lacks any aggressive force, implies no motion, and is least emotive . . . it is the best form to use as a basic unit . . . the grammatical device from which the work may proceed."

From the cube shape, LeWitt elaborated free-standing modular pieces ranging from some small enough to hold in the hand to others as much as ten feet high; the appropriate size, he feels, is difficult

to determine, but should be large enough to allow the viewer to understand it. Apart from those pieces that "hold the floor"—are others that hang from the wall. Made of wood or aluminum or steel, the modular sculptures vary from single cubes to cubes stacked in squares, oblongs, or triangles. They were painted black at first, but starting with the mid-1960s they were painted white in order to mitigate any expressiveness. Some of LeWitt's very large pieces have been installed in outdoor spaces, as for example a 1976 composition of open cubes sited in Dag Hammarskjöld Plaza at the United Nations in New York.

Replications of LeWitt's work have often been made, as in the case of *Forty-Seven Three-Part Variations on Three Different Kinds of Cubes* (1967). First done in aluminum and installed at the Dwan Gallery in New York, it was destroyed and later remade in steel in a slightly larger size in 1974 with fifty-six variations. A version of the first modular cube is the 1966 construction in aluminum, a square foot smaller but composed of a complex gridwork of open cubes, six across, and six vertically. Typical of such mazelike structures, it offers intriguing optical effects, framing, telescoping, and setting in motion distant objects seen from different angles through its multiple corridors.

Almost simultaneously with the modular cube, the systematic use of incremental series arranged in the form of a grid, entered LeWitt's art and is now central to his work in all media. The initial influence here comes, again, from Muybridge's famous photographs recording the sequential movements of the human body or of horses in action. And although LeWitt rejects the label Minimalist for himself, the work of the Minimal sculptors and Jasper Johns's paintings of series of letters and numbers reaffirmed his predilection for systematic notations and arrangements. In *Serial Project No. 1 (ABCD)*, of 1966, for example, sets of nine open and closed modular steel units are arranged on a four-part grid in three rows of three pieces each. In notes appended to a diagram of the arrangement, LeWitt has remarked of the grid system that it is "a convenience" that "stabilizes the measurements and neutralizes space by treating it equally."

In 1977 LeWitt did *Cubes with Hidden Cubes*, essentially five cubes that sit on bases crisscrossed with lines. Describing it as a "further investigation of the idea" in *Serial Project No. 1*, the artist has explained that "it proposed that one needn't actually see things to understand their form and placement. In all cases the hidden elements were actually in place, even if they were not verifiable visually." In other words, incomplete forms are completed in the viewer's mind. Certainly that is the case with *Variations of Incomplete Open Cubes* (1974), one of LeWitt's most important pieces, which is a serial assemblage of 122 variations on cubic form, involving the spectator in the task of mentally completing the series. Although the problems in that piece were eventually worked out and verified by mathematicians, the artist dis-

claims a true mathematical basis for his work. As he stresses in his "Sentences on Conceptual Art," "conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach."

The grid that LeWitt recognizes as a dominant motif in urban design and environments, later became the subject of his book *Photogrids* (1977), on each page of which are color photographs of, for example, sewer covers. Their pleasing gridwork design is echoed in the overall grid layout of the illustrations. *Photogrids* is, incidentally, one of a group of over thirty publications that LeWitt refers to as his "bookworks." Inexpensive and small in format, each one is devoted to a facet of his art that he hopes to make available to a wider audience.

Over the years, LeWitt has been a highly articulate explicator of his ideas and methods, and his articles "Paragraphs on Conceptual Art," in the summer 1967 issue of *Artforum*, and "Sentences on Conceptual Art," published in 0-9 in 1969, may be considered as manifestos. In *Conceptual art*, as LeWitt defines it, "the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive . . . and it is purposeless."

The form and material in which the idea may eventually be embodied are of limited importance, and preferably simple. Just as embodiments differ according to the people employed to work the concept out in visible form, the perception of the finished work differs with different viewers. To those who object that Minimal/Conceptual art is boring, he counters that by avoiding subjectivity the artist makes such work "mentally interesting to the spectator" and that "it is only the expectation of an emotional kick . . . that would deter the viewer from perceiving this art." In keeping with LeWitt's concept of the artist as "a thinker and originator of ideas rather than a craftsman," his work has been carried out largely by others since about 1970, following the elaborate instructions he provides by means of schematic drawings and notes. As he acknowledges, "if one used an analogy to music, this would place the artist in the role of a composer rather than player. Of course, the artist could also carry out the idea." Other connections have been drawn between LeWitt's Conceptual processes and the composition and performance of aleatory and serial music, especially the works of his friends Steve Reich and Philip Glass. One of LeWitt's linear serial projects was in fact set to music by the performance artist Laurie Anderson. In turn, LeWitt has designed a record jacket for Glass's *Music in Twelve Parts*; and in 1979, working with Glass and choreographer Lucinda Childs, he devised a grid-patterned film to accompany Miss Childs's five-part *Dance*.

Whether they be framed, rendered in pencil on painted aluminum boxes, or done directly on walls,

drawings form a major portion of LeWitt's oeuvre, and explore lines as the genesis of all form. His earliest drawings, dating from about 1967, consist of series of contiguous squares composed of parallel straight lines in black or colored ink. However, lines did not always remain parallel and straight. Eventually, too, broken lines were introduced, and by increasing the distance between lines, room was made for arcs, circles, and grids. Not infrequently, the titles of the drawings, and the instructions to the people charged with executing them, are less than wholly serious. Gentle parodies of pompous critical descriptions of his work, they play on the incongruity between their verbosity and the simplicity of the finished drawing, and they are even combined, in some drawings, with the lines themselves. In one instance, a LeWitt drawing has been used to "illustrate" the written word. The printing of *Come and Go, a Dramaticule*, by Samuel Beckett, in *Harper's Bazaar* of April 1969 is surrounded and intersected by squares containing straight parallel lines in different orientations, done in pen and ink.

Wanting to do "a work of art that was as two-dimensional as possible," LeWitt executed his first drawing on a wall at the Paula Cooper Gallery in New York in 1968. One art critic, Bernice Rose, considers his wall drawings "as important for drawing as [Jackson] Pollock's use of the drip technique had been for painting in the 1950s." To quote Robert Rosenblum in the 1978 Museum of Modern Art exhibition catalogue: "More phantom than substance, these boundless, gossamer tracteries appear like mirages on walls and ceilings, and seem to be simultaneously nowhere and everywhere." LeWitt rendered most of his earlier wall drawings in very hard pencils, and in at least one instance galvanized nails; later he used crayon. As LeWitt explained in his plan for a wall drawing consisting of squares of penciled lines that was installed at the Cooper Gallery in 1969, neither the drawing itself, its plan, or its photographic record "is definitive, but all are of equal importance." Even if they are slated to be removed or effaced, the artist feels "it's better to have done a work that lasts . . . even only for a day than not to have done anything."

Some of LeWitt's drawings have become permanent installations or decorations, as in the Bonomo residence, in Spoleto, Italy (1971) or the Galerie Konrad Fischer in Düsseldorf (1972). A drawing in blue chalk, *All Combinations of Arcs from Corners and Sides; Straight, Not-Straight, and Broken Lines* (1972), covers an entire wall of the Kunsthalle in Bern, Switzerland, and a similarly titled work in white chalk on a black wall (1975) is in place at the San Francisco Museum of Modern Art.

By the mid-1970s LeWitt had arrived at another variation: lines that run from point to point on the same wall or over two or more walls. Examples are the four-part wall drawing *Lines from the Midpoint of the Left Side of Two Facing Walls to Points on a Grid and Lines from Midpoints of the Top and Bottom of Opposite Sides of the Same Wall* . . . (1975). Color enters in a 1977 four-part

wall drawing at the National Gallery of Victoria in Melbourne, Australia, *White Lines to Points on a Grid*, in chalk on yellow, red, blue, and black squares. LeWitt restricts his palette to the four printer's colors, and several of his drawings have been translated into various print media, as in his silkscreen rendition of *The Location of Yellow and Red, Straight, Not-Straight, and Broken Lines*, 1976, done on a blue ground. In 1986 he inscribed the walls of the main exhibition space at the Rhona Hoffman Gallery in Chicago with four-inch-wide arcs in red, yellow, blue, and white India ink washes, one color per wall, providing a sense of "visual music," as one reviewer phrased it.

The long list of Sol LeWitt's exhibitions begins with his solo showings in New York at the Daniels Gallery in 1965 and at the Dwan Gallery in 1966. Two years later he had his first shows in Europe, at the Galerie Konrad Fischer in Düsseldorf, the Galerie Bischoffberger, in Zurich, and the Galerie Heiner Friedrich in Munich. In 1969 he was given his first museum exhibition at the Museum Haus Lange in Krefeld, Germany. Since then, LeWitt has been shown in Europe and Canada almost as often as in the United States. The first of his shows at his dealer, the John Weber Gallery in New York in 1971, was devoted to his sculptures and wall drawings. His extensive one-man showings include "Fifty Drawings: 1964-1974," which traveled from the New York Cultural Center through Canada and the United States between 1974 and 1976; the 1978-79 retrospective mounted by the Museum of Modern Art, which also traveled in the United States and Canada, ending at the LaJolla Museum of Contemporary Art; and "Sol LeWitt Wall Drawings 1968-81" at the Wadsworth Atheneum in his home town of Hartford, 1981. A special assemblage of his prints, at The Brooklyn Museum in 1978, complemented the Modern's retrospective, and along the way, there have been many exhibitions devoted exclusively to his drawings, photographs, and bookworks, as well, of course, as to his three-dimensional structures.

Beginning with his 1963 and 1964 group shows, LeWitt has been included in exhibitions of contemporary art every year, all over the world. He has exhibited at the Kassel Documenta from 1968 on and at the 1976 Venice Biennale, where an entire room was given over to his wall drawings. His works formed part of the Whitney Museum of American Art bicentennial show (1976) "200 Years of American Sculpture," the 1984 Whitney exhibition "Sculptors' Drawings 1910-1980," and the 1985 Carnegie International in Pittsburgh. Virtually every major public and university art museum across the United States owns examples of LeWitt's work, including the Whitney, the Modern, the Metropolitan Museum of Art, and the Brooklyn Museum in New York; the Wadsworth Atheneum; the Smith College Art Gallery; the High Museum of Art, Atlanta; the Art Institute of Chicago; the Walker Art Center, Minneapolis; the Houston Museum of Art; the San Francisco Museum of Modern Art. He is also represented in the collections of, among oth-

ers, the Art Gallery of Ontario, in Toronto; the Tate Gallery in London and the Scottish National Gallery of Modern Art, Edinburgh; the Musée National d'Art Moderne, Centre Georges Pompidou, Paris; the Kunsthalle, Basel; the Stedelijk Museum, Amsterdam; the Israel Museum, Jerusalem; and the Australian National Gallery in Canberra.

In the 1960's Sol LeWitt was allied with the Art-workers' Coalition and took part in such group shows as the one to benefit the Student Mobilization Committee to End the War in Vietnam, which was held at the Paula Cooper Gallery in 1968; "Art for a Nuclear Weapons Freeze," organized in 1983 by the Margo Leavin Gallery, in Los Angeles; and "Artists Call Against U.S. Intervention in Central America," again at the Paula Cooper Gallery, in 1984. He has said of his friend, the American sculptor Eva Hesse: "It was my friendship with Eva that made me aware of the problems that women artists face in a world dominated by a male hierarchy. . . ." LeWitt has been a loyal friend to many fellow artists, generous in the way of encouragement or inspiration, and also with financial help. By exchanging works of art with other artists, or by accepting works of art from dealers in lieu of payment, LeWitt has built a collection now numbering over 800 items. Now on permanent loan to the Wadsworth Atheneum, they will become the property of the museum on his death.

If details of LeWitt's private life are only sparsely recorded, his home environment, the "seedy but cozy" Lower East Side apartment where he has lived since 1960, has been engagingly documented. *Autobiography*, a sequence of tiny black and white photographs, was first exhibited in 1979 at the Weber Gallery and published in book form in 1980. With its photos laid out in the familiar grid format, each page of the book presents a sequence devoted to the same subjects: his books, his personal mementos, his work tools, and his kitchen utensils. The fact that all of the pictures are exactly the same size conveys the message that all the objects are of equal importance in LeWitt's life. A photograph of LeWitt in a *Newsweek* article (February 13, 1978), reveals a pleasant face, eyes that are framed owlishly by spectacles, and an imposing forehead exposed by receding fair hair. His smile confirms one critic's description of the "low-key, unassuming manner" of an artist whose concern is to make "order out of chaos" and whose ambition is to share his ideas, which, far from attempting any world view, are simply "not about anything but themselves."

References: *Art News* Ap '78; *Art Week* O 6 '79; *Artforum* Ap '67; *Arts Mag* N '66, F '68, F '72; *Christian Sci Mon* Mr 3 '78, Ag 2 '78; *N Y Times* II p33+ S 27 '81; *Washington Post* Ap 19 '72, Ja 23 '75; Ap 25 '75, *Contemporary Artists* (1983); *Who's Who in America* 1984-85; *Who's Who in American Art* (1984); *World Artists 1950-1980* (1984)



Liberace

May 16, 1919 - Pianist. Address: c/o Agency for the Performing Arts, 9000 Sunset Blvd., Los Angeles, Calif. 90069; Liberace Museum and Foundation, 1775 East Tropicana Ave., Las Vegas, Nev. 89119

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1954.

The egregiously flamboyant Liberace has been a household synonym for kitsch pianism since the 1950s, when television exposure made him the top solo draw on the pop concert circuit. Although scorned by musical purists and widely ridiculed for his "foppish" showmanship, he retained his ranking in the *Guinness Book of Records* as the world's highest-paid entertainer during the 1960s and 1970s, when lovers of his camp style, many of them older women with their families in tow, flocked to his Las Vegas shows and senior citizens kept him in demand in such geriatric retreats as St. Petersburg, Florida. Rediscovered by a new generation, which perhaps recognizes in him the spiritual grandfather of glitter rock, Liberace has in recent years been touring extensively again, breaking attendance records in such enormous theatres as Radio City Music Hall. "The older people like the warm, personal touch," he has explained, "and the young audiences love the crazy clothes."

In addition to his furred, jeweled, and feathered costumes, which cost him thousands of dollars a week in dry-cleaning bills, Liberace's trademarks are elaborately designed and flashily decorated pianos, topped by candelabra. In his repertoire, he mixes lush improvisations of current song hits and such old parlor favorites as "O Promise Me" with abridged and up-tempo versions (in which he is

careful to "leave out the dull parts") of the more accessible classics of such composers as Beethoven and Chopin, all executed with lavish trilling, ostentatious double octaves, and romantic flourishes. His musical excesses, like his sartorial, are perpetrated in "a spirit of fun," a point underlined by the smiling, bouncy pianist in his good-natured banter with audiences between numbers. Where Liberace differs from his glitter-rock descendants is in his musical taste, as the critic Stephen Holden has observed: "If his fondness for ostentation has influenced two generations of pop-music showmen, the iconography of his presentation is nineteenth-century romantic. His forerunners are Chopin and Liszt. . . . The blending of Hollywood, Las Vegas, and nineteenth-century mysticism informs Liberace's musical style." Liberace boasts six gold records and two Emmy awards.

Liberace, who goes by the first name Lee, was born Wladziu Valentino Liberace in West Allis, Wisconsin, a suburb of Milwaukee, on May 16, 1919 to an Italian-born gourmet grocer and French-horn player named Salvatore Liberace and his Polish-born wife, Frances (Zuchowski) Liberace, a friend of the Polish pianist, composer, and statesman Ignace Jan Paderewski. Salvatore Liberace had played with the John Philip Sousa Concert Band, Milwaukee's Alhambra Theater orchestra, and the Milwaukee Symphony Orchestra before opening his delicatessen, and he later played in silent-movie theatres. Wladziu, or Walter, as he was called, who weighed thirteen pounds when he was born, had a twin who died at birth. His surviving siblings were an older brother, George, an older sister, Angelina, and a younger brother, Rudolph Valentino, named for the mother's screen idol.

Each of the Liberace children was given piano lessons beginning at age four. "That was Dad's plan," Liberace wrote in his autobiography, *Liberace* (Putnam, 1973). "Get them early and keep them at it." Walter began to play the piano by ear even before his fourth birthday, and when he was seven he won a scholarship to the Wisconsin College of Music, where he studied tuition-free for the next seventeen years, chiefly under Florence Betray-Kelly, a former pupil of Moriz Rosenthal's.

Although devoted to music, Salvatore Liberace apparently believed in down-to-earth career planning, for he had mixed feelings about Walter's pursuing the piano as a profession and thought that he would be more secure becoming a physician or a mortician, like his uncles. When Walter was eight, he was taken to hear Paderewski, and he was introduced to the famous pianist after the concert. On hearing an enumeration of Walter's prodigious repertory, Paderewski reportedly said, "Someday this boy may take my place." Paderewski later visited the Liberaces and, after listening to Walter play, encouraged his parents to groom him for a musical career.

Shortly before the stock market crash of 1929, Salvatore Liberace sold his take-out grocery store and moved with his family into Milwaukee, where Walter became a student at the Pershing Elementa-

ry School. "He was always a tiny, sickly kid, and he missed a lot of school. He had one siege of pneumonia after another . . .," his sister reminisced in an interview with Don Dornbrook for the *Milwaukee Journal* (April 25, 1954). "Kids would pass by and hear him practicing. They'd yell all kinds of names at him. They called him a sissy because he preferred the piano to baseball and football."

During the Depression, Salvatore Liberace, then unemployed, separated from Frances Liberace, who went to work at a cookie factory by day and embroidered hosiery by night. The children helped out by doing odd jobs, and at age eleven Walter began earning money playing piano for silent movies. "Pretty soon the kids weren't watching the movies at all—they were making requests. So I'd play 'Sweet Jennie Lee' for them, and I found it made me popular," he recalled in an interview for *People* (October 4, 1982). "Sometimes I'd go back to classics, but the kids would get bored. When I told my teacher about it, she said, 'Don't give it to them in big doses—just a little at a time.' That's when I started my *Reader's Digest* versions of concertos, and learned about keeping the audience's attention—by trying to make friends." His idol among contemporary pianists was the late Eddy Duchin, the pet of high society, who was becoming popular at that time.

In 1936 Walter Liberace, as he was then still known, appeared as soloist with the Chicago Symphony Orchestra under Frederick Stock, who had seen him perform with the Milwaukee Symphony. Most of his playing as a teenager, however, was with dance bands or in local nightclubs, often with his late brother George, a violinist. His mother, welcoming the income from those jobs, encouraged the course he was taking, but his father deplored his aesthetic compromises. "My father was a narrow-minded musical purist," Liberace pointed out in the *People* interview. "He didn't approve." Their difference in taste caused a life-long rift between father and son, which probably intensified the unusually strong bond between mother and son.

In high school, Walter Liberace helped to set up a course in cooking, and even football players were blackmailed into enrolling by his threat that otherwise he and his five-piece teen-aged band, the Mixers, would refuse to play at student dances. His reputation as an all-round prodigy earned him a respect among his high-school peers that he had not enjoyed in elementary school. The high school principal, Joseph Schwei, showed a reporter for the *Milwaukee Journal* (April 25, 1954) Walter's yearbook picture, in which he was sporting a purple boutonniere and a double-breasted vest with lapels. "Nobody but Liberace would have dared to dress like that in those days—and the kids liked him for it," Schwei said. "He used to carve animals and figures out of soap. Other kids would make snowmen in the winter. Not Walter—he'd turn out a fantastic snow sculpture of a deer or a horse." The cooking teacher also remembered him as artis-

tic, as meticulous about his appearance as his cuisine. "He used to come to me with his clothes problems," the teacher said. "What color do you think I should wear with this tie?" he'd ask me. He loved gay clothes." Despite frequent absences because of illness or fatigue, Walter did well in high school, graduating twenty-first in a class of seventy-six, with an 84 average, in 1937.

While retaining the name Walter Liberace for classical performances, the pianist in his late teens adopted the stage name Walter Bosterkeys for use when playing pop music with his band or as a soloist at the Wunderbar club in Wausau, Wisconsin and other honky-tonks. By splitting his musical identity, he hoped to be able to play in both fields without attracting the hostility felt by many classical musicians for those among them who compromise with pop taste. But the identities refused to cooperate. When the audience at a 1939 classical recital in LaCrosse, Wisconsin demanded an encore, he whimsically played the then new pop novelty song "Three Little Fishies." That departure from standard repertory "really shook 'em up and created a lot of critical tongue clicking among the cognescenti," as he recounted in his autobiography. It also liberated him; shortly thereafter, in imitation of Paderewski, he dropped his given and stage names and became simply Liberace. The following year he went to New York City, where he was booked at the Plaza Hotel's Persian Room as an intermission pianist for such singers as Hildegard. "I played for the sophisticates, the so-called cafe society," he has recalled. "And they were rotten and they were drunk and they were rich and they heckled me because I was a nonentity. So I began to disarm my audience and say what people were thinking before they could say it. I heckled myself."

During World War II, Liberace, exempted from conscription because of a spinal injury, worked in clubs in the Milwaukee area, developing his act and building his reputation with the help of his brother George, who served as his business manager (briefly) as well as his bandleader and violinist. After the war he returned to the Persian Room, this time with his first "show" piano, an oversized Blüthner grand insured for \$150,000. On the piano (and its successors) was perched an imitation Louis XIV candelabrum, a prop suggested to him by the 1945 movie *A Song to Remember*, in which Cornel Wilde emoted as Frédéric Chopin. Before his exposure on television, he made what he describes as "a decent salary" as a cafe-society entertainer at such clubs as the Blue Angel in Chicago and Le Ruban Bleu in New York City. After moving to California, he played regularly at the Mocambo in Los Angeles.

Liberace's first television exposure was on a local program over station KLAC in Los Angeles in 1951. He went network with the fifteen-minute weekday NBC *Liberace Show* during the summer of 1952, and the following year he began to film a lucrative weekly syndicated show that ran for five years. At that time he was the biggest solo attraction in American concert halls, playing to sell-out audi-

ences at Carnegie Hall and setting box-office records at the Hollywood Bowl and Madison Square Garden. His 1952 appearance at the Bowl caused an historic traffic jam, and his 1954 performance at the Garden attracted 16,000 people, 13,000 of them women. By 1954 his first four record albums had each sold more than 100,000 copies and ultimately he would record six gold albums and win two Emmys.

The first of Liberace's many mansions was a house in Sherman Oaks, California with a piano motif: in addition to several rare full-sized pianos, it contained his collection of some 200 miniature pianos (many of them gifts from fans) and a piano-shaped swimming pool and furnishings. Later he acquired his thirty-room residence in the Hollywood Hills and his "Versailles House" in Las Vegas, both abounding in antiques and expensive curios. In his autobiography, Liberace attributed his need for conspicuous possession of what he calls his "happy-happies" to his feeling of deprivation in childhood. His sister, Angelina, told an interviewer for *People* (October 4, 1982) that she concurred: "This glitter gulch, all these dust collectors . . . all these things . . . it's because we were so poor. You wouldn't believe all the stuff he bought mother and me, all the minks and rocks and dresses. . . . He even bought our shoes, for God's sake. We didn't shop for ourselves for years. He wanted us all to live together, like Mother Hubbard. He wanted to make a world of the past. . . . He doesn't much care for the real world." On La Cienega Boulevard in Hollywood, Liberace opened an antiques boutique, Liberace Interiors and Objects d'Art, for the avowed purpose of riding himself of some of his impedimenta, but he found he could not bear to part with any of it and closed the shop after operating for five years in the red.

Early on, Liberace had abandoned simple concert tails for a wardrobe that became increasingly exotic and expensive with the years. His mother, on whom he lavished public professions of devotion, would often be introduced to his television and concert audiences costumed in furs and jewelry matching his. The combination of his florid piano style, outlandish costumes, and sentimental commentary, while obviously appealing to a large number of people, made him a laughingstock to others. While his fans were sending him valentines (27,000 in 1953 alone), his critics were ridiculing his meddling with the masters (an oft-quoted statistic: it took him a mere thirty-seven seconds to perform Chopin's "Minute Waltz"), his dimpling, winking, and tooth flashing (at least one comedian "got rich selling dental floss to Liberace"), and his effulgence of dress. A Canadian reviewer panned one of his performances as "a rendezvous with narcissism," and the American television critic John Crosby penned the suspicion that he "just plays 'Lady of Spain' over and over in different keys." Liberace answered his detractors by adding the song "I Don't Care" to his repertoire and reviving the old wheeze about crying "all the way to the bank."

There was a limit to what Liberace did "not care" about, however, and that limit was reached in some of the baiting he received in the London press when he played England in 1956. One comment in particular provoked him to anger: an insinuation of homosexuality by William Neil Connor of the London *Daily Mirror*, writing under the pseudonym "Cassandra." Liberace sued for libel and won, in a 1959 decision that granted him £8,000 in damages in addition to court costs and an apology from Connor and the *Daily Mirror*.

Liberace recalled the London trial in an interview with Karl and Anne Taylor Fleming for their book *The First Time* (1975), which was serialized in the *New York Post* in September 1975. As quoted in the *Post* (September 25, 1975), he said: "That story in the papers not long ago about my announcing that I was not a homosexual was completely false. What happened was . . . I had this press conference in San Francisco to announce my autobiography and talk about my show, and this son-of-a-bitch says, 'Do you feel the same way about homosexuality that you did when you fought your trial in London?' . . . He took this one line out of twelve days of testimony and quoted it completely out of context without any explanation at all. For me to say something like that today would be stupid. It made it appear that I'm down on gay people. . . . But in 1956, people were destroyed by that accusation. It hurt me. People stayed away from my show in droves. I went from the top to the bottom in a very short time, and I had to fight for my life. And I won, and I came back. Now people couldn't care less about that kind of thing. I kid about it on stage in my shows. People love it. They couldn't care less about how I swing." Back when his popularity was plummeting, in 1958, he made his stage persona more conservative—briefly, until he realized that his loyal fans wanted him to be outrageous.

After seeing Liberace in a supporting piano-playing and singing role in the motion picture *South Seas Sinner* (Universal, 1950), a reviewer for the London *Daily Herald* described his voice as that of "a dormouse with adenoids." In subsequent film appearances, Liberace starred as the deaf pianist in the classic bomb *Sincerely Yours* (Warner Brothers, 1959), and he made a cameo appearance as an unctuous casket salesman in Evelyn Waugh's funeral-business satire *The Loved One* (MGM, 1965). Following a brush with death in 1963, when he suffered kidney failure after accidentally inhaling the fumes from dry-cleaning solvent he was using on his costumes, Liberace promised himself that from then on he would work half as much for twice the price and enjoy his private life more. Reducing his touring schedule, he developed his Las Vegas act and indulged his avocations of buying, renovating, furnishing, and selling homes and designing industrial and hotel interiors. Among his lesser-known sideline achievements was the invention and patenting of a disappearing toilet. "There's just no reason why you should walk into a bathroom and see a toilet," he explained. "It's unglamorous."

Liberace returned to television as a prime-time summer replacement for Red Skelton on the CBS network in 1969. Reviewing a Royal Command performance by the pianist at the London Palladium, Michael Billington of the *Guardian* (October 31, 1972) observed that his "high-camp act works because it is founded on a solid ivory-tinkling technique." With Carol Truax, Liberace wrote the gourmet cookbook *Liberace Cooks! Recipes from His Seven Dining Rooms*, published by Doubleday in 1970. Six years later Grosset & Dunlap published *The Things I Love*, an illustrated coffee-table inventory of Liberace's homes, pianos, vintage automobiles, and other possessions, edited by Tony Palmer.

For the benefit of the Liberace Foundation (which aids talented young performers), Liberace in 1975 opened his Hollywood mansion to public tours at six dollars a head. The venture, closed down in a zoning dispute, was lucrative enough in its month of business to inspire the creation in 1979 of the Liberace Museum in the Liberace Shopping Plaza in Las Vegas, Nevada, where he had established his principal residence after signing a \$3 million-plus annual performing contract. The museum, which he claims is the number one non-gambling tourist attraction in Nevada after Boulder Dam, houses items worth \$20 million, including costumes, custom-made cars, candelabra, his mother's knitting basket, a crucifix blessed by Pope Pius XII, and such gifts from fans as a piano constructed of ten thousand toothpicks. It is run by Dora Liberace, the widow of the pianist's brother, George. The profits provide college and conservatory scholarships for aspiring musicians. Near the museum is Liberace's Tivoli Gardens restaurant. In 1982 Scott Thorson, a young man formerly employed by Liberace, sued him for \$113 million, claiming that Liberace had reneged on a promise of lifelong financial support in exchange for homosexual favors. In February 1984 a Los Angeles Superior Court judge dismissed the suit, ruling that contracts for sex are illegal prostitution arrangements.

Liberace worked in Las Vegas four or five months a year for many years, until the early 1980s, when he began again to tour extensively. Making his first New York City theatrical appearance in thirty years, he gave fourteen performances at Radio City Music Hall in April 1984, setting a new house box-office record with a total attendance of 82,000. Driven on stage in a chauffeured silver-mirrored Rolls-Royce, he made his entrance wearing a \$300,000 rhinestone-studded Norwegian blue-fox cape with a sixteen-foot train, the first of ten costumes, and bade the audience, "Look Me over. I didn't dress this way not to be noticed." As his fans pressed against the stage apron on opening night to kiss his rings and touch his sequins, he joked, "I feel like the Pope." "He just charmed them all," wrote Brian Chin of the *New York Post* (April 17, 1984), "whether at the piano playing Gershwin, Chopin and 'You Made Me Love You,' shaking a leg in a soft-shoe routine [in company

with the dance troupe the Rockettes], or simply standing at the lip of the stage, chatting about his rings, furs, and antique pianos."

Returning to Radio City Music Hall a year later, Liberace gave an unprecedented twenty-one standing-room-only performances, selling 103,000 tickets and grossing \$2.4 million, a house record. Stephen Holden of the *New York Times* (April 7, 1985) reported that his technique was "still formidable," especially in such up-tempo pop songs as "Beer Barrel Polka," which was accompanied by thundering fireworks. When the pianist affectionately reminisced about his friendship with the late Mae West, Holden saw a parallel: "Just as Miss West became a one-of-a-kind sexual archetype, more comic than enticing, Liberace is a one-of-a-kind musical monument in whom romanticism and conscious self-parody merge into a complex, endearing caricature." As quoted in the *Washington Post* (July 19, 1985), Liberace commented: "I've reached the rediscovery period. It's a matter of time. If you stick around long enough, you end up making converts out of nonbelievers. I guess I've just worn out my critics." Liberace returned to Radio City Music Hall for another triumphant engagement in October 1986. Earlier that year, he signed a long-term contract with CBS Records. The first release under the contract was the retrospective recording *Liberace Concert Favorites*, available on LP, tape, and compact disk.

Liberace, who is of medium height, is not as svelte as he was in his youth, but his rosy face has acquired no wrinkles, his hands are as smooth as ever, and his pompadoured hair remains thick and shiny. Interviewers report him to be a charming man, gentle, unaffected, polite, and almost shy, with a childlike sincerity and joyfulness in his own flamboyance. "He's still the kid with his nose pressed up against the shop window," David Richards wrote in the *Washington Post* (July 19, 1985). "Only the window is Tiffany's." According to Liz Smith of the *New York Daily News* (April 14, 1984), he smokes cigarettes "much as if he didn't really have the habit."

The pianist's home on Shirley Street in Las Vegas, originally a modest bungalow, has over the years been expanded at an estimated cost of \$4 million into a sprawling, jerry-built palace taking up almost an entire block. It includes a swimming pool with computerized dancing waters, a mirrored gallery, a master bedroom with a ceiling on which is painted a \$50,000 copy of that of the Sistine Chapel, and a plethora of collectibles and memorabilia, including a ubiquity of portraits of his mother. He shares the residence with some twenty dogs and a housekeeper, one of the sixty people, from seamstress to stage technicians, who depend on him for a living. When not in Las Vegas or on tour, Liberace is usually at his vacation home in Palm Springs, California. His recreations include cooking, painting, growing orchids, and watching the soap opera *Days of Our Lives* on television.

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Little Richard

Dec. 5, 1932- Singer; songwriter. Address: c/o Bud Hole Inc., 8383 Wilshire Blvd., Suite 900, Beverly Hills, Calif. 90211

Of the pantheon of musicians who gave rock 'n' roll its original identity and vitality a generation ago, none was more singular or explosive than Little Richard, with his adrenaline-boostered synthesis of black rhythm and blues and gospel music as well as his outrageous flaunting of epicene and tempestuous sexuality. For many, the birth of rock was signaled by the clarion shout of "Awop-Bop-a- Loo-Mop Alp-Bomp-Bomp," the ostensibly nonsensical refrain riff of Richard's lascivious-spirited 1955 recording "Tutti Frutti." In that song, as in others to follow, Richard's unique voice gave a lyric taut with sexual innuendo the force of a screaming locomotive burning track behind itself. It was the first of a string of hits—including "Long Tall Sally," "Lucille," and "Good Golly Miss Molly"—that quickly established its composer and performer as a seminal force in pop music's new direction. Pat Boone sang his way to the top of the charts with anemic covers of Little Richard compositions, and, as the late rock historian Lillian Roxon observed, Richard's wild style became "the model for 99 per-

cent of the screaming, jet-propelled pelvic freak-outs of the post-Elvis early rock era, down to the shiny suits, lurid showmanship, and acrobatic piano playing," not to mention "the falsetto shrieks" and "wicked" hip action. A legion of performers, ranging down the years from the Beatles and the Rolling Stones to Prince and Michael Jackson, have acknowledged their substantial debt to the man to whom the late Elvis Presley, the white world's "king of rock 'n' roll," once said, "Your music has inspired me—you are the greatest." Finding it difficult to reconcile the excesses of life in the fast lane with his evangelical Christian faith, Little Richard abandoned show business for the ministry for two protracted periods, the second and apparently final one beginning in 1976.

Little Richard was born Richard Wayne Penniman in Macon, Georgia on December 5, 1932, the third of thirteen children of Bud Penniman, a stonemason and moonshine liquor dealer, and Leva Mae Penniman. As he told Charles White for White's oral biography, *The Life and Times of Little Richard* (Crown, 1984) he was "born deformed," with a disproportionately large head, one eye larger than the other, and right limbs shorter than the left. He recalled that other boys, seeing him walk with short steps and an odd stride, thought that he "was trying to twist and walk feminine" and called him "faggot, sissy, freak." Having the name, he played the game, gravitating to homosexual friends and lovers. "My affection was not natural," he explained to White, "but I didn't realize it then. . . . Homosexuality is contagious. It's not something you're born with. . . . A guy comes along and gets friendly with [a] little boy and [takes] possession of the little boy . . . and he becomes a homosexual too. That's what happened to me."

In her recollections for White, Richard's mother (who died in 1984) described him as a mischievous boy, "the most trouble of any" of her children. His older brother, Charles, remembered him as "a showman," always in "a playful mood," doing anything "to get attention." Richard himself recalled being "very effeminate . . . very frisky . . . and loud," a constant prankster at home and in the neighborhood and a terror in school. On the other hand, God endowed him with a "strong mind," a "strong will," and "a fierce determination to excel." From childhood, he "wanted to be a preacher," like several of his Baptist and Pentecostal relatives. He regularly attended the New Hope Baptist Church in Macon with his mother, but he preferred going to the Pentecostal Church, "because of the music," and the Holiness Church, where he enjoyed mimicking the "talking in tongues." When he was about ten, he fancied himself "a healer" and would go about singing sacred songs to, and "laying hands" on, the sick.

As a freshman at Hudson High School in Macon, Richard learned to play the alto saxophone with the school band, and at home he gradually learned to play the piano, but singing was always his forte. He first sang in public as a member of the Tiny Tots, a juvenile gospel group at the New Hope

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Baptist Church. Later he and his siblings traveled to other churches and to revival meetings as the Penniman Singers. His first performance before a large audience took place at the Macon City Auditorium. He worked part time at the auditorium selling soft drinks, and during an appearance there by the gospel singer Sister Rosetta Tharpe, his favorite recording artist, he was invited onstage after she heard him singing (calculatedly) one of her songs backstage.

As local gossip about Richard's deviant lifestyle mounted, his father chastised him for being "half a son." At the same time, Richard was failing at school in everything except music. Leaving home at fourteen, he traveled all over Georgia and sometimes beyond with a succession of troupes: Dr. Hudson's Medicine Show; B. Brown and His Orchestra, which billed him for the first time as "Little Richard;" Sugarfoot Sam from Alabam, a vaudeville type of show in which he performed for the first time in a dress, as "Princess Lavonne;" the King Brothers Circus; the Tidy Jolly Steppers, with whom he again dressed as a woman; and the L. J. Heath Show, a carnival troupe that boasted a bevy of female impersonators; and the Broadway Follies, a variety company based in Bailey's 81 Theatre on Decatur Street in Atlanta. Along the way, he acquired such accoutrements of his stage persona as a towering processed pompadour, mascaraed eyes, and Pancake makeup. Musically, his gospel-based sensibility was colored by the style of swing known as boogie-woogie as well as rhythm and blues.

At Bailey's 81 Theatre, Richard sang with such visiting musicians as B. B. King and Jimmy Witherspoon. While there, he met Billy Wright, who was singing nearby, at the Royal Peacock, a club on Auburn Avenue. Wright was a top-selling recording artist at the time (1949-51), who was known to his admirers as "the prince of the blues." His singing style, a crying and shouting mixture of gospel and blues, influenced the Atlanta performers Tommy Brown and Clyde Lyn, who in turn influenced the white singer Johnnie Ray. Wright also influenced Little Richard, in his personal style (including his fancy clothing, coiffure, and makeup) as well as his singing.

Wright put Richard in touch with Zenas Sears, a young white disc jockey at radio station WGST in Atlanta who specialized in rhythm and blues. WGST was among the local stations that RCA Records was using as recording facilities at that time, and Sears was instrumental in getting Richard a contract with the record company. Backed by Wright's session men, Richard recorded four songs at WGST in October 1951: "Every Hour," "Goin' to Get Rich Quick," "Taxi Blues," and "Why Did You Leave Me?" Unaccustomed to singing without rapport with an audience, he lacked the manic drive that he would bring to his later recordings, but he already exhibited such elements of his style as hovering over a note before hitting it. Plugged by Sears, "Every Hour" became a minor regional hit, and Bud Penniman, now proud of his son, featured

it on the jukebox at the Tip In Inn, the tavern he ran in Macon. As would become common, a white cover variation of the song, titled "Ev'ry Evenin'," eclipsed Richard's original version in popularity.

Returning home, Richard did one-night stands with Percy Welch and his orchestra in and around Macon for several months. During that period, a new "gay" acquaintance of his, a storefront-church piano player, taught him "a whole lot about phrasing" on the Penniman home piano, and Richard quickly developed the furious attack on the keys that has been known to break 80-gauge piano strings. In his second recording session for RCA, in January 1952, he cut four tracks: "Thinkin' 'Bout My Mother," Please Have Mercy on Me," "I Brought It All on Myself" and "Ain't Nothin' Happening." All sold poorly, and only "Ain't Nothin' Happening" gave any indication of the creativity to come.

A few weeks after the second recording session, Richard's father was shot dead by an unruly patron he had evicted from the Tip In Inn. Because his brother Charles was away, stationed with the Marines in Korea, the principal responsibility for supporting the family suddenly fell to Richard. Having lost the interest of RCA, and getting insufficient remuneration as a singer, he worked washing dishes at the lunch counter in the Greyhound bus station in Macon until he was rescued by Clint Branley, a Macon talent promoter. Backed by Branley, Richard formed a gospel-oriented band, the Tempo Toppers, with which he worked steadily throughout the South and recorded several songs on the black Peacock label, in 1953. Those recordings were less memorable than "I Love My Baby," "Maybe I'm Right," "Directly From My Heart to You," and "Little Richard's Boogie," recorded for Peacock with Johnny Otis and his band, also in 1953.

Still playing Branley dates, Richard abandoned the Tempo Toppers, went solo for a few months, and then recruited drummer Charles (Chuck) Connors and pianist-saxophone player Wilbert (Lee Diamond) Smith to form the rhythm and blues combination that finally clicked for him. Adding two more musicians, he called the new group the Upsetters. When the Upsetters were barnstorming the South in 1954, Richard met the R&B singer Lloyd Price, one of his models and the best-selling mainstay of Specialty Records, a small independent black label based in Los Angeles and having recording facilities in Atlanta. Specialty was looking for someone to compete with Ray Charles, "a gospel singer who could sing the blues." At Price's suggestion, Richard sent a demo to Bumps Blackwell, who was in charge of musical policy and production at the company and who would become Richard's long-term manager, arranger and co-composer. After a few months, Blackwell persuaded Art Rupe, the owner of Specialty, to call Richard to Atlanta for a recording session. The first five songs recorded in the session, with Specialty studio musicians backing Richard, were "Wonderin'," "Directly From My Heart to You," "The Most I Can

Offer," "Chicken Little Baby," and "I'm Just a Lonely Guy." The last mentioned was written by Dorothy La Bostrie, described by Bumps Blackwell as "a local girl . . . who was always pestering [him] to record her stuff."

"So far so good," Blackwell said in recounting the progress at the first Specialty recording session to Charles White. "But it wasn't really what I was looking for. I had heard that Richard's stage act was really wild, but in the studio that day he was very inhibited." Calling a lunch break, Blackwell went with Richard to a nearby club, where the singer, "like any other ham" with a ready-made audience, sat down at the piano ("his crutch"), and launched into "Tutti Frutti," an uninhibited, high-energy rocker he had written years before, with lyrics too lewd to record. Blackwell said, "Wow! That's what I want from you, Richard! That's a hit!" That afternoon, Blackwell had Dorothy La Bostrie bowdlerize the lyrics of the song and, back in the recording studio, had Richard accompany himself recording it, because "that wild piano was essential to the success of the song."

Selling more than 200,000 copies within a month, "Tutti Frutti" soared to number two on *Billboard's* R&B chart and twenty-one on its "Hot 100" chart. Most white radio stations excluded it from their play lists, however, making Pat Boone's cover of the song number one. Deciding to "up the tempo on the follow-up and get the lyrics going so fast" that Boone would not "be able to get his mouth together to do it," Richard and Blackwell came up with "Long Tall Sally," a song developed from three simple lines brought to them, without melody, by Enortis Johnson, a teenaged girl from Appaloosa, Mississippi. Released in February 1956, "Long Tall Sally" shot almost immediately to number one on the R&B charts and, along with its flip side, "Slippin' and 'Slidin'," made the national top-twenty charts. Pat Boone's cover was, as Richard and Blackwell anticipated, plodding by comparison, but it sold a million anyway.

When his records began going gold, Richard moved to Hollywood and assumed the perquisites of rock royalty, from expensive sequined and silken clothing in loud colors to a mansion and a Fleetwood Cadillac. He moved his mother into the mansion, while he himself spent most of his time touring with the Upsetters in order to pay for his elevated lifestyle. "I had signed a very bad deal with Specialty," Richard explained to Charles White. "If you [as a black man in those days] wanted to record you signed on their terms or you didn't record. I got half a cent for every record sold. . . . The publishing rights were sold to the record label before the record was released. 'Tutti Frutti' was sold to Specialty for fifty dollars."

Acrimony developed between Richard and Art Rupe, not only over money but also over Rupe's insistence that Richard record with Specialty studio musicians rather than the Upsetters. The bad feeling did not noticeably affect Richard's music, which, as the cultural historian Langdon Winner has observed, assaulted the tender ears of the mid-

dle and late 1950s with "an unprecedented burst of sighs, moans, screams, whoos, and breathless panting [that] opened whole continents of energy and expression." The words of his songs were "vague and often nonsensical," as Charles White pointed out, but he made them classics with his "frantic and exhilarating" voice, which "ripped through the words" with sheer "joyous energy," "broke through established musical structures," and "changed the way of life for a whole generation."

To fully appreciate Richard's ecstatic style, one had to see him in live performance, jumping, writhing, and dancing on his piano until he was drenched with sweat. H. B. Barnum, one of his musicians, recalled for Charles White how Richard in concert would bring young segregated audiences together: "He pulled out all the stops. The audiences, they'd rush to touch him. . . . Nobody's ever had that kind of magic. . . . He's got a voice that would make 'em jump up and down. Richard opened the door. He brought the races together. . . . Before the end of the night, the audiences would all be mixed up together." Regarding his breach of the racial barrier, Richard told White: "We decided that my image should be crazy and way-out so that the adults would think I was harmless. I'd appear in one show dressed as the Queen of England and in the next as the Pope."

Richard's "Rip It Up" and its flip side, "Ready Teddy," were number one across a spectrum of charts in the summer of 1956, and later in the same year "Heebie-Jeebies" and "She's Got It" were number fifteen on *Billboard's* R&B chart. Richard sang several of his songs, including the title number, in the motion picture *The Girl Can't Help It* (Twentieth Century-Fox, 1956); he was one of the performers featured in *Don't Knock the Rock* (Columbia, 1957); and he sang "Lucille" in *Mr. Rock and Roll* (Paramount, 1957). "Lucille" (inspired by a female impersonator he knew in Macon) and its flip side, "Send Me Some Lovin'," were number two on both *Billboard* charts in 1957; "Jenny Jenny" was number one; and "Keep a-Knockin'" was number five. The following year, "Good Golly Miss Molly," "Ooh! My Soul," "Fine Mama," and "Baby Face" made the top twenty.

At the height of his popularity, in the middle of a tour of Australia in 1957, Richard announced that he was quitting rock 'n' roll to become an evangelist. After returning to the United States, he preached at a mission in Los Angeles and traveled across the country with Elder Rainey and the Little Richard Evangelistic Team. In 1959, when he was studying at Oakwood College, a Church of God seminary in Huntsville, Alabama, people there told him that he "needed a wife," and he entered into a marriage with Ernestine Campbell that ended in divorce two and half years later. His membership in the Church of God was also brief, ending when he became "angry that they had found out about [his] unnatural affections." In the meantime, he was recording sacred music on the Mercury, End, and Goldisc labels and Specialty was issuing secular tracks by him that had been

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deemed inferior when he recorded them in 1956 and 1957.

In 1962 the impresario Don Arden approached Richard with the offer of a tour of Great Britain. Richard accepted, with the understanding that he would sing gospel songs. Meanwhile Arden took out ads in British trade papers assuring fans that Richard would sing his old hits. At the first engagement, in Doncaster, Richard in his initial performance sang a gospel program to a puzzled and disappointed audience. In his second performance, after weighing Arden's desperate pleading and feeling a spark of jealousy as he watched Sam Cooke (who had second billing) ignite the audience, Richard began by tearing into "Long Tall Sally." From then on the tour was a *succès fou*, and it led to two more British tours within three years. During the first tour, Richard met and performed with the then little known rock group the Beatles and became a friend of Paul McCartney, the Beatle most inspired by him.

Although ambivalent, Richard regained his relish for show business and public adulation during the first British tour. After his return to the United States he recorded the new secular single "Bama Lama Bama Loo" (1964), which barely made the charts but recaptured the energy of his old hits. During his following six years on the comeback trail, Richard failed to make the charts at all. Concentrating on live shows, he worked his way back up from "snake holes" to the better venues in Las Vegas and Los Angeles and crowned the climb with a triumphant appearance at the Atlantic City Pop Festival in 1969. He returned to the charts with "Freedom Blues" and "Greenwood, Mississippi" in 1970, "Midnight Man" in 1971, "Rockin' with the King" in 1972, and "Call My Name" in 1975. "The kids brought me back," he told an interviewer. "They heard the Beatles talk about me, the Stones talk about me, Tom Jones talk about me. They wanted to hear for themselves."

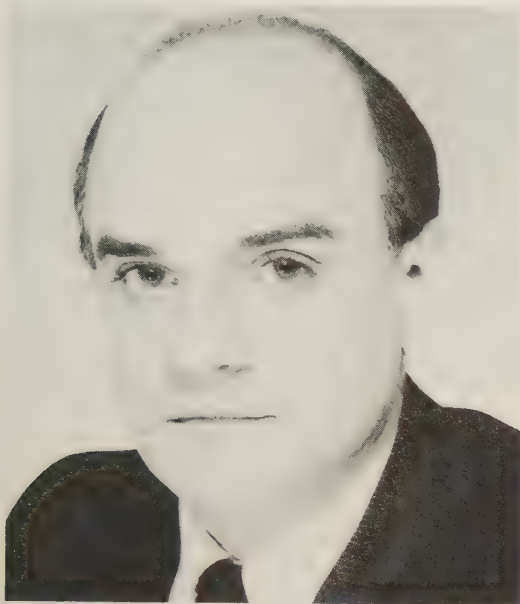
With renewed artistic and popular success came a stronger than ever emphasis on the "royal" image, reflected in the title of the Reprise album *The King of Rock 'n' Roll*. The flunkies and groupies who surrounded Richard treated him quite literally as a king, carrying him into the best restaurants, for example, seated on a throne and wearing crown and jewels. As "king," Richard succumbed to excess. Eventually "drinking and taking drugs and partying all the time," along with "working, working," took their toll, as he recounted to Charles White. He "felt really bad with his stomach," and doctors at a New York clinic told him he might have cancer. When he was given a second opinion to the contrary back home in California, he believed that "the Lord spared" him and was "trying to tell [him] something," but he "wasn't listening at the time." He began listening when several close tragedies occurred, including the death of his brother Tony of a heart attack on a day in 1975 when Richard had promised to visit him at his home with a loan of money. Richard failed to show up because he was snorting cocaine with friends.

"Tony's death was a door that I didn't want to be opened, but it was opened," Richard told Charles White. "And I walked through it. To come out of show business and take my stand on God's side, To be an evangelist for all denominations, for all races, creeds, colors. I had heard God speaking to me to go out and tell the people . . . how He had snatched me from the burning . . . [and] that the only rock they needed was the Rock, Christ Jesus. The only roll they needed was the Roll of Glory, the Roll of Heaven." He came to see rock 'n' roll music as a "demonic" and "contagious" force, "driving people from Christ."

After Tony's death, Richard began his retreat from show business. He found "getting used to the big drop in income . . . very hard . . . at first," but Charles White says that Richard "changed to the religious and abstemious lifestyle with the ease of a chameleon changing color." He spent a period of retreat with his mother at the home he had purchased some years before in Riverside, California, kicking his thousand-dollar-a-day drug habit and reading the Bible, and then went campaigning as an evangelist again with Elder Rainey. In 1977 he went to work for a Bible company, singing and promoting the annotated *Black Heritage Bible* at churches and religious conventions around the country. *God's Beautiful City*, an album of sacred songs and testimony by Richard, was issued on the World label in 1979.

Little Richard remains friendly with his former wife, and he is very close to his brothers and sisters. Still entangled in legal imbroglios over past royalties, he sometimes pickets on the sidewalk in front of the office of ATV Publishing in Hollywood, (which owns the rights to his old songs). He has recently done some acting. On television, he had a cameo role as a preacher in an episode of the crime-action dramatic series *Miami Vice*. On the big screen, he received excellent notices in the minor role of Orvis Goodnight, the wild-eyed, paranoid neighbor in Paul Mazursky's 1986 comedy *Down and Out in Beverly Hills*. His chief work, however, remains that of his church, the Universal Remnant Church of God, which teaches strict obedience to the Ten Commandments. "I have rejected homosexuality. I have rejected sex. Now I get my thrills from the ministry," he told Charles White. "When I meet people who have changed through my presentation of God's words, that makes me feel good."

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Ludlam, Charles

Apr. 12, 1943—Actor; playwright; theatrical producer; director. Address: *The Ridiculous Theatrical Company, One Sheridan Square, New York City, N.Y. 10014; h. 55 Morton St., New York City, N.Y. 10014*

Charles Ludlam's Ridiculous Theatrical Company began as a mostly gay cult phenomenon in the 1960s—its off-off-Broadway plays considered too outrageous in content and sloppily performed for the major news media to review. But whether he has become more traditional or the times have become ridiculous, or both, the offbeat playwright, producer, director, and actor has since achieved mainstream recognition, and his productions have consistently earned Obie awards, as well as widespread critical acclaim. "Camp," "burlesque," and "parody," are words that have been applied to the Ridiculous Theatrical Company's productions. Yet critics have detected a subtext of substance and seriousness beneath what seemed at first merely sophomoric. "If one theme emerges as the central force in Ludlam's work, it concerns liberation," Gary M. Stern observed in a 1982 edition of *Showbill*. "Ludlam urges people to free themselves from society's preconceived notions of what makes happiness, what determines morality and what is proper."

The second of the three sons of Joseph William Ludlam, a plasterer, and Marjorie (Braun) Ludlam, a housewife, Charles Ludlam was born on April 12, 1943 in Floral Park, on Long Island, New York and grew up—or rather refused to grow up—in the Long Island communities of New Hyde Park and Greenlawn. Other children bored him, and he did not have many friends. The only thing that held his interest at school was the yearly class play. "If I

hadn't discovered theatre early on, I most certainly would have become a juvenile delinquent," he told Calvin Tompkins, as quoted in a *New Yorker* profile (November 15, 1976). That discovery took place when he got lost at the Mineola state fair at the age of six and became spellbound by a Punch and Judy show. Soon after, he set up a puppet theatre in his basement, with his mother and his younger brother, Donald, as the audience. He also became fascinated with the popular televised puppet shows *Kukla, Fran and Ollie* and *Howdy Doody*. Ludlam carried his interest in puppetry forward to adulthood, earning a 1975 Obie award for his *Professor Bedlam's Educational Punch and Judy Show*.

Another early influence was the movies. "We lived on Jericho Turnpike in New Hyde Park until I was ten, right across the street from a movie theatre," Ludlam reminisced. "My mother took me every time the bill changed. I saw every movie that came along." Some years later, Clive Barnes of the *New York Times*, in a 1974 review, called his work "intensely cinematic" and suggested that it would "appeal most strongly . . . to addicts of the Late Late and even Later Show." At seventeen, as a high school student, Charles Ludlam founded his own theatre group, which met above a liquor store in Northport, Long Island. The plays they presented attested to Ludlam's interest in the offbeat: a modern Japanese No drama, a Russian symbolist work, Eugene O'Neill's mammoth extravaganza *The Great God Brown*, and Strindberg's seldom-produced *The Dream Play*. His first opportunity to get involved in professional productions came his way when his high school drama teacher arranged a summer apprenticeship for him at the Red Barn Theatre in Newport, Rhode Island. By that time, Ludlam was already something of an iconoclast, wearing long hair before it was fashionable to do so.

In 1961 Ludlam entered Hofstra University in Hempstead, New York with a scholarship in acting but was persuaded by his professors there, to concentrate on writing and directing. "Those four years at Hofstra were a very turbulent period for me," Ludlam recalled in the *New Yorker* profile. "We studied the classics, mostly. I was rebellious against my teachers, so many of whose ideas I found offensive." He became disillusioned with certain avant-garde playwrights such as Samuel Beckett and Jean Genêt, whose work he found too "minimal," and he also developed a dislike for Naturalism. "The whole idea of something being natural becomes a very oppressive concept; it's shallow," he said in an interview with Gautam Dasgupta in *Performing Arts Journal* (Spring-Summer 1978). "Gradually, through training with Stanislavsky teachers, I realized they wanted me to behave in a civilized manner in a room, and not to do anything extraordinary. But everything I'm interested in is extraordinary."

While still in college, Ludlam saw the Living Theatre production of *The Connection* and was greatly impressed by it. "I suddenly realized what I wanted," he told Gary M. Stern, as quoted in the

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Theatre Four *Showbill* (1982). "Theatre could be an advanced, experimental influence on the whole culture, not just entertainment. That was my breakthrough." After graduating from Hofstra with a B.A. degree in dramatic literature in 1965, Ludlam moved to New York's Lower East Side and became involved with the underground film movement, working with Bill Vehr, Jonas Mekas, and Stan Brakhage. He also met director John Vaccaro of the American Poets Theatre and playwright Ronald Tavel, who had written screenplays for Andy Warhol, and they got together to form an acting company. Tavel's first script, *Shower*, a parody of a Hollywood spy movie, opened at the Coda Gallery in July 1965, with a one-acter, *The Life of Juanita Castro*. According to the *New Yorker* profile, "Both plays had most of the stigmata of the early 'ridiculous' style—incomprehensible plot, dialogue rich in non sequiturs, and an all-out bawdiness that came across at times, perhaps because it held nothing back, as childish exuberance."

It was during this production that a friend watching the rehearsals called the goings-on "ridiculous," and the group dubbed itself "The Playhouse of the Ridiculous." Tavel's next play, *The Life of Lady Godiva*, which was performed in a rented loft on West 17th Street in 1966, offered Ludlam his first New York acting role, as Peeping Tom. The first of Ludlam's female impersonations was his appearance in the Gloria Swanson role of Norma Desmond in *Screen Test*, Tavel's adaptation of the film *Sunset Boulevard*.

Tensions mounted in the company during rehearsals for the next production, Tavel's *Gorilla Queen*. Refusing to submit to editing by Vaccaro and Ludlam, Tavel withdrew from the group. Meanwhile, Ludlam had been working on the script of *Big Hotel*, a take-off on the first of the Hollywood portmanteau films, *Grand Hotel*, loosely concocted out of old movies, scenes from plays, and radio and television commercials. But during rehearsals for *Big Hotel* disagreements developed between Vaccaro and Ludlam, who left the company with a group of cast members and at the home of the female impersonator Mario Montez formed the Ridiculous Theatrical Company in 1967.

The original core group of actors, who have remained loyal, included versatile Bill Vehr, the underground filmmaker; Black-Eyed Susan, the worldly ingenue of the group; Lola Pashalinsky, a short, plump, blonde comedienne; John D. Brockmeyer, a thin, droll actor; and Jack Mallory, who had a special talent for playing female servants. Calling the group his "mythic reincarnation" of Molière's *commedia dell'arte*, he told Sylviane Gold of the *New York Post* (May 9, 1975) that each of the actors represents a specific type, and therefore they "don't compete with each other."

Vaccaro's production of Ludlam's *Conquest of the Universe* was presented at the Bouwerie Lane Theatre in the fall of 1967. Ludlam's own version, *When Queens Collide*, opened a month later, together with *Big Hotel*. The company had no per-

manent home but performed at the Gate, an underground film theatre, at midnight after the movie ended, or sometimes moved into Greenwich Village bars or rented lofts. Somehow the group attracted a devoted audience, even though there was no money to advertise. The Ridiculous Theatrical Company presented *Turds in Hell* in 1968 and *The Grand Tarot* in 1969, with Ludlam directing his own plays as well as starring in all of them. "The Orson Welles of the campy set," is what Allan Walach of *Newsday* (May 14, 1974) called him.

Ludlam has described those early plays as "epic" in form. They were rambling and shapeless, and the actors were allowed a tremendous amount of freedom to improvise. Ted Castle, who worked with the group as a designer in the early days, noted in *Art Forum* (September 1981): "Ludlam was [at first] unsure of himself as a playwright and largely composed the scripts through the method of cribbing different plays throughout history. At the same time, he thoroughly learned the literature of the theatre. These plays are a gold mine of allusions, like the poetry of Ezra Pound. . . ."

After *The Grand Tarot* Ludlam decided to abandon the epic form and write a more conventionally organized play. The result was *Bluebeard*, which opened at La Mama in 1970. Its script was based on a 1932 Hollywood movie, *The Island of Lost Souls*, adapted from the H. G. Wells novel *The Island of Doctor Moreau*, about a crazed doctor who tries to turn animals into people. In his version, Ludlam, as the Baron Khanazar von Bluebeard, is trying to create a third sex, and intones: "Love must be reinvented, that's obvious/Sex to me no longer is mysterious/And so I swear that while my beard is blue/I'll twist some human flesh into a genital new."

Commenting on the subject matter, Ludlam said, "I decided to write a play about my main interest, sexual ambivalence." He felt that homosexuality taught him how to "deal with not being part of a traditional family unit." *Bluebeard* was the first production of the Ridiculous Theatrical Company to be widely reviewed. Mel Gussow of the *New York Times* (May 5, 1970) called it "both a loving paean and a lunatic parody." The show toured Europe in September 1971, but the trip exhausted the company's financial resources.

Fortunately, Catherine Smith, Ludlam's business manager, had obtained small grants for the company from the National Endowment for the Arts and the New York State Council on the Arts, enabling it to pay its bills and to produce its next show, *Eunuchs of the Forbidden City*, in March 1972. Combining the well-made play with the epic form, *Eunuchs* still contained Ludlam's usual potpourri of puns but had a serious story line based on Pearl Buck's novel about the last empress of China. The government grants had given Ludlam a greater sense of responsibility. "If you believe in public funding for the arts, you must live up to the responsibilities of spending the taxpayers' money," he told William F. Hoffman in an interview for the *Village Voice* (May 15, 1984). "I feel that if my na-

tion has called on me to do these works I want to enhance the culture and make the plays more available."

From the exotic, Ludlam turned to the homespun, with *Corn*, in which Lola Pashalinski played a country music singer who, in order to get the land for a Woodstock-type concert, must bring together the feuding Hatfields and McCoys. Mel Gussow in the *New York Times* (November 24, 1972), called the show "a thoroughly enjoyable entertainment" and was especially delighted with the square dance in which John D. Brockmeyer, cast as Maw McCoy, does a do-si-do with Paw Hatfield, played by Ludlam.

More popular than revivals of the actual Dumas play was Ludlam's version of *Camille*, presented at the 13th Street Theatre in May 1973 and at the Evergreen Theatre a year later. Allan Wallach of *Newsday* (May 14, 1974) called it "a parody of the straight world, a mocking laugh at the tradition that gave us the conception of undying love." Ludlam played the tragic heroine, beautifully made up as a woman, but allowed the audience to see his hairy chest through the décolletage. "I didn't want to engage in the kind of trickery that would make people think I was a real woman, and then suddenly unmask at the end," he explained. Although the first part was played for laughs, the sincerity that Ludlam gave to the role left the audience in tears by the end. Even Clive Barnes of the *New York Times* called the performance "oddly touching." To Ludlam, the role was a tremendous challenge, and he also regarded it as an opportunity to make a feminist statement.

"Drag is something people today are prejudiced against, because women are considered inferior beings," he has observed. "So to defiantly . . . put my whole soul and being into creating this woman and give her everything I have, including my emotions, . . . allows audiences to experience the universality of emotion, rather than believe that women are one species and men another. . . ."

Having proved that he could convincingly portray a feminine woman, Ludlam starred as the macho detective Buck Armstrong in the crime spoof *Hot Ice* at the Evergreen in 1974. During the winter of 1974-75 he presented *Stage Blood*, a play-within-a-play, in which members of a repertory company taking *Hamlet* on tour, undergo the traumas experienced by the characters they portray. When in the spring of 1975 he presented an updated revival of *Bluebeard* at the Evergreen, Robb Baker in *After Dark* (June 1975) found the theme "more pertinent than ever in the Androgynous Seventies." Ludlam lampooned the fashion world with his *Caprice*, presented at the Provincetown Playhouse in Greenwich Village in the spring of 1976. He then turned to children's entertainment, writing *Jack and the Beanstalk* with the help of a grant from the New York State Council on the Arts in 1977.

Ludlam further demonstrated his versatility with his fullblown parody of Wagnerian opera that bore the partly Yiddish title *Der Ring Gott*

Farblonjet. Written, directed, and designed by Ludlam with a score by Jim McElwaine, it was presented at the Truck and Warehouse Theatre in April 1977 and received mixed reviews. Alan Rich observed in *New York* magazine (May 16, 1977): "The piece is diffuse, it betrays its gags by repetition, and the inadequate work of Mr. Ludlam's company prevents even the better ideas from making their point." But Mel Gussow in the *New York Times* (April 29, 1977) found the story "a natural for The Ridiculous Theatrical treatment," and felt that Lola Pashalinski "was born to be Brünnhilde."

Ludlam's *The Ventriloquist's Wife*, presented at Reno Sweeney as a nightclub act in early 1978, gave him a chance to demonstrate a new skill, ventriloquism. In that takeoff on the 1945 British horror movie *Dead of Night*, a dummy named Walter Ego covets his master's wife, played by Black-Eyed Susan. When she begs her husband to give up ventriloquism, he decides to saw her in half, assuring her, "The last woman I sawed in half is alive and well and living in Paris and London."

In 1978 the Ridiculous Theatrical Company acquired a permanent home, at One Sheridan Square in Greenwich Village, where it promptly presented new productions of *Stage Blood*, *The Ventriloquist's Wife*, and *Camille*. During November and December 1978, the company staged *Utopia, Inc.*, a new show that failed to evoke enthusiasm from critics. It tells of the adventures of a smuggler, played by Bill Vehr, who traffics in "ha-ha weed," and his mate, portrayed by Ludlam, who are "shipwrecked on an uninhibited island." Ludlam advised the critics: "Don't look for deeper meaning. Just take it at face value." In 1979 the Ridiculous Theatrical Company presented *The Enchanted Pig* and a production of *A Christmas Carol*, with Ludlam as Scrooge. To recoup recent losses, Ludlam took *Stage Blood*, *Bluebeard* and *Camille* on tour to Vancouver, Seattle, and San Francisco, at the end of the 1979-80 season, and hired Christopher Scott, a boyhood friend, as executive director, with the task of obtaining grants for the company.

Psychiatric quackery is lampooned by Ludlam in *Reverse Psychology*, described by Clive Barnes in the *New York Post* (September 26, 1980) as "a four-character matrimonial pile-up" that "could possibly have been concocted by Neil Simon or Alan Ayckbourn." For his next play, Ludlam went back to his own roots to spoof suburban life on Long Island's fashionable North Shore, in *Love's Tangled Web*, which Allan Wallach of *Newsday* (June 9, 1981) found to be "as slow as a ride on the Long Island Railroad." Returning to the bizarre, Ludlam spoofed gothic romance fiction and Alfred Hitchcock-style thrillers in *Exquisite Torture*, presented in October 1982.

Physical culturists were the target of Ludlam's satire *Secret Lives of the Sexists*, in 1982, and he mocked the world of modern art in *Le Bourgeois Avant-Garde* the following year. He again did a stunning job of female impersonation, this time as a Maria Callas look-alike, in *Galas*. "The characters in the play are real," read the program note,

"Only their names have been changed to protect the playwright." *Galas* was named among the best plays of 1983 by both the *New York Times* and *Time* magazine, and it ran to packed houses for almost a year.

In 1984 the long-running Ludlam frolic *The Mystery of Irma Vep*, a parody of Gothic horror movies, won the Drama Desk Award for quick-change artistry, since Ludlam and Everett Quinton play all seven roles, while they also take time out to play duets on the dulcimer. "Each character often barely misses meeting himself on stage," Mel Gussow marveled in the *New York Times* (October 4, 1984).

Ludlam's 1985 production *Salammbô*, in which he appears as the Carthaginian virgin priestess created by Gustave Flaubert, generated some controversy because of its use of naked male bodybuilders and a 500-pound woman. His conception, as he told Frank Scheck for an article in *Stages* (January 1986) was that the play "makes you question any kind of feeling you have about the ideal, which of course is a fascist concept."

The Artificial Jungle, Ludlam's 1986 offering, was set in a pet shop of the same name and combined many of Ludlam's own interests—ventriloquism, puppetry, plots of old movies, and tropical fish. Ludlam played the pet store owner, Chester Nurdiger, whose wife and her lover scheme to murder him, using a pet piranha as accomplice, because "nobody ever sent a piranha up the river." According to Mel Gussow's review in the *New York Times* (September 28, 1986): "Mr. Ludlam has become more polished as a playwright and director. . . . *The Artificial Jungle* turns *Double Indemnity* into a revenge comedy of high risibility and reckless immediacy."

Through his own studio, Shadowgraph Photographs, Ludlam has been working on the production of two films, "Sorrows of Dolores," based on the silent serial thriller *The Perils of Pauline*, and "Museum of Wax," filmed in Coney Island. He also has a grant to do a film about Houdini.

Having used the plots of several operas in his plays, Ludlam is now bringing the lunacy of his plays into the world of opera. In the summer of 1985 he directed the American premiere of Hans Werner Henze's opera *The English Cat* produced at the Santa Fe Opera, with a libretto by the English playwright Edward Bond. Also for Santa Fe, he directed *Die Fledermaus* in the summer of 1986, rewriting and updating the dialogue "to tighten it and make it spicy, more sophisticated and delicious." In an interview in *Opera News* (July 1986), he said that he was planning to do a "Ridiculous" version of *Carmen*.

Awards that Ludlam has received include a Guggenheim fellowship in playwriting in 1970, and National Endowment for the Arts fellowships in 1981 and 1984. He won Village Voice Off-Broadway (Obie) awards in 1969 and 1970 for distinguished achievement in the Off-Broadway theatre. In 1972 he and Lola Pashalinski received Obies for their roles in *Corn*; in 1973 he was award-

ed an Obie for his performance in *Camille*; in 1975 he won a special Obie for *Professor Bedlam's Educational Punch and Judy Show*, and in 1977 he received an Obie for design in *Der Ring Got Farblonjet*. A Drama Desk Award for outstanding achievement in the theatre was presented to him in 1981.

The *enfant terrible* who once gave his teachers a difficult time has become a teacher himself. Ludlam taught drama at the University of Massachusetts in 1972, conducted a workshop in *commedia dell'arte* at the University of Connecticut in 1974 and 1975, and lectured at American University in Washington, D.C. in 1976 and at New York University in 1977 and 1979. In 1980 he taught drama at Carnegie-Mellon University in Pittsburgh, and in 1982-83 he was associate adjunct professor and playwright-in-residence at Yale University.

Offstage, Charles Ludlam is not nearly as flamboyant as he is in costume and makeup. Interviewers are often surprised to find him of slight build, bald, and mild-mannered. He lives in a two-room Greenwich Village apartment with Everett Quinton, his lover since 1975, who is also his co-star and costume designer, and has an artificial jungle of his own, with three canaries, four large tropical fish tanks, and countless plants."

Regarding his place in the American theatre, Ludlam told Hoffman, "I think there's a space in the landscape for a classically comic theatre—but a modern one, a new one—fresh, daring and reckless. I think it's important to have a serious—pardon the expression—comic theatre." As he told Ricki Fulman of the *New York Daily News* (November 11, 1984), "Life provides an inexhaustible source of the ridiculous, so I never have to worry about running out of material."

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Lurie, Alison

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A "reader-writer," as she has been called, Alison Lurie treats her own many readers in the United States and England to an abundance of literary echoes and allusions and a mastery of recognizable techniques of the old-fashioned novel. Yet it is also her originality that appeals to such highly esteemed critics as Elizabeth Hardwick. Her rejection, in-



Alison Lurie

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deed, of the clichéd resolution and her refusal to deliver the expected moral message have occasionally disgruntled some otherwise admiring reviewers who feel let down by her matter-of-fact disposal of characters with whom they have come to identify. Although in her seventh novel, *Foreign Affairs* (1984), she proved her capacity for moving episodes—what her publisher described as “a new sensitivity and a depth of feeling”—she is no less a satirist. Christopher Lehmann-Haupt’s commendation in the *New York Times* of her Pulitzer Prize-winning novel concludes: “In ‘Foreign Affairs’ no detail lacks its special piquancy. And none can be savored without leaving you with a mouthful of barbed hooks.” Alison Lurie is a professor of English at Cornell University, where she teaches courses in creative writing and folklore and children’s literature.

Alison Lurie was born in Chicago, Illinois on September 3, 1926, the older of two daughters of Harry and Bernice (Stewart) Lurie. Her Latvian-born father was a scholar and a teacher of social work who became the founder and executive director of the Council of Jewish Federations and Welfare Funds. He and his wife, a former journalist with the *Detroit Free Press*, were both socialists. Their daughter still remembers that Norman Thomas once visited their home. The Lurie family moved to New York City when Alison was four years old and soon afterward to its then relatively rural suburb of White Plains in Westchester County. There she grew up with her sister Jennifer and attended private schools and, briefly, the public high school before enrolling in a progressive preparatory school, Cherry Lawn School in Darien, Connecticut.

In an essay, “No One Asked Me to Write a Novel,” for the *New York Times Book Review*

(June 6, 1982), Alison Lurie recalled that when she began to write at an early age she was praised, as children generally are, for expressing a natural creative and imaginative ability. As children grow older, such praise is usually diverted toward the development of “traits that are believed to predict adult success.” It was different with her: “I was encouraged to be creative past the usual age because I didn’t have much else going for me. I was a skinny, plain, odd-looking little girl, deaf in one badly damaged ear from a birth injury, and with a resulting atrophy of the facial muscles that pulled my mouth sideways whenever I opened it to speak and turned my smile into a sort of sneer.”

Throughout her years, therefore, at Cherry Lawn School, from which she graduated in 1943, and Radcliffe College in Cambridge, Massachusetts, where she earned her B.A. degree in 1947, she wrote poems, stories, and reviews. Heartened by the publication of a few of her efforts, she continued to write even while filling a full-time position as an editorial assistant for the Oxford University Press in New York City. On September 10, 1948 she married Jonathan Peale Bishop, a graduate student in English at Harvard. After going back with him to Cambridge and beginning to raise a family, she kept on writing. But publishers responded to her short stories and two novels with rejection slips. For about seven years she saw almost none of her work in print.

When, in despair, Alison Lurie forced herself to give up her habit of writing and devoted herself to the conventional duties of a wife and mother, her sense of frustration persisted. After a year’s abstinence she returned to the typewriter because she felt compelled to record everything she could remember about her friend the poet, playwright, and actress V. R. (Bunny) Lang, who died suddenly in 1956. Her *V. R. Lang: A Memoir* was privately printed by friends in 1959 and later appeared as the introduction to V. R. Lang’s *Poems and Plays* (Random House, 1975).

Part of Miss Lurie’s liberating experience in working on the memoir was her awareness that she was writing not only about the life and career of her friend, but “about academia and the arts, about love and power”—the very world whose preoccupations were to become so familiar to her readers over the next two or three decades. For her thesis at Radcliffe, moreover, she had tackled a study of the relations between the sexes in Jacobean comedy. And as a novelist, she never ceased exploring the intricacies of relations between the sexes elsewhere, in and out of the home, off and on the campus.

One form that relations between the sexes frequently take in Alison Lurie’s fiction is adultery. In her first published novel, *Love and Friendship* (Macmillan; Heinemann, 1962), the extramarital affair between the well-bred wife of a neglectful humanities instructor and a sexually proficient composer-in-residence serves as the focal point of a satiric view of faculty life at a prestigious New England college during one academic year. Her

setting is thought to resemble Amherst College in Massachusetts, where Jonathan Bishop taught from 1954 to 1957. Alison Lurie borrowed her title, *Love and Friendship*, from a sprightly little novel that Jane Austen wrote at fourteen or fifteen, in tribute to and acknowledgement of indebtedness to the English novelist. Over the years many reviewers have pointed to similarities between Miss Austen and Miss Lurie: the cool detachment of their observations, their ironic wit, and their precision of statement, often bright and brisk.

Some of Alison Lurie's work has a regard for the larger social issues suggestive of George Eliot and Margaret Drabble, among other novelists, with a sardonic gaze reminiscent of Mary McCarthy. But Miss Lurie further calls to mind Jane Austen in her insistence upon her own limitations, confining herself to a remarkable degree to a closed community derived from her own knowledge. Her four years in Los Angeles, from 1957 to 1961 when her husband was teaching at the University of California, provided her with some of the background material for *The Nowhere City* (Coward-McCann, 1966; Heinemann, 1965). Paul and Katherine Cattleman, her protagonists, are a proper young couple from a frosty New England academic climate. The generally hilarious novel describes their encounters with the easygoing, amoral sun-addicts of a bedazzling, unfathomable city—encounters that reverse the dissimilar initial reactions of husband and wife and lead, if not to self-awareness, to a measure of self-fulfillment, possibly.

The comic artistry that some reviewers credited with revitalizing situations in *The Nowhere City* that could have seemed worn sustained Miss Lurie in spoofing another kind of confusion of the real and the fanciful in *Imaginary Friends* (Coward-McCann; Heinemann, 1967). During the early years of her marriage she had worked for a time for some sociologists, and her interest in sociology is reflected in her third novel, along with her interest in psychology, astrology, and witchcraft. The story is narrated by Roger Zimmern, one of two university sociologists engaged in small-group study, specifically the behavior of the Truth Seekers, a handful of religious faddists, in a town called Sophis in upstate New York, intent on communicating with spirits from outer space. With sacrosanctity as her target, Miss Lurie aims as mercilessly at the presumptuous hypotheses and methodology of the social scientists as at the delusions of the spiritualists and, ultimately, at all established simplistic assumptions about the nature of human relationships.

Having received Yaddo Foundation fellowships for 1963, 1964, and 1966, Alison Lurie wrote *The Nowhere City* and *Imaginary Friends* in part at the noted retreat for writers, artists, and composers in Saratoga Springs, New York. Her residences there also inspired her next novel, *Real People* (Random House, 1969; Heinemann, 1970), a record in diary form of the third and last visit of a short story writer, wife, and mother, Janet Belle Smith, to a similar retreat in northwest New England, lux-

urious Illyria, where "one becomes one's real self, the person one would be in a decent world."

"The heroines in all my novels have something in common with me, but none of them are me," Alison Lurie has said, as quoted in *Newsweek* (September 24, 1984). With the heroine of *Real People* she may share some professional and domestic concerns, but the author of *The Nowhere City* does not boast the "sensitivity" of a genteel lady writer like Janet Belle Smith, who tries to screen coarseness out of her life because whatever happens to her becomes the substance of her stories, which must not shock anyone, especially her friends, who may think they see themselves in her characters. One disillusion after another—with her fellow artists, idyllic Illyria, and herself—together with an unsettling sexual indulgence, provoke in time an acknowledgement in her diary of what her stories have become: "Trivial. Repetitive. Boring. . . . As a result of living to suit my work, in an ever-contracting circle of experiences and perceptions." She destroys other work-in-progress and resolves to publish a story about Illyria, even though it means she will never be invited back.

"Eviscerating," "devastating," and "corrosive" are some of the terms critics have used to describe Alison Lurie's exposure of deceit and pretense, though her characters may be well-intentioned, as in *The War Between the Tates* ([Random House; Heinemann, 1974], her fifth novel and first best seller. The time is 1969–1970, and the setting is Corinth in upstate New York, the home of Brian Tate, professor of government at ivy-league Corinth University, and his wife, Erica Tate, a graduate of Radcliffe who has written for children. Miss Lurie knows Corinth at firsthand. Her husband had been teaching at Cornell University in Ithaca, New York since 1961, and she began teaching there in 1969. The degeneration of the Tate marriage becomes undeniable when Erica discovers Brian's affair with Wendy, an adoring, scatterbrained graduate student in social psychology, and it proceeds all the more inevitably because of the proneness of both husband and wife to self-deception and self-justification.

On another battlefield of the war between the Tates, the parents clash with their fourteen-year-old son and twelve-year-old daughter, once lovable children who have grown "rude, coarse, selfish, insolent, nasty, brutish, and tall." The Vietnam war and the encroachment of bulldozers on the peaceful greenery of the outskirts of town, which Alison Lurie uses as metaphors of the Tates' domestic strife, are aspects of a fermenting social epoch to which militant feminism, experiments with drugs, flirtations with Eastern religions, and student demonstrations all contribute. One of many enthusiastic reviewers of *The War Between the Tates*, Sara Sanborn praised it in the *New York Times Book Review* (July 28, 1974) as "a near-perfect comedy of manners and morals to put on the shelf next to 'Vanity Fair' or 'The Egoist.'" Doris Grumbach, who described it in *Book World* (*Washington Post*, August 11, 1974) as "a beautiful

example of good writing," admired the narrative device that "gives the novel a simultaneous past and present" and judged the author's "ear for dialogue at every age level" to be "impeccable."

A few reviewers, while acknowledging the book's merits, felt on the whole unsatisfied, mainly, it would seem, because of Miss Lurie's withholding of sympathy for characters and causes. Noting her dispassionate style, Everett Wilkie and Josephine Helterman commented in *American Novelists Since World War II* (1978), "Lurie conscientiously avoids moralizing and sermonizing in her novels." But they believed that she is not indifferent: "Blind devotion to outmoded norms of behavior and unthinking dabbling in experimental living can be equally bad. Lurie reminds us that what is to be desired is true mental agility and perspective, not the pseudo-intellectualism and false respectability that often pass for them." But a reader should also be aware that Miss Lurie's making fun of something does not mean she necessarily disapproves of it.

Because of her depiction of adolescents in *The War Between the Tates*, Gore Vidal dubbed Alison Lurie "the Queen Herod of modern fiction." But she protested in an interview for the *Manchester Guardian* (July 8, 1974): "I'm very fond of little children." She proved that fondness in *Only Children* (Random House; Heinemann, 1979), with her tender, though amusing, portraits of eight-year-old Mary Ann and her best friend, Lolly, who accompany their parents on a Fourth of July weekend visit in 1935 to a farm in the Catskills in upstate New York. The title refers not just to the little girls, but also to their holidaying parents, whose antics and frolics are seen mainly through the eyes of their dismayed daughters. After interviewing Miss Lurie for the *London Observer* (April 22, 1979), Angela Neustatter explained that *Only Children* "was her own Proustian search for a lost time. . . . To write it she had to search hard, not just to get the physical details right, but to find long-mislaid feelings."

Alison Lurie's recovered memories blend in *Only Children* with her professional understanding of the workings of children's imagination and her expertise in folklore and children's literature. She was coeditor, with Justin G. Schiller, of the seventy-three-volume *Classics of Children's Literature, 1621-1932* (Garland, 1976, 1977) and has published three collections of retold stories for children: *The Heavenly Zoo; Legends and Tales of the Stars* (Farrar, 1980); *Clever Gretchen, and Other Forgotten Folktales* (Crowell, 1980); and *Fabulous Beasts* (Farrar, 1981).

Vinnie Miner, the heroine of the Pulitzer Prize-winning *Foreign Affairs* (Random House, 1984; Michael Joseph, 1985), is a professor of English at Corinth University and a specialist in children's literature who is devoting her sabbatical leave in her beloved London to research on the play-rhymes of British schoolchildren. At fifty-four, she is unprepossessing, long-ago-divorced, and self-pitying. She knows that, contrary to popular belief, "plain women often have a sex life. What

they lack, rather, is a love life." Many of her perceptions about herself and the world have followed from her reading of classical English novels, in which "nothing major can happen to [people over fifty] except through subtraction." On the plane to England she meets Chuck Mumpson, an Oklahoman dressed like a pseudocowboy, who represents all that is crass and mortifying to her in a typical American. She hopes never to see him again, but he turns out to be her guide through a "landscape as yet unmapped by literature."

A subplot, in counterpoint to Vinnie's amorous adventure, involves another member of Corinth's English department on study leave in England, young and handsome Fred Turner, who falls in love with an aristocratic, ultrasophisticated, and mentally unbalanced television actress, Rosemary Radley. Alison Lurie's variations in *Foreign Affairs* on her themes of marital infidelity and the entanglement of appearance and reality, among others, seemed Jamesian to some reviewers and more Dickensian than Austenian to others. Most of them were pleased. William French told readers of the *Toronto Globe and Mail* (September 15, 1984) that the book "should help propel Alison Lurie into the forefront of American novelists, where she clearly belongs." Marilyn Butler agreed in the *London Review of Books* (February 21, 1985): "*Foreign Affairs* is probably Alison Lurie's best novel to date, certainly it is a triumph." She further observed, "*Foreign Affairs* does what many intelligent works do: it makes a comment on its own mode." Almost all of its characters are intellectuals—writers, artists, academics. But, as Marilyn Butler noted, "this is a novel which means what it says when it makes a hero of the sub-literary Chuck."

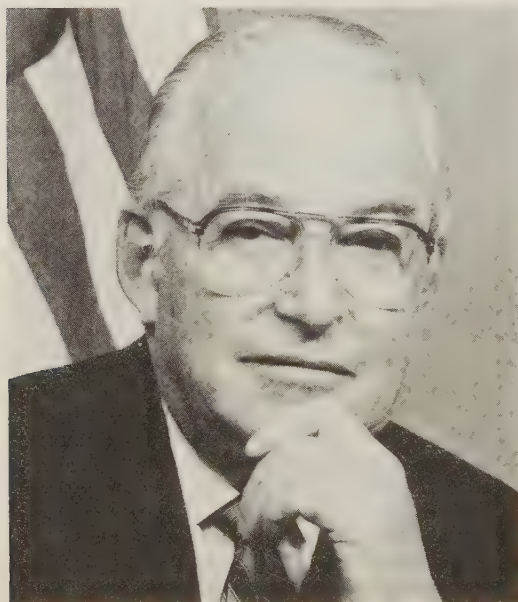
As a novelist, Alison Lurie uses descriptions of clothing to help create her characters. The attire of Chuck, with his plastic raincoat, boots, fringe-trimmed leather jacket, and leather string tie, is a clear example. Another is the costume of Wendy in *The War Between the Tates*, whose style was Indian, a confusion of "the Eastern and Western varieties." In her investigation of a fascinating aspect of semiotics, *The Language of Clothes* (Random House, 1981), Miss Lurie has written an astute and witty social history of apparel, explaining what information about background and personality traits clothing may reveal or conceal and why dress sometimes fails to send the intended message or sends mixed messages. "We can lie in the language of dress," she maintains, "or try to tell the truth. But unless we are naked and bald, it is impossible to be silent."

By her marriage to Jonathan Peale Bishop, Alison Lurie has three sons, John, Jeremy, and Joshua Bishop. As reported in *People* (December 3, 1984), she separated from her husband in 1975, and a year or so later she and the novelist Edward Hower began to form a close attachment. She attained the rank of professor at Cornell in 1976, but teaches only part-time, during the fall semester, so that she can spend some months each year in London and

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then in Key West, Florida. One of her essays for *House and Garden* (June 1953), "The Steamy Side of Paradise," is an appreciation of another section of Florida, the Everglades.

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Lyng, Richard E(dmund)

June 29, 1918- United States Secretary of Agriculture. Address: b. United States Department of Agriculture, 14th St. and Independence Ave. S.W., Washington, D.C. 20250; h. 4058 41st St. N., Arlington, Va. 22207

Richard E. Lyng, who was named the twenty-second United States secretary of agriculture by President Ronald Reagan in January 1986 and was sworn into office in March to succeed John R. Block, took on the duties of chief administrator of the government's farm policy at a time when American farmers faced their severest test since the Depression. Unlike his predecessors who had generally been Midwesterners, in one of Washington's acknowledged "power-jobs," the longtime friend of President Reagan is a native Californian.

An agribusinessman, he headed his family's seed and bean production and processing company in Modesto, California from 1949 until 1967, when Reagan, then Governor of California, appointed him director of the state department of agriculture. In 1969, Lyng, at the request of another Californian, President Richard Nixon, began a four-year tenure as assistant secretary in the United States Department of Agriculture, and from 1973 to 1979 he was president of the American Meat Institute.

A well-liked veteran of Washington's inner circles, both as a member of government and as a lobbyist, Lyng is a conservative who shares the President's belief in a small role for government. As secretary of agriculture he may find his administrative talents rigorously tested as he implements the 1985 omnibus farm bill intended to make American farmers more competitive in world markets and less dependent on government subsidies at home.

Richard Edmund Lyng, the older of the two children and the only son of Edmund John and Sarah Cecilia (McGrath) Lyng, was born in San Francisco on June 29, 1918. After attending public schools in Modesto, he entered the University of Notre Dame, from which he graduated cum laude in 1940 with a Ph.B. degree. Returning home, Lyng became a field representative for the Ed J. Lyng Company, his father's agricultural products firm, calling on customers along the backroads of Modesto. In 1941 he entered the United States Army as a private and was assigned to the South Pacific, where he took part in the battles of Guadalcanal and Bougainville. Discharged in 1945 with the rank of second lieutenant, he returned to the family business, and during his presidency of the firm, from 1949 to 1967, its earnings more than doubled.

Actively involved in public life, Lyng was president of the California Seed Association in 1953 and of the Modesto Chamber of Commerce in 1958. A lifelong Republican, he ran in 1966 as the party's candidate for a state senate seat, but he lost to the Democratic incumbent and never sought elected office again. About a year later, Governor Ronald Reagan asked Lyng to serve as director of the state's department of agriculture. In that post, Lyng proved to be an able and astute administrator who enjoyed a good rapport with employees and state legislators.

After spending two years at the helm of the largest state agriculture department in the United States, Lyng was offered the post of assistant secretary for marketing and consumer services, under Clifford Hardin, the secretary of agriculture in the Nixon administration. The Senate confirmed Lyng's appointment on February 28, 1969. Concurrently, from 1969 to 1973, Lyng served as a director on the six-member board of the Commodity Credit Corporation, an agency within the agriculture department whose functions include the stabilization and protection of farm income and prices.

One of the assistant secretary's first tasks was to enforce the 1967 Wholesome Meat Act, intended to guarantee good quality meat to consumers within

two years. Meat packing and processing plants in forty-seven of the fifty states were at the time in such poor hygienic condition that Lyng had to extend the original deadline. "Never before has more money been spent to assure the consumer he will get safe, clean and properly cured meat," Lyng asserted, as quoted in the *New York Times* (February 15, 1970).

Lyng's major responsibility, however, was to administer the government's food aid program. While President Nixon had promised to end hunger in America during his presidency, there was also a government-wide commitment to hold the line on spending, and Lyng was charged with the responsibility to provide adequate food for the poor while keeping expenditures in check. With that end in mind, in July 1971 Lyng unveiled new food stamp regulations establishing a uniform national eligibility standard. Although 1.7 million people whom Lyng called "the poorest of the poor" became eligible for assistance for the first time, the revised standards eliminated or decreased benefits for some two million others who had been taking part in the program. Among other provisions, the new regulations required able-bodied adult applicants for food aid to register for employment, and as a means of ending government aid to hippie communes they denied benefits to groups of unrelated persons living in the same household.

The assistant secretary's introduction, in August 1971, of a new allocation formula for the federal school lunch program evoked immediate objections from critics who felt that it was far too stringent. Lyng defended the formula as a "dramatic breakthrough" that would enable school systems to bring many more needy children into the program but added that expenditures were limited by the amount of money appropriated by Congress. That October, the Senate voted seventy-five to five to direct the administration to increase federal reimbursement for the school lunch program by drawing on the agriculture department's import duty fund for the additional money.

During 1972 Lyng's reputation for remaining calm under pressure was tested in his appearances before the Senate committee on nutrition and human needs. When the Nixon administration revealed in June that it would spend \$400 million less than the \$2.3 billion appropriated that year for the food stamp program, Lyng explained that the disparity resulted from a miscalculation in program growth rather than from any calculated cost-cutting measure, as administration critics claimed. Responding to Senator Hubert H. Humphrey's proposed legislation for a universal school lunch program, Lyng told an interviewer for *Congressional Quarterly* in 1972 that free school lunches were intended for the truly needy and "people within the poverty limits," and that it was basically the responsibility of the family to feed its children.

In 1973 Lyng left the department to become president of the American Meat Institute, a powerful Washington lobbying association that represents the country's multi-billion dollar meat

packing and processing industry. During his six-year stint as a lobbyist, Lyng represented the interests of an industry that he had formerly helped to police. In an interview in *U.S. News & World Report* (October 23, 1978), Lyng denied charges that the nitrites used in curing meat were potential cancer-causing agents. He pointed out that, among other things, the use of nitrite helped to prevent the formation of deadly botulism, and that it is "about as essential in the manufacture of cured meats as yeast is to bread." Furthermore, he told the interviewer, "A nitrite ban would eliminate cured meats as we know them. This would have a devastating effect on the hog business in the U.S. since two-thirds of our pork production goes into cured meats."

While heading the American Meat Institute, Lyng also served on the boards of a number of agriculture-related groups, including the San Francisco-based Tri-Valley Growers, the Chicago Mercantile Exchange, the Refrigeration Research Foundation, and the Agribusiness Advisory Board of the University of Santa Clara. He was also a member of the Animal Health Committee of the National Academy of Science. Unable to leave politics completely behind, Lyng took part in President Gerald Ford's 1976 election campaign, serving as director of the National Farmers for Ford. After leaving the presidency of the American Meat Institute in 1979, Lyng continued to serve it as a part-time consultant, and he also worked for several other concerns, including the Queensland Graziers of Australia.

When his old friend Ronald Reagan entered the presidential race, Lyng joined the Reagan-Bush campaign team as co-director of its farm and food division. After Reagan's November 1980 election victory, the president-elect chose Lyng to head the transition team that was to examine new personnel and policies for the agriculture department. Lyng was, in fact, Reagan's first choice for secretary of agriculture, but the influential Senate majority leader Robert Dole insisted that a bona fide Midwestern farmer be selected for the post. The Illinois hog farmer John R. Block was named secretary of agriculture, and Lyng had to be content with the number two spot of deputy secretary of agriculture. "I got Doled out," Lyng quipped afterwards, as quoted in *Beef* (May 1986), the cattle industry's trade journal. Before taking office in January 1981, Lyng sold his 1,400 shares in the meat packing and processing firm of Oscar Mayer.

According to columnist Ralph D. Wennblom, writing in *Farm Journal* (March 1986), during President Reagan's first term, Lyng was a low-profile administrator who kept the agriculture department running on track while Secretary Block traveled around the country and abroad to win support for the government's farm policies. It was Lyng who was the department's chief spokesman in budget battles with David Stockman and his Office of Management and Budget. In 1983 Lyng headed a group of officials of the agriculture department traveling to various parts of the United States for

"listening sessions" with farmers who told the delegation what they thought should be included in the proposed 1985 farm bill. But he did not always see eye to eye with the president or with fellow officials on the bill's provisions, some of which he felt were totally unrealistic.

By January 1985, Lyng—who in 1983 underwent triple bypass heart surgery—had decided he was ready for a slower pace. He and William Leshner, another top ranking official, left the agriculture department in March to establish Lyng and Leshner Inc., a Washington consulting firm dealing with farm issues. The departures were viewed as a serious loss at a time when the Reagan administration needed all the help it could get in winning approval of the controversial farm bill. As a consultant, Lyng and Leshner provided insights into agriculture department policy matters for some high-profile agribusiness and trade groups. Their clients included multinational companies like W.R. Grace, Monsanto, and Kellogg; the financially troubled Farm Credit System; the European Economic Community; and dairy farmers intent on influencing dairy policy in the farm bill.

On December 18, 1985 Congress passed the complex omnibus farm bill. Estimated to cost some \$160 billion over the next five years, it incorporated some of the Reagan administration's "market-oriented" policies aimed at reducing government subsidy costs and reviving American farm exports. With the completion of what he called the "one final, very important objective" of his tenure, John R. Block, increasingly under fire from farmers and administration officials who felt that he lacked political astuteness, announced his resignation as agriculture secretary on January 7, 1986. Meanwhile, despite record spending levels American farm exports had continued to decline while production surpluses were growing domestically, as American farmers struggled to stay afloat financially.

Considered more adroit than Block in dealing with Congress and farm groups, Lyng, as the most logical candidate for the post, was nominated by President Reagan on January 29, 1986 to succeed Block as secretary of agriculture. This time, Senator Dole publicly endorsed Lyng, noting that he would have "a direct line to the Oval Office for the farmer." According to sources within the administration, Lyng agreed to accept the job on condition that he would have direct access to the president and that he would be allowed to replace Block's aides with those of his own choice.

At sixty-seven the oldest person ever offered the demanding post of secretary of agriculture, Lyng was hoping to fulfill a long cherished ambition to serve in a federal cabinet. During a remarkably cordial hearing before the Senate agriculture committee, Republican and Democratic committee members alike welcomed Lyng's return to public service. Echoing Block's viewpoint, Lyng emphasized the need for increasing American farm exports and noted that the new farm bill provided the necessary tools to counter unfair trade practices harmful to sales of American goods abroad. Among

other things, he criticized policies of the European Economic Community that had led to a sagging trade balance with European trading partners. Lyng told the senators that if there were any difference between Block and himself, "it would be more in style than substance."

The Senate routinely confirmed Lyng's appointment on March 6, 1986 by a vote of ninety-five to two, with only Democratic Senators William Proxmire of Wisconsin and Donald W. Riegle Jr. of Michigan dissenting. Representatives of most farm organizations applauded the appointment. Bob Bergland, who had served as secretary of agriculture under President Jimmy Carter, praised Lyng to the farm journalist Jay Richter in *Beef* magazine (May 1986). "He is a man of great integrity, and a proven administrator," Bergland said. "He is wise and street smart. He remains calm in troubled times. If it can be done, Lyng will get it done."

Shortly after taking office as secretary of agriculture, Lyng persuaded President Reagan to transfer \$750 million to loan programs for farmers needing financing for spring planting. Then, in a controversial move, he canceled a promised \$11 million soil research laboratory project that was to have been built at Iowa State University. Instead, he redirected the funds to the state of Florida for a federal-state citrus canker eradication program. His critics charged that the funds were transferred to Florida to help Republican Senator Paula Hawkins in a difficult race for reelection, but Lyng denied the allegation.

In accordance with provisions of the 1985 farm bill, Lyng took steps shortly after assuming office to institute a conservation reserve program under which land subject to erosion would be taken out of production, but the response of farmers to the plan fell short of expectations. He received a more favorable reaction to his milk-surplus reduction program, under which farmers agreed to take about a million and a half dairy cows, heifers, and calves out of production over an eighteen-month period, either by slaughtering the animals or exporting them. Although the cost of the program was estimated at over \$1.8 billion, to be funded by the agriculture department and by fees levied against dairy producers, Lyng explained that elimination of the herds would permit overall savings as a result of reductions in the surplus stocks of dairy products that the department would have to purchase and store under the federal dairy support program. To offset the effect of the dairy cattle slaughter on cattlemen, Lyng announced in April 1986 that the agriculture department would purchase an additional 400 million pounds of red meat for school lunches and other domestic feeding programs.

Faced with the task of trying to restore to American agriculture the prosperity it once enjoyed, at a time when President Reagan's austere 1987 budget was expected to reduce drastically the department's services to farmers, Lyng has pledged a "hands-on, full-press effort" to increase American farm exports. As secretary of agriculture, he has

had to modify some of the views he held while with the private sector. For example, he reluctantly agreed to support the provision in President Reagan's budget for "user fees"—requiring the meat industry to foot the bill for meat inspection—even though as president of the American Meat Institute he had vigorously opposed them.

In response to complaints about race and sex discrimination in agriculture department programs, Lyng has appointed a civil rights monitor and asserted that discrimination would not be tolerated in any form within the department. Among the first delegations to meet with Lyng after he took office was one headed by the Rev. Jesse Jackson, with whom he discussed farm aid programs and problems of economically troubled farmers. Lyng has also met with visiting Australian Prime Minister Bob Hawke and reportedly assured him that measures would be taken to protect Australian agricultural exports from the effects of American export subsidies.

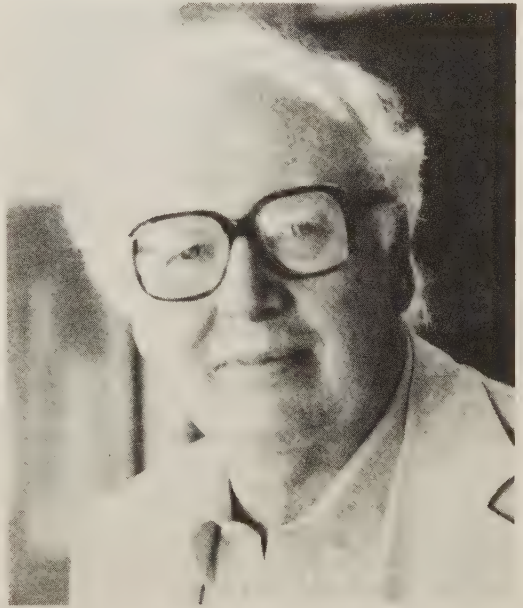
Among the controversial positions taken by Lyng during his first few months in office was his advice to wheat farmers to vote against proposed mandatory production controls in a poll conducted by the agriculture department in June 1986. Such controls, he maintained, could raise the price of wheat to more than twice the world market price, sharply reducing export sales while increasing domestic costs. His views provoked considerable criticism, notably from the National Farmers Union, which denounced his efforts to influence the poll results as a "clear violation of the intent of Congress."

In August 1986 Lyng announced a multibillion-dollar federal aid program to provide relief for tens of thousands of farmers in the drought-stricken Southern and middle Atlantic states. He also revealed the Reagan administration's decision to authorize the sale of subsidized wheat to the Soviet Union, an action that according to Lyng would reduce domestic surpluses, bring much-needed funds to the agricultural community, and improve the Republican party's prospects for the forthcoming elections. In the following month, Lyng took part in an international trade conference at Punta del Este, Uruguay that aimed to stimulate economic growth and to enhance the competitive environment of agriculture.

Richard E. Lyng and his wife, the former Bethyl Ball, whom he married on June 25, 1944, have made their home in Arlington, Virginia for a number of years. They have two daughters, Jeanette (Mrs. Gary Robinson) and Marilyn (Mrs. Daniel O'Connell), and four grandchildren. Lyng, who is tall, broad-shouldered, and silver-haired, has been described as an urbane man, more comfortable in the boardroom than on the farm, and a "grandfatherly type" whose easy manner is often compared to that of Ronald Reagan. A Roman Catholic and a Rotarian, Lyng belongs to the Washington Golf and Country, Capitol Hill, City Tavern, and Commonwealth clubs. David Senter, president of the American Agriculture Movement, has de-

scribed Lyng as "tough as an alligator" under his deceptively easygoing exterior; and Carol Tucker Foreman, an official in the Carter administration, found that despite disagreements, Lyng was "basically a good guy." Painfully aware of how quickly he could lose favor, Lyng commented when, following his nomination, well-wishers told him that farmers were pleased with his appointment: "Wait six months, and will they be saying that?"

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MacDonald, John D(ann)

July 24, 1916– Writer. Address: b. c/o Fawcett Books, 201 E. 50th St., New York City, N.Y. 10022

Although he is widely regarded as one of the best of contemporary American storytellers, John D. MacDonald has said that he sometimes feels that he is an "imposter," able only to imitate "being a writer." If so, for an imposter he has set himself exacting standards, and his so-called "imitation" has produced some seventy novels and collections of short stories that since 1950 have racked up total sales of 80 million copies. Among the last of the

great detective and mystery writers to have served his apprenticeship in the pulp magazine market, MacDonald writes suspenseful psychological thrillers and whodunits. With his eye for significant detail, his high-energy prose, his elegant and economical style, and his Manichean moral vision, he creates credible characters over a wide spectrum of American types, including upwardly mobile and ruthlessly acquisitive villains.

MacDonald's heroes, including Travis McGee, a contemporary knight-errant, are characterized by an old-fashioned moral code, a psychologist's insight, and a sensualist's approach to life. As his fellow fiction writer Kurt Vonnegut Jr. has observed: "To diggers a thousand years from now . . . the works of John D. MacDonald would be a treasure on the order of the tomb of Tutankhamen." Vonnegut was of course referring to MacDonald's precise recording of present-day mores, locales, and personalities.

John Dann MacDonald was born on July 24, 1916 in Sharon, Pennsylvania, the first of two children of Eugene Andrew and Marguerite (Dann) MacDonald. His father rose from a blue-collar background to become the treasurer and vice-president of the Savage Arms Company in Utica, New York. Both father and son were strong-willed, and according to Patrick Hynan of the *Toronto Globe and Mail* (February 25, 1984), "there was respect between [them], but no affection."

When MacDonald was twelve, he suffered an almost fatal attack of mastoiditis and scarlet fever that kept him bedridden for a year. He passed the time reading or being read to by his mother as well as entertaining himself "by exercises of the imagination," which he still practices. After his recovery, he began plowing through the books in the local public library, shelf by shelf.

After graduating from the Utica Free Academy in 1933, MacDonald took a class in typing, studied at the Wharton School of Finance at the University of Pennsylvania for three semesters, and then went to New York City with the feeling, similar to that of some of the troubled characters he would later create, "of not knowing where the hell you are or where you're going or why." After three months spent in working at odd jobs in New York, he enrolled at Syracuse University, where he obtained his B.S. degree in business administration in 1938. While at Syracuse he married the artist Dorothy Prentiss, and the couple moved to Cambridge, Massachusetts, where he took an M.B.A. degree at the Harvard Graduate School of Business Administration, and where their only child, Maynard John, was born.

From 1940 to 1945, MacDonald was an officer in the United States Army. After serving for three years on active duty in Rochester, New York, he went to the China-Burma-India theatre, where he rose to the rank of lieutenant colonel, and he spent some time towards the end of his two and a half years of service with the Office of Strategic Services, the forerunner of the CIA. In writing letters home, in order to give his wife some "flavor" of

military life despite strict censorship of mail, he fictionalized his experiences in the story "Interlude In India," which so impressed her that she typed it up immediately and sent it around to publishers.

MacDonald had dreamed of being a writer from adolescence but had never really believed that he "could make that magic which [he] read so compulsively." When he arrived home and learned that *Story* magazine had paid \$25 for his piece, he was both flabbergasted and transformed. Supporting his family on his terminal leave pay, he wrote fourteen hours a day, seven days a week, producing 800,000 words and keeping thirty or forty short stories in the mail to publishers at all times. He recalls losing a "noticeable" amount of weight, compressing "years" of learning into his four-month effort—and selling no stories for five months. Except for his wife, he remembers, people thought of him "as a readjustment problem."

In February 1946, after returning briefly to nine-to-five employment, MacDonald sold his second story to *Dime Detective* magazine. By the end of the year he had made \$6,000 from his writing and was selling regularly to such pulp magazines as *Dime Mystery*, *Doc Savage*, *Mammoth Mystery*, and *The Shadow Magazine*, and occasionally to such well-paying mass-circulation publications as *Liberty* and *Cosmopolitan*. In the following years, his sales rose constantly—from twenty-five stories in 1946 to thirty-five in 1947, fifty in 1948, seventy-three in 1949, and fifty-two in 1950. Not infrequently, one of his stories would appear in a pulp magazine under his own name, while two or three others bore "house" bylines. In his introduction to *The Good Old Stuff* (Fawcett Gold Medal, 1982), a collection of the early short stories, Francis Nevins Jr. noted that in the best of the stories, "MacDonald portrayed more vividly than any other crime writer the readjustment of American society in general and American business in particular from a war footing to a consumer-oriented peacetime economy and the redemption and return to the real world of all sorts of war-haunted people on the verge of self-ruination by drink and detachment."

In 1950, partly because the pulp market was dwindling, MacDonald wrote his first novel, *The Brass Cupcake*, a mystery modeled on the hard-boiled fiction of Dashiell Hammett and Raymond Chandler. That book was published by Fawcett Gold Medal as an original paperback—then a new publishing concept. MacDonald went on to produce an average of three original paperbacks for Fawcett each year, showing his skill in a wide range of genres, including science fiction (*Wine of the Dreamers*, *Ballroom of the Skies*), horror (*Soft Touch*), bedroom drama (*Cancel All Our Vows*), comedy (*Please Write for Details*), corporate and environmental drama (*A Key to the Suite*, *A Flash of Green*), and, of course, mystery and suspense (*Dead Low Tide*, *Where is Janice Gantry?* and *Slam the Big Door*).

Those books, despite their power, went largely unreviewed because original paperbacks were at first largely ignored by the critics. Only Anthony

Boucher of the *New York Times* took regular notice of MacDonald as a writer comparable to Georges Simenon in both the quality and the quantity of his work. Boucher went so far as to state his opinion that in novels such as *A Flash of Green*, which describes a bitter conflict between developers and conservationists to determine the fate of a Florida bay, MacDonald established a private genre that combined "the novel, the thriller, the puzzle and social commentary." *A Key to the Suite*, another "private genre" book, describes the moral crumbling of a grasping businessman and is one of MacDonald's own favorites. It received its major critical response in France, however, when its translation won the Grand Prix de Littérature Policière in 1964. In retrospect, of course, many American critics now recognize MacDonald's early novels as being "even swifter, leaner, rougher and more pessimistic" than the hugely successful Travis McGee thrillers that were written later. Indeed, those earlier novels are crowded with prototypes for the later thrillers—whether in the wry outlook and lexicon of their heroes, or in the issues they explore—conservation, avarice, psychosis, mechanisms of corruption, and, if only by implication, goodness itself.

In 1964, at the urging of his editor at Fawcett, MacDonald embarked on the creation of a series character. He had turned down similar requests as early as 1952 because of his fear of being "locked in" to a series early in his career and never being allowed to publish anything else. But in 1964, having established his "clout" in the publishing world with forty-two novels to his credit, he agreed to attempt one. After writing two drafts, one of which he jettisoned because its hero was too somber, and another because its protagonist was too flippant, MacDonald produced a third, and acceptable version of his series opener, *The Deep Blue Goodbye*. That book introduced the muscular, six-foot-four, atavistically moral Travis McGee, "an endlessly fascinating man," according to David Geherin in his critical study *John D. MacDonald* (1982). McGee lives in a houseboat off the coast of Fort Lauderdale, Florida. Though as tough and quick on the draw as MacDonald's heroes in *The Brass Cupcake* and *Dead Low Tide*, he is able to deliver the social commentary set forth in *A Flash of Green* and *A Key to the Suite*. A "salvage expert" who has chosen to retire "whenever [he] can afford it" and not when he is "too old to enjoy it completely," McGee obtains his retirement funds by "salvaging" items—boats, sums of money, even one character's good name—for a commission set at half the item's value.

MacDonald has described the relatively fixed pattern of the plots of the Travis McGee books as a "folk dance," the steps of which must be executed each time in such a way as to seem "fresh." The "dance" begins when McGee is contacted by a client or, more frequently, a friend in need—such as Chookie McCall in *The Deep Blue Goodbye* or Arthur Wilkinson in *Bright Orange for the Shroud*. He then agrees, usually out of an instinctive nobili-

ty that he himself deprecates, to perform a relatively straightforward "salvage" operation, but as the operation progresses, he encounters ever more Byzantine complications of financial skulduggery, con artistry, criminality, and, eventually, evil. At the same time, with the moral and intellectual support of his friend Meyer, a hirsute economist and intellectual Sancho Panza, McGee also runs into an entire fauna of characters, from real estate tycoons to waitresses, who manipulate or struggle against the plot's extralegal webs. When one of the strugglers is a woman, McGee usually emerges in his capacity as sexual and emotional therapist and comforts or even falls in love with her. Often he must also identify and battle a placid-seeming Bluebeard whom women find irresistible.

While all this transpires, the reader is steeped in what the Yale historian Robin W. Winks once described as MacDonald's "almost invisible yet pervasive sense of place, a kind of brooding sensuality," as well as in the underlying compassion and moral resonance of what, as David Benjamin observed in a *New Republic* article (July 26, 1975), are essentially "morality plays." Also in the background of each adventure—distinguished for the paperback buyer by the color in its title—are the arcana of everything, from the boat repairs that McGee performs to the workings of the national and world economy. The latter, as in *The Green Ripper* (Lippincott, 1979), which won the American Book Award, is most eloquently explained by Meyer, whose presence in the series underlines MacDonald's concern with the economic mechanisms of crime and of society.

Throughout the development of the Travis McGee series, which according to one reviewer, "has become a part of our national fabric," MacDonald continued to produce other significant work. In 1967 *The Last One Left* appeared and was nominated for an Edgar Award as the best mystery of the year. In 1968 Doubleday published his *No Deadly Drug*, a monumental account of the trials of Dr. Carl Coppelino, who was acquitted in 1966 of the murder of the husband of his former mistress, only to be convicted in 1967 of the murder of his ex-wife. Coppelino, of course, might easily have been part of the dramatis personae of a McGee mystery, but in MacDonald's account, F. Lee Bailey, who defended him, takes on, as David Benjamin once noted, "some of the curious coloration of McGee himself."

Taking other vacations from the Travis McGee series, MacDonald published *Condominium* in 1977 and *One More Sunday* in 1984. *Condominium*, an account of how the Florida landscape and the "isolations and illusions" of the elderly are exploited by rapacious real-estate developers, appeared for six months on the *New York Times* list of best sellers. Although a number of critics felt that the book, by wielding more political might than all of Florida's environmentalists combined, was MacDonald's "most important" work, David Geherin and others were of the opinion that MacDonald's usual immaculate pacing and emotional

MADONNA

clarity were hobbled by its huge cast of characters and its encyclopedic descriptions of the condominiums and the land beneath their "fictitious foundations." *One More Sunday*, another best seller, also received a mixed reception: a *New York Times* critic found that its account of the huge profits and power struggles within "the Eternal Church of the Believer" "brilliantly done," but another reviewer felt the book lacked "discernible form and resolution" and, unlike *Condominium*, did not justify a departure from the Travis McGee series.

Critics reviewing MacDonald's series had noted, as early as 1975, when *The Dreadful Lemon Sky* appeared, a "certain ennui creeping" into its hero's soul and had wondered if it might not have originated in the author's. In an even earlier book, *The Long Lavender Look* (1970), McGee himself, after surviving a close call, asks himself if "a very useful talent was fading, my ability to sense what other people were after." In each of the following seven books, he is forced to confront different aspects of a mortality which, however, continues to be renewed in one narrow escape after another. By the time of *The Lonely Silver Rain*, which appeared in 1985, McGee, mourning the death of old friends and disillusioned with his lifestyle, feels an advancing sense of loneliness and aging. The result, in the view of Robin W. Winks, is that he is "quite simply, less pleasant company these days." On the other hand, Jerome Cramer, writing in *The Saturday Review* (July/August 1985), welcomed the change, finding that McGee was more "mellow" and "caring" now that he had come to terms with his own mortality. Another reviewer, Desmond Ryan, observed that "McGee, struggling with life's unanswerable questions even as he solves another mystery, [remains] an intensely contemporary and relevant figure." McGee was, after all, experiencing something rare among larger-than-life heroes: a mid-life crisis which, while causing him—and some readers—difficult days and nights, also made him a better medium for MacDonald's ambition "to move my suspense novels as close as I can get to the 'legitimate' novels of manners and morals, despair and failure, love and joy."

John Dann MacDonald stands six feet four inches tall, like his Travis McGee, has white hair, and resembles, in his own words, "an instructor in an Episcopalian boys' school," although he has been known to dress "in a pastiche of Miami Beach styles." An avowed addict of reality, he paradoxically finds himself distanced by his intense observation of it. "I suspect that were I to be executed, I would watch and weigh each quantum of panic and despair, checking it for sincerity and usability," he once said. He and his wife live in a glass-walled house, raised on pilings that can withstand hurricanes. MacDonald has received a number of awards and honors, including the 1972 Grand Master Award of the Mystery Writers of America. Several of his books have been filmed, among them 1958's *The Executioners*, which was filmed as *Cape Fear*, 1962's *A Flash of Green*—a

"surprise hit" at the 1984 New York Film Festival, and *Condominium*, filmed for television and broadcast in 1980. MacDonald is a semi-professional photographer and a world traveler. He enjoys tennis and other sports, but eschews much leisure activity in favor of writing—for as many as eighty hours a week. In a *Newsweek* (July 7, 1986) review of his latest thriller, *Barrier Island*, Peter S. Prescott noted that MacDonald's productivity had now put him in the same league with Agatha Christie and P. G. Wodehouse, and, marveling at his craftsmanship, added that "you might think he'd show signs of fatigue. . . . But no." As if to prove Prescott's point, yet another book by MacDonald appeared in 1986, when his *Dan Rowan and John D. MacDonald*, an epistolary chronicle of his long friendship with the comedian who once formed one-half of the comedy team of Rowan and Martin, was published by Knopf.

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Madonna

Aug. 16, 1958—Singer; actress. Address: b. c/o Sire Records, 165 W. 74th St., New York City, N.Y. 10023

With the emergence of singers like Tina Turner, Chrissie Hynde, and Cyndi Lauper, media pundits decreed that 1984 was the year of triumph for

rock's new women. Rather than erotic playmates, these were strong, multit talented women, who had left the kitchen because they could turn up the heat and play sizzling rock 'n' roll with the most macho of pop music's males, from Mick Jagger to Prince and David Lee Roth. But along came Madonna, a tarted-up sex kitten who proudly wore a "Boy Toy" belt buckle—her "unchastity belt"—and purred that she was a "Material Girl" for whom "the boy with the cold, hard cash is always Mr. Right." Madonna's detractors vilified her as a prefeminist anachronism whose come-hither posturing both exploited and trivialized her sexuality. And rock critics complained that her kitchy-koo voice was thin and devoid of soul and that her music belonged on the Top Forty schlock list.

But in 1985 Madonna silenced her critics by proving herself a gifted comedienne and charismatic screen presence. Her steamy, but also campy and self-mocking, performances in the music videos for the songs "Like a Virgin" and "Material Girl" and in the film *Desperately Seeking Susan* moved the often acidulous critic James Wolcott to write that "Madonna could be the American star who fulfills the erotic promise teased to a fire in *Last Tango in Paris*. Like [the Jeanne character in that film], Madonna clearly has the nerve to confront a sexual equal on his own turf, redefine the boundaries of desire, then walk away from the bed unscathed."

Madonna Louise Veronica Ciccone was born on August 16, 1958 in Bay City, Michigan, the third child in a family of three girls and three boys. Her father, Sylvio ("Tony") Ciccone, was a first-generation Italian-American, a conservative, devoutly Roman Catholic man who worked as a design engineer for Chrysler/General Dynamics. Her mother was an attractive woman of French-Canadian descent whom Madonna, her namesake, resembles.

Madonna's childhood was marred by tragedy during the Christmas season of 1963, when her mother died, a victim of breast cancer. Tony Ciccone moved his children to Pontiac, Michigan, and about three years later announced that he planned to marry the most recent in a succession of hired housekeepers. Each of the housekeepers had been disliked by the Ciccone children, but none of them resented her father's insistence that his second wife be called "mother" as much as did Madonna. Since her mother's death, Madonna, the oldest girl and her father's favorite, had felt that she "was the main female in the house," as she told Christopher Connelly in an interview for *Rolling Stone* (November 22, 1984). Madonna admitted that it "was hard to accept [her stepmother] as an authority figure and also accept her as being the new number-one female in [her] father's life." "From that time on I felt like Cinderella with a wicked stepmother," she told an interviewer from *People* (March 11, 1985). "I couldn't wait to escape."

In junior high school Madonna escaped into what Christopher Connelly called the "world of the fantastic," acting in plays but excelling at dance,

which became the consuming passion of her adolescence. In 1972 she met Christopher Flynn, who became her private instructor in ballet. Impressed by her dedication and discipline, Flynn was captivated by the fourteen-year-old's child-woman aura. Teacher and student became friends outside the classroom, and Flynn, Madonna's senior by more than twenty years, introduced his charge to glamour and sophistication, escorting her to "gay" discos in downtown Detroit, where they cut loose on the dance floor and caught the latest trends in fashion and music. "I latched on to him like a leech and took everything I could from him," Madonna recalled in *Newsweek* (March 4, 1985).

Although Madonna's father disapproved of her forays into the late-night world of clubs and bars, she had learned from an early age to rely on "feminine wiles" to get her way. Much of her adolescence, she told *Time* magazine (May 27, 1985), had been spent in "taking care of babies, . . . changing diapers and baby-sitting," and at Rochester Adams High she was a superior student, earning mostly "A's" and a scattering of "B's."

Graduating early from high school, in the middle of the 1975-76 academic year, Madonna won a dance scholarship to the University of Michigan. Flynn followed her to Ann Arbor, where he became a dance professor, but Madonna dropped out after two years to seek fame and fortune in New York City. "I was hesitant," Madonna said in *Rolling Stone*, "and my father and everyone was against it. [But Flynn] was constantly putting all that stuff about New York in my ear. . . . He really said, 'Go for it.'"

Madonna arrived in Manhattan in the late summer of 1978 with the clothes on her back, about thirty-seven dollars in cash, and a craving for fame. She took a small apartment in a shoddy tenement in the depths of the East Village, an arty, rapidly gentrifying neighborhood that was then still low-rent and crime-and-drug infested. Madonna earned subsistence wages doing figure modeling for artists, and even performed in an underground soft-core film.

Winning a tryout with the Alvin Ailey Dance Theater's third company, Madonna for the first time met young artists who were as ambitious as she. "I thought I was in a production of *Fame*," she remarked in *Rolling Stone*. "Everybody was Hispanic or black, and everyone wanted to be a star." Dissatisfied with her rate of advancement, Madonna left Alvin Ailey after a few months and enrolled in classes with Pearl Lang, a former Martha Graham choreographer and a no-nonsense teacher with whom the fun-loving Madonna clashed.

Realizing that her terpsichorean talent alone would not provide her with a passport to stardom, Madonna developed an interest in rock 'n' roll when she became romantically involved with Dan Gilroy, a musician. Gilroy gave her instruction in playing drums and guitar, but she interrupted their affair to dance and do backup singing in Paris for a minor disco star, Patrick Hernandez. After exasperating her French employers by acting the bratty

enfant terrible, Madonna, ill and homesick, returned to New York. She hooked up with Gilroy and became the drummer/vocalist for Breakfast Club, the rock group fronted by Dan and his brother.

While living with the Gilroys in an abandoned synagogue in the borough of Queens, Madonna began to compose her own songs, but in 1982 her musical partners refused to let her become Breakfast Club's lead singer, and Madonna returned to Manhattan. Linking up with Steve Bray, a drummer/songwriter who had been her boyfriend in Ann Arbor, Madonna formed her own band. The group's personnel changed as often as its name—first it was the Millionaires, then Modern Dance, then Emmy—but Madonna and Bray were writing hook-happy tunes influenced by the new-wave rock of bands like the Pretenders and the Police.

Eventually Madonna caught the eye of Camille Barbone, who became her manager and put her on salary. The hard times over, she dissolved Emmy and started a new band, Madonna. With Bray, she now spent her days churning out new material, but at night she made the rounds of Lower Manhattan's dance-club circuit. Friday evenings she hip-hopped until dawn at the Roxy, a huge disco that served as unofficial headquarters for the graffiti/rap/hip-hop scene, and spent her other nights at Danceteria, a multilevel club that has helped set trends in post-punk fashion and music.

Around that time Madonna's music began to change, becoming more dance-oriented as she incorporated the hard-edged sounds of rap and dub-funk that she heard at the Roxy, but her band and Camille Barbone detested the new, funkier music. "They weren't used to that kind of stuff," Madonna explained, "and I'd agreed with my manager to do rock, but my heart wasn't in it." Later in 1982 Madonna passed a copy of a funk demo she had made to Mark Kamins, a Danceteria deejay with contacts in the music industry. When he played the simple, four-track recording of a song called "Everybody" at the club, the trendies danced madly to it. Kamins then secured a contract for his "discovery" with Sire Records, and Madonna ended her association with Barbone. Seymour Stein, the president of Sire, recalled for *People* magazine his first meeting with Madonna: "When she walked into the room, she filled it with her exuberance and determination. It hit me right away. I could tell she had the drive to match her talent." And Mark Kamins told *Time* magazine: "She had this incredible sense of style. She had an aura."

When it was released in July 1983, the album *Madonna* (Sire), an innocuous collection of disco pop tunes, failed to score an immediate hit. But undaunted, Madonna meanwhile continued to perform at local dance clubs the wanton type of dancing that had become her specialty. Eventually, through club exposure and radio airplay, some cuts from *Madonna*—"Holiday," "Lucky Star," and "Borderline"—crept up the pop charts until the last-mentioned single reached Number One in the spring of 1984. At that time Cyndi Lauper was cele-

brating her conviction that "Girls just wanna have fun," but Madonna was insinuating into her songs the kind of prurience that would cast suspicion on just what that "fun" might be.

Although Madonna's brief appearance singing "Crazy for You" in the film *Vision Quest* (1984) gave her some publicity, it was her second album, *Like a Virgin* (Sire, 1984), and music videos that transformed her into a pop icon. In the winter and spring of 1985 she dominated the record charts and the MTV airwaves with her "Like a Virgin"—"Touched," she sang, "for the very first time"—and "Material Girl." An earlier video for the song "Lucky Star" had introduced Americans to Madonna's bare midriff, X-rated pout, and sexy strut, and in the "Like a Virgin" video she proclaimed "her sex from beneath a [wedding dress] of white lace," according to James Wolcott in his article for *Vanity Fair* (August 1985). More impressive was Madonna's witty sendup of Marilyn Monroe's rendition of "Diamonds are a Girl's Best Friend" (from the film version of *Gentlemen Prefer Blondes*) in the "Material Girl" video.

Feminists decried Madonna's come-on as a gold-digging siren, and the feelings of many women rock musicians were articulated in *Maclean's* magazine (June 10, 1985) by Lorraine Segato, the lead singer for Parachute Club: "[Madonna] sets us back. If we do not wear tremendously exaggerated costumes or come up with phrases like 'Boy Toy,' we pale beside her." In *Newsweek* Madonna responded to those criticisms: "I get so much bad press for being overtly sexual. When someone like Prince, Elvis or Jagger does the same thing, they are being honest, sensual human beings. But when I do it: 'Oh, please. Madonna, you're setting the women's movement back a million years.'"

The release of the hit film *Desperately Seeking Susan* (Orion Pictures) in April 1985 proved to those critics who maintained that Madonna was all style and no substance that she would not easily be dethroned as America's newest celluloid sex queen. Directed by newcomer Susan Seidelman on a budget of only \$5 million, *Desperately Seeking Susan* is a screwball farce, described in the *New York Times* (April 14, 1985) as "a cross between a punk 'Alice in Wonderland' and a story about mistaken identity." Although the film received mixed notices, critical praise was lavished on Madonna for her portrayal of Susan, a carefree East Village bohemian. Writing in the *New Yorker* (April 22, 1985), Pauline Kael called her "a trumpy, indolent goddess," and in *New York* magazine (April 22, 1985) David Denby observed that, in her cinematic debut, "Madonna looks confident enough to crunch boulders."

Only weeks after Susan opened, Madonna launched her much-ballyhooed, coast-to-coast "Virgin" concert tour. The Material Girl's enormous influence as a punk fashion plate became apparent when nearly three-quarters of the hordes of teenaged girls who flocked to see her showed up as look-alike Madonnas. The Madonna look was pervasive: female fans had heavily mascaraed eyes

beneath piles of moussed hair, and dressed up in teenage-tease combinations of lacy bras and skimpy, hand-me-down shifts and skirts.

Anxious mothers and fathers everywhere perceived Madonna as a menace, but James Wolcott noted that there was "something harmlessly overdone about this dress-up." The Madonna show he attended in Chicago was, he wrote, "the best-behaved rock audience I've ever seen (no booze, no wafts of marijuana, no firecrackers); I didn't have the impression [that Madonna's girl fans] were on an express train to Gomorrah. For all its camp, even Madonna's mod bridal outfit seemed finally an emblem of pop liberation. Virginity is mine to claim, is Madonna's message. I'm pure as long as I belong to myself."

Madonna stayed in the headlines in mid-1985 when she announced that she and Sean Penn, the highly regarded "Brat Pack" actor, would marry. To members of the press, Sean and Madonna seemed an unlikely couple, for the volatile, saturnine Penn lived reclusively, and was reportedly enthralled by the mystique of self-destruction through hard-living. Even Madonna said of Penn when they met, "He's wild. . . . He'll probably die young."

One month before the nuptials, *Playboy* and *Penthouse* raced to the newsstands with their September issues featuring nude photographs of Madonna. Publication of the explicit photos, for which she had posed while working as a struggling model in 1979, elicited no more than a cool shrug from Madonna, who wed the twenty-five-year-old Penn on August 16, 1985. Held on an oceanside bluff in Malibu, California, the elaborate ceremony provoked a frenzy of media attention and was attended by such pop luminaries as Diane Keaton, Andy Warhol, Timothy Hutton, Rosanna Arquette, and the graffiti artist Keith Haring.

Madonna seems to have proved that she is a durable icon of pop culture and a performer of widening appeal. Discarding her junk jewelry and underwear worn as outerwear, the 1986-model Madonna opted for an image of streamlined, old-fashioned glamour, wearing flowering, almost demure dresses and a close-cropped haircut that recalled the gamine look that the actresses Jean Seberg and Audrey Hepburn had made fashionable in the late 1950s. " . . . I wanted to clean myself off," Madonna explained to Stephen Holden of the *New York Times* (June 29, 1986). "I see my new image as very innocent and feminine and unadorned. It makes me feel good."

Her third album, *True Blue* (Sire), became one of only two pop LPs released in 1986 to achieve international megasuccess. Three tracks released as singles topped the charts: "Live to Tell," a ballad from the soundtrack of *At Close Range*, a movie starring Sean Penn; "Papa Don't Preach," about a pregnant girl who decides to keep the baby and marry her boyfriend; and "True Blue," a 1960s girl-group-like number that expresses, Madonna said, her husband's "very pure vision of love." In addition to selling more than two-and-a-half-million copies as soon as it was released, *True Blue* has

garnered the most critical praise of any of the singer's albums. Stephen Holden observed that while *True Blue* "lacks the gleaming ultrasleek aural surfaces of 'Like a Virgin,'" it shows "a lot more heart" and "proves that vocally Madonna isn't limited to catchy novelties and disco tunes—she can carry off a weightier ballad." "Papa Don't Preach" was protested by spokesmen for Planned Parenthood, who deplored its rosy picture of teenage pregnancy, but groups opposed to abortion applauded the song for what they saw as its positive, "pro-life" message. Madonna commented, "To me [the song's] a celebration of life. It says, 'I love you, father, and I love this man and this child that is growing inside me.' Of course, who knows how it will end? But at least it starts off positive."

Because of Penn's desire for almost shuttered privacy, he loathes the *paparazzi* for what he sees as their efforts to turn his and Madonna's marriage into a media circus. More than once, he has slugged it out with offending photographers. Although his explosiveness has sparked rumors in the press that his marriage to America's most public superstar in on the rocks, Madonna defended her husband in *Rolling Stone* (June 5, 1986) thus: "He will fight for . . . privacy. . . . He wants to protect me—he sees a lot of people being, in his eyes, disrespectful to me. . . . As inefficient as his methods might be, he has . . . an integrity, and he sticks with what he believes in, no matter what. There's not many people who do that."

Madonna and Penn were co-starred in the romantic comedy *Shanghai Surprise* (1986), a box-office dud produced by ex-Beatle George Harrison's company, Handmade Films. With Madonna essaying the unlikely role of a Christian missionary and Penn cast as an adventurous necktie salesman, the story unfolds in 1938 Shanghai. Janet Maslin expressed the view of most critics when she called the film "a listless bore" in the *New York Times* (September 21, 1986).

In the *Washington Post* (May 26, 1985) Richard Harrington analyzed Madonna's message and its impact on young women. "Bimbos suggest that their purpose is to fulfill men's fantasies," he wrote. "Madonna suggests her purpose is to fulfill her own. . . . Madonna is saying that women don't need to play the waiting game with men. She is aggressive . . . and in control, and that makes a lot of people—men in particular—uncomfortable." Considering her image to be a positive one, Madonna takes pride in having made fashionable once again the full-figured femininity of such 1950s bombshells as Marilyn Monroe and Kim Novak. According to her manager, Freddie DeMann, who tended Michael Jackson's affairs until he met the Material Girl: "She personifies what people would like to be but are afraid to be. Everyone would like to be her, but they don't have the guts."

The five-foot-four-inch tall Madonna is a natural brunette who wears cherry-red lipstick and streaks her hair blond without caring to disguise its dark roots. She has porcelain skin and the kind of ample figure that would have appealed to Peter

Paul Rubens. "In fact," as David Denby noted, "her not being beautiful is part of her mystique." A self-described "hyperactive adult," Madonna begins each day with a six-mile run, followed by an aerobics workout and laps in the pool. She only occasionally drinks alcoholic beverages, and her diet excludes fish as well as meat. She relaxes by watching old movies, and her taste in literature ranges from the poetry of Charles Bukowski, a favorite bard of her husband's, to supermarket check-out counter tabloids like the *Weekly World News*. "Hey, I'm a sponge," she rhapsodized during the *People* interview. "I soaked up everything in my life and this is how it manifested itself."

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Malone, Moses

Mar. 23, 1955 - Basketball player. Address: b. Washington Bullets, Capital Centre, Landover, Md. 20786

Six-foot-ten Moses Malone, a professional basketball player since 1974, has been the game's dominant rebounding center, especially on offense, since 1979. In 1981 Malone carried the mediocre Houston Rockets to the National Basketball Association finals, and in 1983 his relentless going to the boards was the key to the successful championship drive of the Philadelphia 76ers. Malone, a three-time most valuable player and nine-time all-star, is

a bruiser who becomes stronger as he wears his opponents down, but his rebounding has the finesse of a fine art. As Frank Deford observed in *Sports Illustrated* (February 19, 1979), "No one has ever been so pure around the rack. There is an eloquence to Moses Malone." In June 1986 Philadelphia traded Malone to the Washington Bullets.

Moses Eugene Malone, the offspring of a five-foot-six father and a five-foot-two mother, weighed a normal seven pounds when he was born on March 23, 1955 in Chesterfield County, Virginia. He was raised in a decrepit row house in a poor black neighborhood in Petersburg, Virginia by his mother, Mary (Hudgins) Malone, who separated from her husband because, she has explained, of his drinking. Working first as an aide in a nursing home and later as a meat wrapper in a supermarket, Mary Malone tried to provide her only son with a carefree childhood. "I didn't like him to do no work at all," she told Frank Deford. "I know how hard I come up, so I didn't want him to." Moses, dubbed "Sweet Moses" by his mother, was a shy, awkward child, embarrassed to smile because of a broken tooth and mumbling when called on in school. Basketball became his all-consuming interest, a sport at which he practiced constantly, with others or alone, even into the small hours of the morning when he was allowed. "He always loves his basketball," Mary Malone said, "and that what give that boy his courage."

Always too tall to play basketball with boys his own age, Moses Malone eventually outgrew even the older boys. When he was twelve he already stood six feet three inches, and the local youth league enacted a rule requiring him to play guard and keep out of the key. At fourteen, Malone wrote a promise to himself that he would be the best high-school player in the country by the end of his junior year, and he placed the note in the dog-eared, coverless family Bible, his vade mecum. In a later note consigned to his Bible, he set down his goal of becoming the first high-school player to bypass college in becoming a pro. (His habit of predicting persists, in the form these days of prognosticating the number of games it will take his team to win in a playoff series.) Robert Hayes, the assistant coach at Petersburg High School, "could tell he was something special even back then." "Such a serious player," Hayes has recalled. "Worked hard in practice all the time. No goofing around. . . . Ain't seen nothin' like him before, ain't seen nothin' like him since."

Still stashed in Malone's Bible, at Isaiah 64, is a clipping about his thirty rebounds in his first freshman game at Petersburg High. Playing center in fifty straight winning games in high school, he averaged thirty-nine points, twenty-six rebounds, and ten blocked shots a game and piloted the team to two straight state championships while attaining high-school All America rank himself. As he had predicted, he was nationally famous even as a schoolboy. Thomas Boswell in an article in the *Washington Post* (February 3, 1974) reported him to be "one of the few players . . . who can dribble

behind his back, lead the fast break, shoot from the outside, and generally act like a guard when he isn't blocking shot after shot."

Boswell also noted that Malone "smiles at referees and helps up fallen opponents, . . . applauds opposing players for good moves, and uses his quick reflexes and court sense more than his 210 pounds." Another journalistic pilgrim to Petersburg reported that interviewing him was not easy, because "Moses hardly ever speaks." Robert Hayes, who was a father figure and counselor as well as a coach to Malone, explained that Malone was "very independent, very proud . . . likes to do his job and go off by himself, just be alone and play his music [an organ his mother had bought for him when he was six]."

Although Malone barely scraped by academically in high school, he was recruited by scores of colleges and universities when he graduated in 1974. He signed a letter of intent with the University of Maryland but decided against college when the Utah Stars, who had drafted him as their third round draft pick, offered him a six-year contract with an estimated potential value of \$3 million. When the wisdom of his unprecedented decision to bypass college on his way to the American Basketball Association was questioned by basketball's cognoscenti, Malone said that he had "seen the pros on TV" and judged himself to be "quicker" than they. Besides, he didn't think that "experience meant that much under the rack."

In his first season with the Utah Stars, Malone averaged 18.8 points (second highest on the team) and 14.6 rebounds (highest) per game, and he was named to the ABA Western Division All-Star team. He led the ABA in offensive rebounds and was number four in total rebounds. Court observers pointed out that his major assets were his spring and quickness, that he was not at that time an exceptional shooter beyond twelve feet, and that he was poor at catching passes. Recognizing that center was his natural position but that he would have to gain about twenty pounds in order to claim it, his coaches deployed him as a forward on offense and as center only on defense. Largely on the strength of the Malone precedent, the Philadelphia and Atlanta pro teams drafted high school seniors Darryl Dawkins and Bill Willoughby, respectively, in 1975.

Malone was sidelined by a broken fibula at the beginning of the 1975-76 season. When the Utah franchise was dissolved, in mid-season, his contract was picked up by the St. Louis Spirits. He lost some of his drive with St. Louis, scoring an average of 14.6 points per game in forty-four games. When the American Basketball Association was disbanded, in 1976, the Portland (Oregon) Trailblazers of the National Basketball Association drafted him but let him go almost immediately because they were overstocked with height. After five days with the Buffalo Braves, he went to the Houston Rockets, where he was reunited with Tom Nissalke, who had coached him in Utah and who rebuilt the Houston strategy around him.

In his six campaigns with the Houston Rockets (1976-82), Malone, a five-time NBA All-Star, established new standards for scoring and rebounding and dominated an otherwise average team. In 1976-77 he set a new NBA record for offensive rebounds, with 437, and the 49-33 Rockets reached the Eastern Conference finals, where they succumbed to the Philadelphia 76ers. In 1979, when he was voted NBA Most Valuable Player and the *Sporting News* Player of the Year, he signed a new contract with Houston for \$1.1 million a year. In the 1979-80 season he led the league for the third straight time in offensive rebounds, with 587, and he had the highest total-rebound average, 17.6 per game, and the fifth-highest scoring average, 24.8 points. He again led the league in rebounds in 1980-81, when he paced the Rockets to the NBA finals, where they lost to the Boston Celtics. In his final season with Houston, 1981-82, he added an accurate jump shot from fifteen feet to his arsenal and raised his points-per-game average to 31.1. He was again honored with the MVP title.

Elvin Hayes, a fourteen-year veteran who was a teammate of Malone's in Houston, told George White in an interview for the *Sporting News* (February 27, 1982): "I've never seen a big man who is that active on both ends of the court. I've never seen a big man who can kill you offensively from both inside and outside, who drives to the basket with the quickness that he does, and who is such an outstanding offensive rebounder. He may very well be the best all-round big man ever to play this game."

David DuPree, writing in the *Washington Post* in mid-season 1981-82, saw Malone emerging as "the NBA's most dominating complete player," although DuPree conceded that he was not as exciting as Larry Bird or Magic Johnson. When his peers voted Malone the *Sporting News* NBA Player of the Year for the second time, in April 1982, the *Chicago Tribune's* Steve Hershey declared: "An end of an era has arrived. Kareem Abdul-Jabbar is no longer the preeminent player in the league. . . . There can be no denying Malone any more. Although he has been the premier rebounder of the league for the last five seasons, he has been in Abdul-Jabbar's shadow until this season." Kareem Abdul-Jabbar himself confessed, as quoted by Hershey, "I love to watch Moses play. . . . Every time I see him work the backboards, I pick up something I can use." Malone said, "I'm not the greatest player, but . . . I have always tried to be the greatest worker." Several sportswriters concurred, describing Malone as "a throwback" to the "honest worker" and as "the world's richest blue collar worker."

Harold Katz, the owner of the Philadelphia 76ers—who had finished second in the NBA three times in the previous five years—saw in Malone the key to capturing the NBA championship and signed him to a six-year, \$13.2 million contract in September 1982. With Malone added to a roster that also boasted forward Julius Erving and guards Maurice Cheeks and Andrew Toney, the 76ers had

the best record (65-17) in the NBA in the 1982-83 season, when Malone averaged 24.5 points and a league-leading 15.3 rebounds a game. Although suffering from tendonitis, he performed awesomely all the way to the championship finals, averaging 25.8 points and 18 rebounds as Philadelphia took the NBA title away from the Los Angeles Lakers. He was unanimously selected the championship series' MVP, a month after garnering his third *Sporting News* NBA Player of the Year award. In the 1982-83 All-Star voting he had polled 140 votes at the center position to thirty-two for Kareem Abdul-Jabbar.

Malone again led the NBA in rebounds in 1983-84 and 1984-85. Spraining his left ankle five days before the All-Star break in the 1983-84 season, he was sidelined; the 76ers lost six of the nine games he missed and slipped to second place in the division; with his timing off on his return to the lineup, the defending champions were eliminated by the New Jersey Nets in the first round of the playoffs. In the Eastern Conference final series in 1985 the 76ers were toppled by the Boston Celtics. A serious eye injury, a broken bone socket, seven games before the end of the 1986 regular season halted, at least temporarily, Malone's five-year reign as the NBA's leading rebounder, and physicians advised him to wear protective goggles for the rest of his career. His statistics in seventy-four games in 1985-86 were 1,759 points and 872 rebounds, bringing his NBA career totals to 18,336 points and 11,007 rebounds in 768 games. With a 54-28 record, the 76ers finished second in their division in 1985-86. They were eliminated in the second round of the Eastern Conference playoffs.

Self-made without the benefit of college coaching, Malone has had to rely more than most players on his basic instincts. Phil Elderkin of the *Christian Science Monitor* (December 13, 1982), after remarking "the finality" with which Malone controls both backboards, explained his talent is more than just physical. "He's also smart, durable, and steady," Elderkin wrote, "If one were to chart Malone's performance over an entire season, he would find little in the way of peaks and valleys. The man's just your average, everyday superstar."

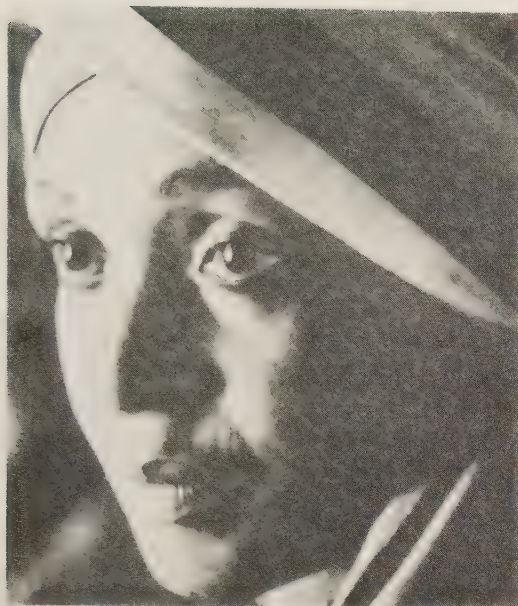
Concentration and an ability to anticipate his teammates' shots are important ingredients of Malone's success. He explained his rebounding technique to a writer for *Sporting News* (February 3, 1979): "I watch the flight of the ball, I see where the ball is going to bounce, and I try to get to that position as quickly as I can. You basically can tell where the ball is going to rebound by where it hits. . . . I rely on my hands to get the ball instead of my jump. If I'm boxed out, but the ball is coming in my direction, I can sometimes get the rebound if I go straight up and reach out to just tip the ball." If that maneuver fails, he tries "to keep it alive where one of [his] teammates has a chance at it." His Philadelphia teammate Mike Newlin amplified: "His hands are like flypaper when he gets up there going for a rebound. . . . Even though his body is twisted and contorted, he gets those arms

out quicker than any man I have ever seen." Unlike most centers, Malone doesn't just pick his spots but goes after every rebound, and he is "willing to pay the physical price" that entails. His best rebounding often occurs in the fourth quarter because he paces himself while the opposition tires. "I just keeps on coming," he told Frank Deford. "The bigger they are the more I be a greyhound."

Moses Malone, who is not among the more articulate of NBA players, speaks rapidly, in a rumbling voice. He is slightly stoop-shouldered and weighs at least 255 pounds, forty or so pounds heavier than he was at the beginning of his career. In his 1979 *Sports Illustrated* article, Frank Deford compared him with Wilt Chamberlain thus: "Both have the same dark complexion, both are lithe, lean-muscled, cut high, with long legs, the rump jutting out. . . . But whereas Chamberlain's face always bore an El Greco sort of torment and grievance, Malone's countenance displays a certain serenity." Malone once explained that serenity in these words: "Things change every day. I never want to be in a position of letting myself down. It's like a guy riding a big wave. He never relaxes or he'll be knocked off. I can't get too excited about one game. There's always another one coming up. I'm just riding that wave, doing my best. When that wave runs out, I'll look up and see how far I've gotten."

Malone and his wife, the former Alfreda Gill, have two children. The giant center dresses conservatively, and his life style mixes simplicity with ostentation. He has a gold bracelet with "Moses" spelled out in diamonds, and when he pulls up to a fast-food shop for a lunch of chicken wings and soda pop he does so in his Mercedes-Benz, vintage Rolls-Royce, or another one of the cars he has collected. For recreation, he plays video games, watches television, and goes to the movies. Some of his income (which is among the highest in team sports) is invested in stocks and bonds, low-income housing, and shopping centers; is spent on his mother, in such forms as a house in Ettrick, Virginia and a new car every year; and goes, along with much of his time, to underprivileged children. In 1985 he began the practice of purchasing \$25,000 worth of 76ers tickets annually, to be donated to groups of youngsters who would otherwise not have the opportunity to see a professional game. "There's a soft side to me," he has said. "But sometimes you gotta be mean. It's a mean game. Anyway, I don't want to be too big. I just want to be down to earth."

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Mandela, (Nomzamo) Winnie

1936(?)— South African political activist; social worker. Address: c/o African National Congress of South Africa, 801 Second Ave., New York City, N.Y. 10017; c/o W. W. Norton & Co., Inc., 500 Fifth Ave., New York City, N.Y. 10110

South Africa's black leader Nomzamo Winnie Mandela has been called "the incarnation of the Black spirit." She and her husband, Nelson Mandela, the national hero who is serving a life term in prison for sabotage and treason, "have become a symbolic couple with their incredible strength and refusal to be broken," according to South African Bishop Desmond Tutu, the 1984 Nobel Peace Prize winner. A social worker by profession, she has struggled for black liberation during a quarter of a century as a "banned" person who is forbidden a public life and, as virtually without rights, is subject to sometimes brutal harassments by security forces. Mrs. Mandela, whose African name Nomzamo means "trial," has also served several prison terms under South Africa's peculiarly legalistic system of white racial supremacy, usually for suspected participation in the African National Congress, the outlawed revolutionary group most blacks look to for leadership.

Because the banning orders are intended to silence Winnie Mandela, detailed information about her life and work was spotty until the 1985 publication in English of *Part of My Soul Went with Him* (Rowohlt, 1984; Penguin; W. W. Norton), a collection of interviews with her conducted by Anne Benjamin and adapted by Mary Benson, and the appearance of Miss Benson's recent biography, *Winnie Mandela* (Braziller, 1986). After her house in Brandfort, the isolated town to which she was "banished" in 1977, was burned down in August

1985, she openly broke her ban, appearing at political events and making public statements. Her renewed prominence shows her to be a militant defender of her people who envisions a multiracial, democratic but socialist society where South Africa's 73 percent black majority will have their rightful role in governing. "[I would] gladly go and water that tree of liberation with my own blood, if it means that the children I am bringing up under [present] conditions will not lead my kind of life," she has declared. ". . . I find myself strength from the knowledge that each step I take the nation is behind me."

Winnie Mandela is a descendant of the Xhosa, a traditional African people whose official "homeland," since 1963, has been the eastern Transkei region of the Cape Province, bordering the Indian Ocean. Born in 1936 in the mountainous Pondoland district of the Transkei, Nkosikazi Nomzamo Madikizela (her full Xhosa name) was one of the nine children of Columbine Madikizela, a history teacher in government service, and his wife, a domestic science teacher. The father added "Winifred" to his daughter's name out of admiration for the industriousness of the Germans and respect for Christian missionaries. He refused the position as a minor chief of the Tembu tribe in their village of Bizana that could have been his by blood right, toiling instead on his meager salary and instructing his children about the valiant history of the Xhosa and their subjugation by the white colonists. His wife died, at the age of about forty, when Nomzamo Winnie was nine, and the girl then had to leave school for six months to harvest crops in the fields and tend the family's sheep and goat.

The poverty of village life was such that finding simple necessities like food was a constant struggle and going barefoot was the norm for Nomzamo Winnie until she reached high school. Nevertheless, she received a formal education in subjects like Latin, English, the sciences, and mathematics—a regimen few black South Africans could expect nowadays, since the Bantu Education Act of 1953 radically lowered school standards and funding for them and, until recently, mandated only the local African language as the medium of instruction. Her leadership qualities emerged early: while attending Shawbury High School on the outskirts of the Transkei she organized church services, served as chief-prefect for supervising younger girls, and won high grades in class and sports trophies at regional festivals. During her senior year, in 1952, she heard about the Defiance Campaign being led in the cities by Nelson Mandela and the Youth League of the African National Congress (ANC), South Africa's oldest black liberation organization, to oppose pass laws and other color-bar regulations that were instituted as part of the comprehensive policy of apartheid after the Afrikaner National party came to power in 1948. Winnie Madikizela was by then well aware of the white insistence on superiority over blacks: "There is an anger that wakes up in you when you are a child

and it builds up and determines the political consciousness of the black man," she told Anne Benjamin.

Winnie Madikizela moved to Johannesburg in 1953 to study at the Jan Hofmeyr Social Centre, which counted Nelson Mandela among its patrons. Perhaps the only student from a rural area at the school, she lived at the Helping Hand hostel, where her fellow residents included many black workers involved in the multiracial South African Congress of Trade Unions (SACTU) and the ANC. "We found ourselves discussing political issues all the time," she has recalled. She received top marks in her course in pediatric social work, becoming, on her graduation in 1955, the country's first black medical social worker, according to several reports. That December she began her clinical training at Baragwanath Hospital for Africans in Johannesburg. A colleague from that period remembers her as a young woman with "a highly developed social conscience" who would tour the city's black townships looking for the destitute and others with no one to care for them. Meanwhile, through her activities with the multiracial Federation of South African Women and other women's groups she learned speechmaking and other political skills.

In June 1955 an historic Congress of the People, composed of 3,000 delegates from the ANC, the Indian Congress, the Coloured People's Organization, the white Congress of Democrats, and the SACTU, adopted a Freedom Charter calling for democracy and equality across racial lines and denouncing "government founded on injustice and inequality." Authorities responded by imposing further repressive legislation, ultimately arresting 156 people of all races in December 1956 and charging them with a treasonous, Communistic conspiracy to overthrow the government by violence. Nelson Mandela was among those indicted, but in the early stages of the trial he continued his law practice in Johannesburg. It was there that Winnie Madikizela met him around Christmas of 1956 through Adelaide Tsukudu, her friend who was then engaged to Oliver Tambo, Mandela's law partner and a cofounder with him of the ANC's Youth League.

Although Nelson Mandela was fifteen years her senior and already a hero to his people, while she was just a "country bumpkin," in her words, she fell in love with him immediately. But, she has said, "even at that stage, life with him was life without him." She "never had any frivolous romance with him—there was never time for that," as Mandela was busy with consultations "twenty-four hours a day." In 1957 she joined the Women's League of the ANC and soon rose to become chairwoman both of its local branch and of its counterpart in the Federation of South African Women (or Women's Federation). Her social work activities expanded to include visits and aid provision to families whose members were held in jail as political prisoners. In June 1958, while Mandela's treason trial still dragged on, he was allowed to leave

Johannesburg for four days, and the couple were married at her home in Bizana in an abbreviated ceremony that combined traditional and Western elements. (Mandela had been divorced from his first wife a year before.) They set up house in an undistinctive three-room shack in the black township of Orlando outside Johannesburg.

In 1958 Winnie Mandela joined the mass protests that were organized by the Women's Federation against the pass laws, which had been extended two years before to require black women as well as black men to carry documents approving their movements in restricted white areas. She was imprisoned, along with thousands of other women, for two weeks in September 1958, despite her pregnancy, and she attributes the saving of her first child, Zenani, to the care that friends gave her during the detention. As a result of her protest activity she was dismissed from her job at Baragwanath Hospital.

Following the March 1960 massacre in Sharpeville near Johannesburg of seventy people nonviolently protesting the pass laws, the ANC was outlawed, but in March 1961 Mandela and some thirty codefendants were found not guilty of treason. Jubilation was shortlived, however, as he went underground as a fugitive almost immediately afterward, in the aftermath of his public speech calling for a general strike on the occasion of South Africa's independence from the British Commonwealth, which was set for May 31, 1961. Winnie Mandela and their two young daughters, often relying on white accomplices, were able to visit him at numerous hideouts, most frequently at a farmhouse used as the ANC's secret headquarters at Lilliesleaf in Rivonia, an outer suburb of Johannesburg. Sometimes she resorted to ruses in order to meet him, once successfully feigning labor pains to slip through a police cordon. She worked meantime for the Child Welfare office, doing field work in Johannesburg's black township of Soweto. When Mandela was captured in August 1962, "it was the collapse of a political dream," Winnie Mandela told Anne Benjamin. "At that moment I wasn't only shocked for myself. I was shocked for the struggle and what it meant for the cause of my people. . . . I knew at that time that this was the end of any kind of family life." Nelson Mandela was sentenced that November to five years' imprisonment with hard labor for inciting the general strike and leaving the country without valid documents.

Within two months of her husband's conviction Winnie Mandela was served with her first banning order, the ostensible provocation being her membership on the national executive of the Women's Federation. Promulgated under the Suppression of Communism Act of 1950, the ban, to last for two years, forbade her to leave Johannesburg and restricted her participation at public and private meetings. In 1963 she was acquitted of a charge of breaking the ban by attending a gathering.

The police scored a key tactical point when they arrested seven ANC leaders at Lilliesleaf in July

1963, and Nelson Mandela was placed among the accused at what has since become known as the "Rivonia trial." Pleading not guilty, he eloquently used the courtroom as a forum for his cause, but without avail, for in June 1964 he and six others were sentenced to life in prison for sabotage, treason, and violent conspiracy. On the day of the pronouncement, Winnie Mandela, who had obtained special permission to attend the trial sessions, which were held in Pretoria, emerged from the provincial supreme court building flashing a smile that "dazzled." Writing for the *London Observer* (March 20, 1983), Allister Sparks recalled that when she came out to them the crowd of blacks thronging the courthouse square "cheered, perhaps the only time black people have ever summoned the courage to cheer in that place." A photograph of her at one of Mandela's trials shows her talking to white policemen and smiling brilliantly, with the insolence of royalty.

Winnie Mandela acknowledges that the period immediately following Nelson Mandela's remanding to Robben Island prison, offshore from Cape Town, was a time of political and personal "desperation. . . . Solitude, loneliness, is worse than fear." With the ANC leadership behind bars, she has said, "the difficult part was finding myself with a spotlight on me. I wasn't ready for that. . . . And I had to think so carefully what I said. . . ." Yet she began to develop into a strong public figure in her own right, partly through her friendship with an Anglican priest, Father Leo Rakale, who "hauled" her "out of [her] shattered self." "I rediscovered the value of my soul in relation to my religious beliefs and most of all to the cause of my people. . . . I had ideas and views of my own. I had my own commitment and I wasn't just a political ornament."

The integrity of that commitment was borne out repeatedly in the next years. Mrs. Mandela was deeply but quietly involved in political work, helping to organize study groups and history lectures especially for educating the youth about conditions in South Africa. In 1965 a more stringent banning order was imposed on her, and because it restricted her to Orlando she lost her position with the Child Welfare society. She embarked on a long series of temporary jobs, including shoe repair, dry cleaning, and work in a furniture shop, and was forced out of each one and denied others as the security police intimidated the employers. New prohibitions added in 1966 barred her from preparing, printing, or publishing "any document, book, pamphlet, record, poster, [or] photograph." Her daughters were expelled from a number of schools, until they went to Swaziland in 1967 for their schooling. Family friends and others who came to her aid were harassed or punished on minor charges. Winnie Mandela was found not guilty of resisting arrest during a 1967 incident in which she threw to the floor a policeman who had entered her bedroom unannounced, and that same year she spent four days in jail on a charge of ban violation.

South Africa's Terrorism Act of 1967, which mandated the arrest of persons suspected of committing acts that endangered the maintenance of law and order or of inciting others to do so, was applied against Winnie Mandela and twenty-one others in May 1969. Ninety-nine counts under the Suppression of Communism Act were brought against the group, most having to do with their purported efforts to reestablish the ANC. Like most of the accused, Winnie Mandela was held incommunicado and in solitary confinement at Pretoria Central Prison. "The whole thing is calculated to destroy you, not only morally but also physically," she has observed. For nine months, she was subjected to harsh and filthy conditions that left her fevered, swollen, and malnourished and underwent arduous interrogations, sometimes blacking out on the fourth or fifth day of questioning. Her jailers told her she could go free if she publicly called upon the ANC to surrender.

In February 1970 the state withdrew the case and the defendants were all acquitted, only to be instantly re-detained on nearly identical charges under Section 6 of the Terrorism Act, which provided for indefinite detention. Their imprisonment continued. Winnie Mandela was by then actively inspiring her block-mates to agitate for better treatment, and a fellow prisoner recalls that she stopped the white prison matrons from hitting other prisoners and sent reports to their lawyers. Finally, in September 1970, after enduring seventeen months as unconvicted detainees, all but one of the accused were acquitted. A congratulatory essay that appeared in *Sechaba* (November-December 1970), the official organ of the ANC, applauded the group for holding out "against the relentless vindictiveness of the prosecution in its determination to get a conviction. [The authorities] more than met their match in the inner strength of Winnie Mandela's group." In two weeks a new five-year banning order was decreed against her and many of her confreres, this one forbidding visitors and placing her under house arrest at night and on weekends. The Lutheran Bishop Manas Buthelezi, president of the South African Council of Churches, wrote in his tribute to Nomzamo Winnie Mandela that appears in *Part of My Soul Went with Him*: "She is a window through which even the most uninitiated eye is introduced to the obscure, twilight existence of the banned and detained. . . . She was silenced all right, but I heard her strengthening message and I was able to survive [my own] banning order."

Although from 1970 to 1974 Winnie Mandela had frequent occasion to appeal convictions and sentences for violating her ban, appeal against the order itself was not provided for in law. She served a reduced six-month term in Kroonstad Prison in 1974-75 for meeting with her children in the presence of a banned person, the photographer Peter Mugabane. Her ten short months of freedom when the current ban expired, in 1975-76, ended in the wake of the Soweto uprising in June 1976, when black schoolchildren protested the introduction of

the Afrikaans language into their classrooms and 500 persons lost their lives. Because she helped to form the Black Parents Association, a now-banned group that offered assistance to the hundreds of families affected by the riots and that unsuccessfully requested negotiations with the minister of police, she was arrested the following month under the Internal Security Act of 1976 (which incorporated the Suppression of Communism Act). The police accused her personally of organizing the uprising. Immediately after her release from a Johannesburg jail in December 1976, she was again placed under ban.

More severe punishment was meted out to Winnie Mandela in May 1977, when she was banished for an indefinite period to the rural Afrikaner town of Brandfort, located forty miles north of Bloemfontein, the provincial capital of the Orange Free State. That dictate landed her and her daughter Zindzi in Brandfort's depressed black ghetto known as "Phatakahle"—"Handle with care"—in tiny shack Number 802, without an indoor toilet or running water. Although Winnie Mandela called her exile "totally dispiriting . . . a living grave," she also said she felt "honored to be brought home" to the region where the ANC was founded, in Bloemfontein in 1912. The conditions of her ban, which barred her from meeting with more than one person and forbade South African newspapers to quote her, even after death, still held, and besides being under constant surveillance she was required to report weekly to the police station. During the following years she underwent countless arrests and many legal proceedings for violations, once on a charge of conversing with neighbors about the price of a chicken and, on another occasion, for receiving two white women as visitors. She was acquitted in 1978 of inciting the Soweto riots and awarded compensation for defamation.

Writing in the *New York Times* (August 18, 1985), Sheila Rule described Winnie Mandela's work as a community leader in Brandfort: "Each morning, she makes her rounds, gathering scores of children and taking them to the nursery school she operates in the hall of a Methodist church. . . . From there, Mrs. Mandela begins her work at the clinic. She sees many infants [and] victims of stabblings and other violence. [She] visits the elderly. . . . someone is always coming by for advice or guidance . . ." Other projects she started include a soup kitchen, women's self-help groups, and a youth club. Meanwhile she refused to acknowledge "whites only" signs at the police station, post office, and local shops, organized boycotts and, at some stores, gained entrance for blacks. Although at first she operated the clinic out of her house, she eventually received donations to erect a separate building for it in her garden. In 1982 her ban was renewed for five years.

When in late 1983 the South African government adopted a new constitution giving "coloureds," or mixed-race persons, and Indians, but not blacks, limited parliamentary representation, Winnie Mandela condemned that policy as

"the best recipe for the worst violence, the worst possible confrontation between blacks and whites." Events proved her right, and in July 1985 a state of emergency was declared in many districts, eventually totaling around forty. That action only escalated both the violence and international disapproval of it, and more than 900 deaths due to racial strife, mostly of blacks, were recorded for 1985. In August the government intensified its negotiations with Winnie Mandela, Nelson Mandela, and their advisers, begun several months before, for his release from prison, but later that month she announced her husband's rejection of the amnesty terms that were offered. "The only thing that is left to be discussed by the people of this country and the ruling Afrikaners is the handing over of power to the majority," she quoted him as saying, suggesting that he would be prepared to talk when apartheid was abandoned, the ban on the ANC was lifted, political prisoners were released, and exiles were allowed re-entry. "[South African President P. W.] Botha is speaking of my husband's freedom," she said, as quoted by her lawyer, Ismail Ayob. "My husband speaks of the people's freedom." Following Botha's widely publicized speech that month, which disappointed hopes of significant reforms, she decried the president's remarks as having "disastrous consequences for South Africa."

On August 14, 1985 Winnie Mandela's house and clinic in Brandfort were firebombed, following an incident in which young black demonstrators took refuge and were arrested there. She publicly blamed the police Security Branch for the arson and returned to her house in Orlando, where she remained as of December 1985 in defiance of the government's so far unenforced order to return to exile. She refused an offer of \$10,000 for reconstruction from the United States Embassy in South Africa, in keeping with her belief that United States policy "echoes the programs of the racist regime." In October 1985 members of the diplomatic community at the United Nations in New York City privately donated \$100,000 to her. Since making her move to Orlando, Winnie Mandela has also defied her banning order, giving interviews and occasionally speaking in public, including at the October 1985 hanging of the black poet Benjamin Maloie, who was convicted of murdering a black policeman. Her boldest flouting of the authorities came when she addressed a rally of some 2,000 blacks that was held after a mass funeral outside Pretoria in early December for victims of police violence. "The day is not far when we shall lead you to freedom," she told the people. "In the same way as you have had to bury our children today, so shall the blood of these heroes we buried today be avenged."

On June 12, 1986, in anticipation of mass demonstrations commemorating the tenth anniversary of the 1976 Soweto uprisings, the South African government imposed a new state of emergency that prohibited, among other activities, visits by journalists to black areas, press coverage of police actions, and publication of "subversive" statements.

Less than a month later, on July 8, 1986, all special restrictions on Winnie Mandela were lifted in what seemed to be a counterbalancing public relations gesture as well as a tacit admission that the state's attempts to destroy her politically had gone down to defeat. Members of the international press corps were officially permitted to quote her on condition that her statements, in keeping with the rules of the state of emergency, did not seem to further the ends of the ANC and were not otherwise "subversive."

In the first quotes to appear from her in the South African press in eleven years, Mrs. Mandela wasted no time in calling for "immediate and total" economic sanctions against South Africa and condemning President Ronald Reagan and British Prime Minister Margaret Thatcher for continuing "to call themselves friends of the black people, while, in effect, they are friends of the racists." Limited economic sanctions against South Africa were imposed by the United States Congress on October 2, 1986.

Winnie Mandela's irregularly allotted visits each year to Robben Island and, after her husband was moved in 1982, to Pollsmoor Prison outside Cape Town have often been a target for police restrictions and harassment. She and her two daughters, Zindiswa Mandela, twenty-four, and Zenani Mandela Dlamini, twenty-six, received permission to visit Nelson Mandela as a family for the first time in early November 1985 in Cape Town, where he underwent surgery for removal of his prostate. Zindzi, a poet who published the collection *Black As I Am* in 1978, has often served as her mother's spokeswoman, while Zenani, an accountant, lives in Swaziland with her three children and her husband, the son of that country's late King Sobhuza.

Nearly every description of Nomzamo Winnie Mandela remarks on her beauty of facial expression and her spirited courage. Although she told Anne Benjamin that she "ceased a long time ago to exist as an individual" and renounced any expectation of personal happiness, she is capable of deep laughter and retains her habit of welcoming anyone who turns to her for help. She is noted to have "a hell of a temper." She says she "couldn't live without" the Canadian Air Force exercises she first practiced during her 1969-70 imprisonment, and she reads widely to keep her "sanity." A video documentary of her life, entitled *I Shall Never Lose Hope*, which was produced by the Kenmerk company in the Netherlands, won the Tyneside Festival prize in England for best video in 1985. She was honored, *in absentia*, with the Robert F. Kennedy Humanitarian Award in November 1985. A full-scale biography, *Winnie Mandela*, by Nancy Harrison, has been scheduled for publication in the United States by Braziller early in 1987.

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Mandlikova, Hana

(mand-lèk'ō-ve)

Feb. 1962- Czech tennis player. Address: b. c/o Advantage International, 1025 Thomas Jefferson St., N.W., Washington, D.C. 20007

Hana Mandlikova has been called, by no less an authority than three-time Wimbledon singles champion John Newcombe, "one of the most natural athletes" in women's tennis. Because of her grace and agility on the court, the young Czech righthander has often been compared to Evonne Goolagong Cawley and Maria Bueno; others have seen in her relentless serve-and-volleying traces of Martina Navratilova. But her daring and extraordinary stroke versatility, including unusually lethal serves, backhand topspin lobs, and flat forehands, put her in a class by herself as one of the few players with the skills to challenge the seemingly indestructible Chris Evert Lloyd and Martina Navratilova, who between them have dominated women's tennis for more than a decade. The victor in countless lesser events over the past few years, Miss Mandlikova has won three Grand Slam crowns, including the 1985 United States Open championship, which she took with stunning back-to-back defeats of Mrs. Lloyd and Miss Navratilova. Miss Mandlikova has also helped her homeland to three consecutive Federation Cup titles, most recently in October 1985.

Hana Mandlikova was born in Prague, Czechoslovakia in February 1962, the younger of the two children of Vilem Mandlik, a lawyer turned journalist, and his wife, Hana. Guided and encouraged by their father, a former world-class sprinter with eleven national titles and membership on his country's Olympic track teams in 1956 and 1960 to his credit, as youngsters both Hana and her brother,

Vilda (now a professional hockey player), showed an unusual aptitude for sports. Recognizing his daughter's agility and remarkable eye-hand coordination, Vilem Mandlik deliberately set out to develop, in his words, a "sports child." To introduce the little girl to tennis, he gave her a scaled-down wooden replica of a tennis racket, which he had carved himself, stationed her in front of a mirror, and showed her how to "hit" imaginary balls. Within a few weeks, she was batting real balls against a circle her father had painted on the dining-room wall.

When Hana Mandlikova was about nine years old, her father enrolled her at the Sparta sports club in Prague, one of the largest and best-known of some 650 such clubs in Czechoslovakia. Among her first instructors was Tomas Dvorak, the veteran director of Sparta's tennis program, who remembers his pupil as having "perfect basic strokes," "fast legs," and "a good temperament for individual sport." As one of the club's regular ball girls, Miss Mandlikova also picked up pointers from observing the techniques and tactics of the more experienced tournament players, including Martina Navratilova, whose aggressive style she copied. "It was not really a dream, but always I was thinking about when I would beat Martina," she told Barry Lorge of the *Washington Post* (January 5, 1981). "Always." By the time she was twelve years old, Hana Mandlikova was good enough to play in international junior tournaments. At one such tournament, in Hungary in 1974, she swept the singles events in the twelve-, fourteen-, and sixteen-year-old brackets.

More interested in tennis than in her school work, Hana Mandlikova was an indifferent student and frequently cut classes to practice, an infringement of regulations overlooked by sports-loving school officials. To secure more court time for their daughter, Vilem Mandlik and his wife took part-time jobs at the Sparta sports club and even moved into a cottage on the club's grounds. Mandlik also devised a tough exercise program specifically geared to increasing speed, agility, and strength for Hana and other promising young players. Within three years, Miss Mandlikova was widely acknowledged to be one of the best junior women's players in the world.

In 1977, on her first trip to the United States, the young Czech demolished the field at the Orange Bowl, the most prestigious of the junior tournaments, in Florida. A few months later, she took on the redoubtable Billie Jean King on the center court at Wimbledon. She lost the contest to Mrs. King, but at the ritual post-match press conference, the veteran player praised her opponent's skill and predicted that one day she would be the dominant player in women's tennis. In partial fulfillment of Mrs. King's prediction, the International Tennis Federation voted Hana Mandlikova junior champion of the year in 1978.

The following year, her first on the senior professional circuit, Miss Mandlikova entered dozens of international tournaments. She took the title in

only five relatively minor competitions, among them the New South Wales Open and the Toyota Classic in Melbourne, Australia, but she played well enough to reach the quarterfinals in the French Open, one of the four so-called "Grand Slam" tournaments, and to boost her international ranking from seventy-second to seventeenth. During the first half of 1980 she managed to reach the semifinals in several major events, including the French and Italian Opens, and to take sets (although not yet matches) from such top-flight competitors as Chris Evert Lloyd and Tracy Austin. Her impressive performance lifted her still higher in the Women's Tennis Association's computer rankings, to ninth.

By that time, Hana Mandlikova's tendency to "choke," or lose concentration, at crucial moments in her matches was as widely discussed in newspaper sports pages as her athleticism and extraordinary range of shots. In the annual pre-Wimbledon tuneup at Eastbourne, England in June 1980, for instance, she squandered a 6-1, 3-0 lead to lose to Tracy Austin in three sets. At Wimbledon itself a few weeks later, Miss Mandlikova, up 7-6, 3-1 in a fourth-round contest against Evonne Goolagong Cawley, once again crumbled under pressure, dropping the match to Mrs. Cawley, who went on to win the singles title.

Recognizing her fatal flaw, Hana Mandlikova hired as her coach Betty Stove, a Wimbledon finalist in 1977 and a twenty-year veteran of the women's tour who is known for her consistency and tactical astuteness. "I had a good forehand, a good backhand, good serve and good volley, but I was missing something," Miss Mandlikova explained to Linda Kay in an interview for the *Chicago Tribune* (January 8, 1981). "Betty taught me I needed more patience and concentration. Those two points have made all the difference." To toughen Miss Mandlikova physically and mentally, Betty Stove entered her in even more international tournaments. So that her pupil could focus all her attention on improving her game, she assumed responsibility for drawing up her schedule of exercise and practice sessions, maintaining her equipment, making travel arrangements, and securing accommodations, often in the homes of friends, where Miss Mandlikova could relax and unwind in peace and privacy.

Betty Stove's method brought results almost immediately, for in August 1980 Hana Mandlikova won her first significant title when she overpowered both Martina Navratilova and Andrea Jaeger to win the Volvo Women's Cup, in Mahwah, New Jersey. In the final of that event, against Miss Jaeger, she rallied after failing to score a single point in the first set tiebreaker and, during the last two sets, never lost serve. "She has probably the best serve of anyone I've ever played," Andrea Jaeger said after the match, as quoted in *Sports Illustrated* (January 12, 1981). "Virginia Wade and Martina, if it's deuce or close, just try to get the serve in. Hana will go for the ace. Usually, she'll get it."

Newly confident after her back-to-back victories over two of the most powerful players in women's tennis, Hana Mandlikova roared past her opponents—including, once again, Martina Navratilova, in the fourth round, and Andrea Jaeger, in a semifinal contest—to reach the final of the 1980 United States Open at Flushing Meadow, New York, where she succumbed to Chris Evert Lloyd, 7-5, 1-6, 1-6. Finishing off the season in grand style, she won four of the next six events she entered, most notably the Australian Open for her first Grand Slam crown. Overall in 1980, Hana Mandlikova won six major tournaments and was the runner-up in four more. Her winnings of \$368,642, including \$115,000 as the first-place finisher in the Colgate bonus pool, put her fourth in earnings for the year, behind Martina Navratilova, Tracy Austin, and Chris Evert Lloyd.

Seeded first in the double-elimination Colgate Series Championship in Landover, Maryland in January 1981, Hana Mandlikova confounded prognosticators with successive losses to Wendy Turnbull (4-6, 6-3, 6-3) and Tracy Austin (6-3, 6-0). In analyzing the two matches, some sportswriters attributed her erratic serving and unusually high number of unforced service-return errors to the pressure of being, for the first time in her professional career, the number-one seed. She was back in top form, however, in time for the French Open in the early summer, where she sailed to a semifinal matchup with Chris Evert Lloyd, a four-time French Open champion. Mrs. Lloyd had won sixty-four straight contests on clay, and the slow, red clay surface of the Roland Garros Stadium court in Paris was especially to her liking, but Hana Mandlikova was undaunted. Down 0-3 in the first set, she recovered her composure to take a long fourth game that went to deuce nine times and then remained in control for the rest of the match, posting a 7-5, 6-4 upset. It was only the second time that Mrs. Lloyd had been beaten on clay in 191 matches. In the final, Miss Mandlikova twice came from behind to defeat West Germany's Sylvia Hanika, 6-2, 6-4, for the French Open championship and her second Grand Slam title. She was the first Czech woman to win the French Open.

Hana Mandlikova justified her second-place seeding going into the 1981 Wimbledon meet with straight-set routs of her first five opponents. To prepare for her semifinal battle with Martina Navratilova, she practiced with the Australian touring pro Tony Roche, who, like Miss Navratilova, is a left-hander. The extra precaution paid off as she out-served and out-maneuvered Miss Navratilova, 7-5, 4-6, 6-1, to earn a berth in the final of a Grand Slam tournament for the fourth time in a row. In that championship match, Chris Evert Lloyd relied on her finely tuned passing shots and two-fisted backhands down the line to avenge her loss at the French Open.

On top of her game again by August, Hana Mandlikova was an easy winner in the Volvo Women's Cup, chalking up straight-set victories in each of her six matches. Her impressive perfor-

mance in the Volvo Cup meet seemed to augur well for an equally strong showing at the United States Open a few days later, but faced with an unusually tough draw, she was unable to sustain the high level of play and folded in an early round.

Plagued by painful and recurrent back spasms, Hana Mandlikova took several months off following the 1981 season. Returning to the tour in the spring of 1982, she seemed to have difficulty regaining her former physical and mental strength and went into a prolonged slump that was to last nearly two years. During that time, she did not win a single tournament, and she fell to twelfth in the Women's Tennis Association's computer rankings. Perhaps her best showings came in the quarterfinals of the 1982 French Open, when she recovered after double-faulting at match point in the second set to defeat Tracy Austin for the first time, 7-6, 6-7, 6-2, and in the rain-delayed quarterfinals of the 1982 United States Open, when she once again upset Miss Austin, the defending champion, 4-6, 6-4, 6-4. In the final of that last-named event, she made twenty-six unforced errors and was trounced by Chris Evert Lloyd, 6-3, 6-1.

Hana Mandlikova was, in a sense, a victim of her natural ability, for by her own admission she could not handle the pressure of being the long-awaited "heiress apparent," as one longtime observer of the game put it, to Chris Evert Lloyd and Martina Navratilova. "I was not there with my head," she explained to Jane Leavy in an interview for the *Washington Post* (January 6, 1984). "I had my hands but not my head. Especially with me, I have to grow up. Since I was fifteen and sixteen, I'm giving tennis everything. But there was something I didn't give. I don't know if I will find it right now. . . . I hope when I grow up, really grow up, I'm going to be number one."

By mid-1984 Miss Mandlikova was back on the road toward that elusive goal, having won tournaments in California, Texas, Massachusetts, and Washington, D.C. and reached the semifinals in the French Open and Wimbledon contests. She has credited her recovery at least partly to the efforts of her coach, Betty Stove, who put her through a rigorous physical reconditioning program, her "sparring partner," the Dutch touring pro Frits Don, and her trainer, Jan Kukal, the Czech instructor who taught her to play what he calls "blueprint tennis." "Now, I'm just trying to think about one kind of forehand, one volley, one backhand," she told Jane Leavy. "I'm trying not to do so many beautiful things so I don't have to go down again."

Playing a reduced schedule that allowed for long rest periods between important competitions, Hana Mandlikova inched her way back up the rankings, to number three in the world by mid-1985. In the first eight months of that year, she won thirty-five of the forty-six matches she played, including decisive defeats of Mrs. Lloyd and Martina Navratilova. The third seed at the United States Open in September 1985, she routed her first five opponents, dropping only one set in the five matches, to earn a spot in the semifinals, where—for the

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twenty-second time in her career—her opponent was Chris Evert Lloyd. The first set was all Mrs. Lloyd's, but halfway through the second, Miss Mandlikova, with sharp backhand volleys and delicate drop shots, took control and hung on to win 4-6, 6-2, 6-3.

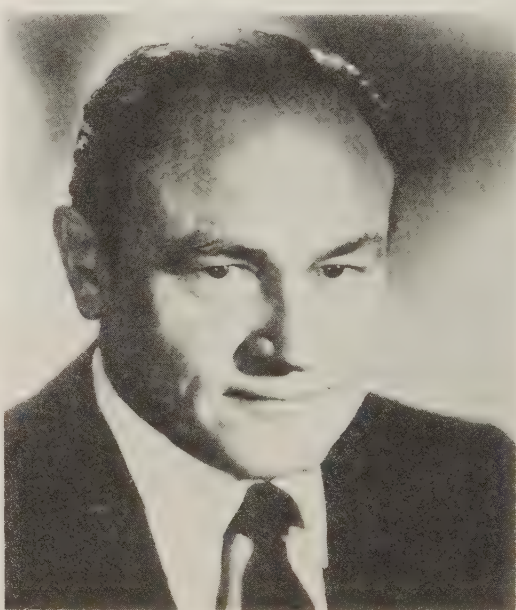
The next day, in a seesaw battle that was, as the *Washington Post's* John Feinstein observed, "a capsule" of her career as a professional tennis player, Hana Mandlikova defeated reigning champion Martina Navratilova in the final to take the United States Open crown. Jumping off to an early lead, Miss Mandlikova won the first five games, then, faltering, dropped five straight before rallying to save seven break points and, ultimately, win the first set, 7-6, in a superbly played tiebreaker. After losing the second set, 1-6, she pulled the match out with six consecutive points in the second tiebreaker of the afternoon and finally put it away, 7-6, with a low backhand passing shot. In the post-game press conference, Martina Navratilova said of her opponent, as quoted in *Newsday* (September 8, 1985), "She'll take chances when she's down a point and play it safe when she's up a point when it's usually the other way around. She won it. I didn't lose it. She's definitely matured as a person, and it shows on the court."

Hobbled by a series of shoulder and ankle injuries, Miss Mandlikova dropped from third to fifth place in the Women's Tennis Association's rankings after the turn of the year, but by mid-1986 she had climbed back up to the fourth spot, behind Miss Navratilova, Mrs. Lloyd, and Steffi Graf. Her position was strengthened by her strong showing in several important tournaments. In the Virginia Slims Championship in March 1986, for example, she wore down Mrs. Lloyd in the semifinals, 6-3, 7-5, only to drop the best-of-five final to Miss Navratilova, 6-2, 6-0 3-6, 6-1. Three months later, at Wimbledon, she repeated the pattern, defeating Mrs. Lloyd in a hard-fought semifinal match, 7-6, 7-5, then losing to Miss Navratilova, 7-6, 6-3, on a rain-slowed surface in the final. Miss Mandlikova's bid to defend her United States Open Title ended when she was knocked out of the competition in the round of sixteen by Wendy Turnbull.

Tall and leggy, Hana Mandlikova is five feet eight inches in height and weighs 130 pounds. She has dark brown hair, which she usually keeps under control on the court with a red bandana knotted Indian-style around her forehead, and large, pale blue eyes. Her serious on-court demeanor has reminded some sportswriters of the dourness of other famous Czech players, including Martina Navratilova and Ivan Lendl, but off the tennis court, reporters have found her to be personable and to have a mischievous sense of humor. Between tournaments, Miss Mandlikova relaxes by reading and listening to classical music. During those breaks, she keeps fit by skiing, swimming, or playing golf. Although she reportedly earns about \$1 million annually in prize money and endorsements—less the 20 percent she pays to the Czecho-

slovakian government in taxes and subsidies for the Czech Tennis Federation—she indulges in few luxuries other than long, weekly telephone conversations with her family in Prague. She divides her time between a villa in Prague and a condominium in Boca West, Florida, where many fellow players maintain winter homes. In July 1986 Miss Mandlikova married Jan Sedlak, a childhood friend who is now a restaurateur in Sydney, Australia.

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Marshall, E. G.

June 18, 1910– Actor. Address: b. c/o William Morris Agency, 1360 Ave. of the Americas, New York City, N.Y. 10019

With more than thirty motion pictures, some two dozen Broadway plays, and hundreds of television dramas to his credit, E. G. Marshall ranks among the busiest and most versatile actors in the United States. Having begun his career on the stage in the late 1930s, he played leading roles in the world premieres of O'Neill's *The Iceman Cometh* and Miller's *The Crucible* and in the first New York production of Beckett's *Waiting For Godot*, but he is perhaps best known for his portrayal of the crusading defense attorney in the popular television series *The Defenders*, for which he won two Emmy Awards. Because he seems to radiate ratio-

ality and projects an aura of stable maturity, he has often been cast as an authority figure, but his most marketable quality is his extraordinary range. "I've only ever been unemployed when I wanted to be," he assured Sheridan Morley in an interview for the *London Times* (June 11, 1977). "I'm not specialized, you see. I can do doctors, judges, Harry Truman, rapists, there's always a part for an actor like me. I'm a utility man."

The son of Charles G. Marshall, a telephone company employee, and his wife, Hazel Irene (Cobb) Marshall, E. G. Marshall was born in Owatonna, Minnesota on June 18, 1910. For years Marshall refused to divulge his given names, but in an interview for the *West Side TV Shopper* (January 21, 1984), a New York City supermarket circular, he told Troy Segal, "My parents were of Norwegian stock, and they named me Edda—for the book of Norse legends—and Gunnar—a common name for Norse kings. I got so tired of everyone mispronouncing 'Edda' as 'Edna' that I started saying, 'It's just E. G. Marshall.'" As a boy, Marshall was, by his own account, "the neighborhood eccentric." A somewhat solitary child, he spent most of his free time exploring the Indian burial mounds that abound in southern Minnesota in search of arrowheads, beads, and other artifacts. His boyhood excavations sparked his lifelong interest in archaeology.

Following his high school graduation, Marshall attended Carleton College, a small liberal arts college in nearby Northfield, then transferred to the University of Minnesota, where he continued his studies in English literature. For a time, he intended to become a clergyman, but in 1932, after performing a musical number on a local St. Paul radio show, he decided instead upon a theatrical career. "I am the only one in my family who ever considered the theatre as a livelihood," he told May Okun in a conversation for a New York *Sunday News* magazine (August 12, 1961) profile. "I guess I'm the red ear"—a common rural expression referring to the odd ear of corn with red kernels.

In 1933 Marshall joined the Oxford Players, a touring repertory troupe that specialized in the classics. He spent the next three years traveling around the United States "playing Guildenstern and all the really terrible parts," as he once put it, in productions of such plays as *Hamlet*, *Romeo and Juliet*, and *Doctor Faustus*. The company eventually settled in Chicago, where it became the nucleus of the classical wing of the Federal Theatre, a WPA-sponsored project. Marshall made his New York debut in September 1938, when he took over the role of Henry Onstott in the Federal Theatre's production of *Prologue to Glory*, E. P. Conkle's historical drama about Abraham Lincoln's formative years, at the Ritz Theatre on Broadway. The following month, he played a Florida "cracker" in the company's staging of Theodore Pratt's lusty melodrama *The Big Blow*. Marshall continued to appear in Federal Theatre productions in New York and on tour until the project was discontinued in 1939.

Although he has maintained in interviews that acting cannot be taught, Marshall began attending classes at the Actors Studio in New York in about 1940. Among his teachers there was Robert Lewis, a charter member of the Group Theatre, the Depression-era experimental company whose actors and directors drew their inspiration from the ideals of Konstantin Stanislavsky. But it was on the stage that Marshall perfected his craft. Throughout the first half of the decade, the actor appeared regularly on Broadway, taking the parts of "funny little character men," to use his description, in a variety of plays. His roles included Mr. Fitzpatrick, the harassed stage manager in Thornton Wilder's comedy *The Skin of Our Teeth*; the garrulous Gramp Maple in a revival of *The Petrified Forest*; Robert E. Sherwood's windily pretentious philosophical melodrama; the officious Brigadier in the Theatre Guild's staging of *Jakobowsky and the Colonel*; and the sycophantic Sims in the short-lived farce *Woman Bites Dog*. By all accounts, he was most applauded for his impersonation of Humphrey Crocker, the "wonderfully unresponsive" seaman in Samson Raphaelson's Saroyanesque comedy *Jason*, which enjoyed a respectable run in 1942.

Despite all of the critical accolades and the growing admiration of his fellow performers, Marshall felt that he had become typecast and grew increasingly frustrated. "It was a narrow existence, a shallow existence," he explained, as quoted in *TV Guide* (November 4, 1961). "What was I? I was always the funny little man who came in with the bucket of beer." The "turning point," in Marshall's estimation, came in 1946, when he was chosen to play Willie Oban, the alcoholic law-school dropout, in the world premiere of Eugene O'Neill's *The Iceman Cometh*. According to the reviewers who attended the opening night performance, the supporting cast's ensemble playing was so finely coordinated that it was virtually impossible to single out any one of the actors for special acclaim. At one point during the run, Marshall tested his versatility and stamina when he stepped in for an ailing James Barton in the pivotal role of the fanatical Hickey. He was coached in the part, which includes a harrowing fifteen-minute climactic monologue, by O'Neill himself.

Over the next few years, Marshall was among the busiest actors in New York, interspersing his stage assignments with appearances on such television dramatic anthology series as the *Philco Television Playhouse*, the *Armstrong Circle Theatre*, *Studio One*, and *Kraft Television Theatre*. In 1950 he was seen in more than a dozen television dramas, including *Valley Forge*, *Rip Van Winkle*, and *Macbeth*. "When I started in television, it was simply to stay in work," he told Sheridan Morley in the interview for the *London Times*. "I never had any kind of plan for my career, though my agent said I should try to be the next Walter Huston . . . , but I found I had a very good memory, and I liked working very quickly and doing the shows live."

On Broadway, Marshall's roles ranged from the conniving Finlay Decker in *The Survivors*, a jum-

bled antiwar western that lasted for just eight performances in 1948, to Ernest Bruni, a fussy lawyer in Ugo Betti's morality tale *The Gambler*, in 1952, to the roguish Brennan o' the Moor in Sean O'Casey's *Red Roses For Me*, in 1955. Cast as the Reverend John Hale in the 1953 world premiere of *The Crucible*, Arthur Miller's drama of the Salem witch trials, Marshall impressed critics with the subtlety and depth of his characterization of the troubled examiner who finally rebels at the ruthlessness of the trials. Six months later, he succeeded Arthur Kennedy in the leading role of John Proctor, the farmer whose wife is accused of witchcraft, lending to the part a "rustic simplicity" that, in Brooks Atkinson's view, made the play "seem more homely or personal."

Marshall accepted what was perhaps the greatest challenge of his stage career when he agreed, early in 1956, to play Vladimir ("Didi")—the "hobo cursed with curiosity," as one reviewer put it—in the first New York production of Samuel Beckett's formless allegory *Waiting For Godot*, in which two vagrants pass the time in rambling, facetious conversation while awaiting the arrival of a savior, who never comes. His costar, as Estragon ("Gogo"), was the comic actor Bert Lahr. Approaching their roles, in Marshall's words, "like two clowns," the duo turned in a pair of superbly contrasted performances. Lahr's Gogo was woeful and phlegmatic; Marshall's Didi, eager and alert. "Marshall illuminates the role of the tramp intellectual Didi," Whitney Bolton wrote in his review for the *New York Telegraph* (April 28, 1956). "He clings to a sort of articulateness and cerebral setting-up exercises which differentiate him from the common tramp but which likewise form the chains that bind the two together."

Although he was to return occasionally to the Broadway theatre (most notably as Walter Rafferty, the reptilian attorney general in the political drama *The Gang's All Here* in 1959), Marshall spent most of the next ten years working in television and motion pictures. He had made his screen debut in 1945, in the documentary-style spy thriller *The House on 92nd Street*, but it was not until 1954, which saw the release of four films—*Pushover*, *Broken Lance*, *The Silver Chalice*, and *The Caine Mutiny*—in which he played a featured role, that his face and authoritative presence became familiar to moviegoers. Over the next few years, he portrayed, among other characters, an overworked mission doctor in *The Left Hand of God* (1955), an aggressive lawyer in *Man on Fire* (1957), a stranded American tourist in *The Journey* (1959), and a hard-nosed state's attorney in *Compulsion* (1959). He is perhaps best remembered, however, for his performances as an implacable, stone-faced juror in the Academy Award-winning *Twelve Angry Men* (1957), a compelling account of a jury's deliberations in a murder case, and as an introverted bookkeeper out on the town in *Bachelor Party* (1957), Paddy Chayefsky's trenchant portrait of frustrated middle-class males.

A fixture on television dramatic anthology shows throughout the 1950s, Marshall played leading roles in such critically acclaimed programs as *Clash By Night*, *A Quiet Game of Cards*, and *The Plot To Kill Stalin*, which were broadcast on CBS's weekly *Playhouse 90*; *Joan of Arc* and *The Little Foxes* on NBC's irregularly scheduled *Hallmark Hall of Fame*; and *The Cherry Orchard* and *The Master Builder* on the nationally syndicated *Play of the Week*. He also made frequent guest appearances on such popular series as *Ironside*, *Rawhide*, *Route 66*, and *The Islanders*.

In 1961 Marshall finally got his own weekly series—*The Defenders*, a courtroom drama intended to enlighten as well as entertain. Based on an original teleplay by Reginald Rose, who also served as the series' script editor, *The Defenders* starred Marshall as Lawrence Preston, an experienced, pragmatic criminal lawyer, and Robert Reed as his idealistic son and law partner, Kenneth Preston. Over the course of the series' four-year run on NBC, the pair handled one controversial case after another as the show explored the pros and cons of such potentially explosive issues as civil disobedience, abortion, and euthanasia. "One of the main purposes of the show is to clarify the difference between morality and justice," the actor told Edith Ephron in an interview for *TV Guide* (March 17, 1962). "Morality is the way you feel about an act. Justice is a rational interpretation of the facts."

From the series' debut in September 1961, Marshall took an unusual interest in *The Defenders*, often suggesting possible story lines. To make his interpretation of Lawrence Preston as authentic as possible, he visited courtrooms "to observe procedure," read legal journals, and even took law courses at the New School for Social Research. His conscientious attention to detail paid off in a finely etched characterization that won him back-to-back Emmy awards, in 1962 and 1963, for outstanding continued performance by an actor in a series and a special citation from the Maryland Bar Association for "representing the dignity and ethics of the bar." Since *The Defenders'* demise in 1965, Marshall has maintained his interest in the law, as a fellow of the American Bar Association, a lay missionary on judicial reform for the American Judicature Society, a national organization of judges, lawyers, and lay persons devoted to promoting the effective administration of justice, and as a producer of a television documentary about the Supreme Court.

After an absence of nearly eight years, Marshall returned to the New York stage in October 1967 as the vindictive Oscar Hubbard in Mike Nichols' all-star revival of Lillian Hellman's *The Little Foxes* at the Vivian Beaumont Theatre in the Lincoln Center for the Performing Arts. Two months later, when the play transferred to Broadway, he took over the role of the domineering Ben Hubbard, which had formerly been played by George C. Scott, giving it a more varied and subtle performance than his predecessor had done. A year later,

he replaced Scott again, this time in Neil Simon's long-running comedy *Plaza Suite*. By nature a less flamboyant actor than Scott, Marshall brought to the trilogy of related one-acts "a little more depth" and "a touch more seriousness," which Clive Barnes, writing in the *New York Times* (December 14, 1968), counted a distinct advantage.

In June 1978 Marshall was an equally notable successor to Hume Cronyn in D. L. Coburn's Pulitzer Prize-winning *The Gin Game*, a dark comedy that traces the deterioration of a budding friendship between two lonely, card-playing residents of a ramshackle retirement home. Hand-picked for the part of the crotchety Weller Martin by the play's director, Mike Nichols, Marshall found the challenge of portraying a character originally created by Cronyn in collaboration with his wife and costar, Jessica Tandy, to be an exhilarating experience. Between them, Miss Tandy and Marshall discovered in the play "things . . . that two people who have been married thirty-six years wouldn't find," as the actor explained to Judy Klemesrud of the *New York Times* (June 4, 1968).

Freed "of the burden of all those obstacles," the two continued to explore their characters throughout their run together, coming up with alternative readings for virtually every scene. When Maureen Stapleton replaced Jessica Tandy in September 1978, many of those critics who returned for a second viewing thought that the play had lost some of its power. According to *Variety* (November 15, 1978), the new team seemed "to shy away from the nasty elements in their characters." Although Marshall was more at home with the comic aspects of his role, he was surprisingly affecting in his final, pathetic outburst.

With the exception of *The Gin Game*, Marshall has generally shunned Broadway for the last fifteen years. "On Broadway they still want jokes and songs and razzmatazz and a serious actor can die a terrible death . . .," he told Sheridan Morley, by way of explanation. "Better to flit around, do a film, maybe a couple of months in a summer theatre." Marshall's "flitting around" included the title roles in *Macbeth*, at the Virginia Museum in 1973, and *John Gabriel Borkman*, at the Circle in the Square in 1980; Harvard Solness in Austin Pendleton's adaptation of *The Master Builder*, at the Long Wharf Theatre in New Haven, Connecticut in 1973; a hard-nosed motion picture mogul in Bill Bryden's *Old Movies*, at the National Theatre in London in 1977; and the self-indulgent Father Tim Farley in the York Theatre Company's revival of Bill C. Davis' comedy *Mass Appeal*, at the Church of Heavenly Rest in New York City in 1984.

Having for years bemoaned the dearth of serious drama on television, Marshall jumped at the chance to play Dr. David Craig in *The New Doctors*, one of three rotating segments in NBC's innovative series *The Bold Ones*. (Other elements in the umbrella series dealt with crusading lawyers and politicians.) Set in the fictional David Craig Institute for New Medicine and starring, in addition to Marshall, John Saxon and David Hartman, the

series focused on the dedicated scientists and doctors who developed and perfected new techniques on the frontiers of medicine. The most durable of the three segments, *The New Doctors* was the only element of the original series left during its last season.

Since the final broadcast of *The Bold Ones* in June 1973, Marshall has repeatedly turned down offers from the "trendy cop shows" and "adaptations of big lousy novels," to use his descriptions, that dominate the prime-time schedule, choosing to restrict his television appearances to specials and miniseries of the highest quality. His more recent television credits include the 1983 NBC miniseries *Kennedy*, in which he portrayed clan patriarch Joseph P. Kennedy; CBS's dramatization of John Steinbeck's novel *The Winter of Our Discontent*, also in 1983; the title role in *Ike*, a documentary-style portrait of President Dwight D. Eisenhower in retirement that was broadcast by PBS in 1986; and *Under Siege*, a 1986 made-for-television movie about politically inspired domestic terrorism, in which he took the part of an aggressive secretary of state. On the big screen over the past decade, he has played, among other roles, a corrupt United States senator in *Billy Jack Goes To Washington* (1977); a mild-mannered lawyer who can no longer tolerate living with his neurotic wife in *Interiors* (1978); Woody Allen's Bergmanesque study of an emotionally troubled family; the president of the United States in *Superman II* (1981); and a malicious tycoon who is devoured by cockroaches in the horror anthology *Creepshow* (1982).

On meeting E. G. Marshall for the first time, an interviewer for *TV Guide* (November 4, 1961) described him as looking "like a composite of someone's Uncle Joe in Dubuque, the postman at your last address, and an unemployed bartender in a Paddy Chayefsky movie. He is so ordinary looking that he is almost invisible." The actor, who stands five feet eleven inches tall and usually weighs around 175 pounds, has a strong-featured, square-jawed face, brown eyes, and thinning gray hair. A self-described "loner," Marshall carpenters and writes in his spare time. He reads widely, with a special emphasis on books about archaeology. Marshall makes his home in Bedford, New York, north of New York City, with his wife, the former Judith Coy, a painter. They have three children, Sam, Sarah, and Jud. Marshall also has two daughters, Jill and Degen, by an earlier marriage to Helen Wolf that ended in divorce. A lifelong social activist, he recently founded the Preservation party to support anti-development candidates in Bedford's local elections. The actor is also involved in a number of organizations concerned with improving health care in the United States, among them the Committee for National Health Insurance and Cancer Care, Inc.

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Martin, Judith

Sept. 13, 1938- Author; journalist. Address: h. 1651 Harvard St., NW, Washington, D.C. 20009

"What you do inside your soul as you wrestle with your God is your business," Judith Martin once quipped in her role as "Miss Manners," one of the most respected authorities on etiquette in the United States. "Everything else is my business." Author of a syndicated newspaper column and of best-selling books on proper behavior, as well as of fiction and a variety of newspaper and magazine articles, she was a reporter with the *Washington Post* for eighteen years before, in the words of Leslie Hanscom in *Newsday* (October 29, 1984), she took on the responsibility "to save civilization . . . by wiping out rude behavior."

Judith Martin was born Judith Sylvia Perlman on September 13, 1938, in Washington, D.C., to Jacob Perlman, an economist working for the United Nations, and Helen (Aronson) Perlman, a teacher. Although the nation's capital remained the home base while Judith and her brother were growing up, her father's work took the family to other localities, including the Philippines, during her childhood.

Initiation into the finer points of gracious living came early for Judith Martin. Because of her father's duties with the UN, she learned at firsthand about how to entertain various kinds of people. As she said in an interview with Hilary DeVries in the

Christian Science Monitor (November 8, 1984), "After you've entertained Mrs. So-and-So who doesn't speak anything but Flemish, life holds no fear." Her concern with the punctilio of correct behavior once prompted her plainspoken father to ask, as quoted in *Time* (November 5, 1984), "How come you're so upper-class and we're so lower-class, and you're our daughter?"

The social and academic education of Judith Martin continued at Wellesley College in Massachusetts, where she waited tables as a student and remembers having it impressed upon her that "putting a bowl on a table without an underliner is a crime midway between coming in after 1 A.M. and plagiarism." While still at Wellesley, she landed her first job in journalism. Her parents had wanted her to try to get summer employment, and so somewhat reluctantly, she applied for work at the *Washington Post*, never expecting to succeed because of her lack of experience. To her surprise, she was hired as a copy girl, a job that featured "monotonous work with terrible hours, . . . a take-home pay of \$27.50 a week, and the opportunity to get screamed at a lot."

Officially, Judith Martin graduated from Wellesley College in 1959 with a B.A. degree in English, though the biographical information on her book jackets refers to her as having majored in "gracious living." Remembering her days at Wellesley in *Publisher's Weekly* (October 29, 1982), Judith Martin told interviewer Jennifer Crichton, "I was the only feminist I knew." She praised the other girls at college as extremely bright, but found them not at all career-oriented. Interested in having a family as well as a career, she wasted no time pursuing both goals in the year after she graduated from college, when she married and set out to become a journalist.

Having dreamed of a writing career since her early teens, Judith Martin realized her ambition when she returned to the *Washington Post*, becoming a reporter and feature writer for the paper in 1960. At first she was society columnist, covering such events as White House dinners and Embassy Row cocktail parties. Later she was assigned to the paper's weekend section, writing reviews of books, plays, and movies. In her interview with Hilary DeVries for the *Christian Science Monitor*, she recalled that in her more than twenty years at the *Washington Post*, she covered "everything it's possible to write about in a newspaper except news."

During her tenure as a society reporter for the *Washington Post*, Judith Martin received some notoriety in 1968 when she irked the family of President Richard Nixon by sneaking into the wedding reception of his younger daughter, Julie. Passing herself off as a friend of one of Julie Nixon's bridesmaids, she gained admission to the affair, while her colleagues dutifully waited outside of the reception as they had been ordered and relied on White House briefings to file their stories. Miss Martin's audacity during that social event helped to attain for her the dubious distinction of being the only reporter banned from the wedding of Richard Nixon's older daughter, Tricia.

The Nixon White House explained its exclusion of Judith Martin in an announcement asserting simply that, "the First Family does not feel comfortable with Judith Martin." But she believes that her exclusion was more the result of uncomplimentary things that she had written about the Nixon family in her articles than any horrendous behavior on her part at the Julie Nixon reception. In any case, the editors of the *Washington Post* insisted on sending Judith Martin to the affair as its reporter, and when admission to the White House was steadfastly denied her, the paper boycotted Tricia Nixon's wedding.

In 1972 Judith Martin's first book, *The Name on the White House Floor and Other Anxieties of Our Times*, was published by Coward, McCann & Geoghegan. It is largely a collection of newspaper essays in which she reminisces about her early life, gossips about White House weddings and diplomatic functions, presents her personal observations about the Washington social scene, and discusses her pet peeves, such as what she calls "the overuse of sex as a beauty aid." The title of the book derives from the ill will she earned from the Nixon family after describing Tricia Nixon as dressed "like an ice cream cone."

Judith Martin's initial interest in manners was the result of her love of history. Curious about the way people behaved in earlier times, she reasoned that if one read in etiquette books what people were being told *not* to do, one could be fairly sure that those things were what they were doing. Her motivation in writing about contemporary manners grew out of her impatience with the rudeness that she constantly experienced around her.

Armed with decades of experience in gracious living and social observation, and fed up with the present disarray of manners in the United States, Judith Martin decided in 1978 to ask her editor at the *Washington Post* to let her try a column on etiquette. He was highly skeptical but gave her his reluctant approval. As her *nom de plume* for the column, she adopted "Miss Manners," derived from a figure in the folklore of Victorian England called Lady Manners. According to legend, when parents wanted to keep greedy children from eating everything on the dinner table, they would admonish them to leave some of their food "for Lady Manners."

The column, which began to be distributed by United Feature Syndicate in November 1978, now appears internationally in over 250 newspapers. At first, Judith Martin said, as quoted in *Time* (November 5, 1984), "I thought I was just writing for a bunch of old cranks like myself." But she was soon astounded by the flood of letters she received from all kinds of people, especially young people eager for advice.

In her column, Judith Martin's Miss Manners, who believes etiquette is more than merely "knowing which fork to use," answers questions on a wide range of subjects, from the mundane to the highly topical. In response to the question, "Is it proper to mush ice cream that is served in a bowl?"

she remarked, "No, it isn't, but it does taste better that way." When a reader asked, "What am I supposed to say when I am introduced to a homosexual 'couple'?" the unflappable Miss Manners' answer was, "How do you do?"

In her persona as Miss Manners, Judith Martin affects a Victorian prose style and a Victorian look, but she has a mordant sense of humor and a practical viewpoint about manners that might make more conventional etiquette mavens cringe. For example, she once advised a reader who worried about using the wrong utensils at dinner, "If you use the wrong fork, lick it clean and slip it back onto the tablecloth when no one is looking." And to a mother who expressed concern about accommodations for her son who was coming home for a visit with his live-in girlfriend, she responded, "The Victorian solution . . . was to put illicit couples in separate rooms but to ignore nocturnal traffic in the hallway."

In 1982 Atheneum published *Miss Manners' Guide to Excruciatingly Correct Behavior*, a collection of Judith Martin's columns that had appeared in newspapers over several years, ranging in subject matter from proper behavior at such social occasions as weddings or funerals to the vexations of illness, travel, or "one-night stands." "Miss Manners, in fact, is enormously funny, and so are the problems that beset her clients," Phoebe-Lou Adams wrote in the *Atlantic* (September 1982). The book was a national best seller in both its hardcover and paperback editions.

Also in 1982, Judith Martin made a foray into the world of fiction with her novel *Gilbert: A Comedy of Manners* (Atheneum). The title character is a congenial con-man who avoids honest work but succeeds remarkably well in academia through his shrewdness. After his graduation from Harvard, Judith Martin sends him packing to Washington, D.C., where in spite of his mediocrity, his talent for scheming enables him to move rapidly up the political ladder, and he ends up as an aide to a president of the United States.

Judith Martin started gestating her novel during the idle hours of "dormitory talk" as a student at Wellesley, and her firsthand observations as a society reporter supplied the finishing touches. The book's witty and sometimes abrasive depiction of the higher echelons of Washington society are drawn from her years as a guest at soirees given by the Washington elite. Reviewing *Gilbert* for the *Chicago Tribune* (February 13, 1983), Michael Kilian called it "a Jewish *Tom Jones*" or *Catcher in the Rye* done as *Catch-22*, and described it as "the funniest and most savagely on-target book I've ever read about Washington." And Tracy Young, in praising it in the *New York Times Book Review* (January 2, 1983), cited Judith Martin's "grace and wit" and her "sharp eye for what Tom Wolfe calls 'status detail.'"

In 1984 another best seller by Judith Martin, *Miss Manners' Guide to Rearing Perfect Children*, was published by Atheneum, with illustrations by Gloria Kamen. Like her previous etiquette book it

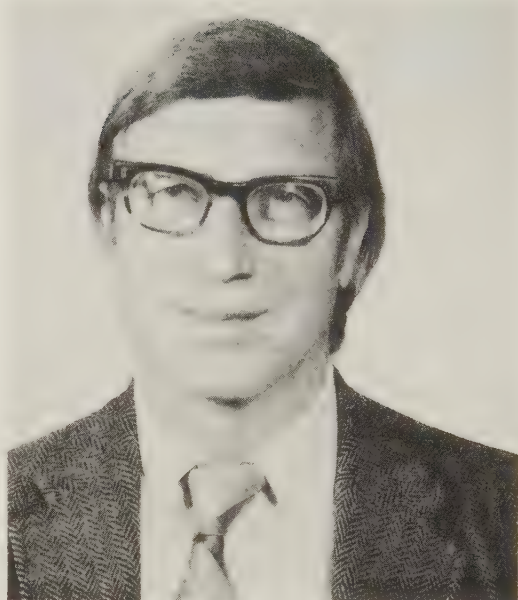
consists mainly of questions to Miss Manners and answers to many a "gentle reader," and it also includes a "glossary of parental expressions" and a "final examination." Convinced that manners disappeared "about twenty years ago," during the iconoclastic 1960s, when children were believed to have been born "wonderful noble savages," Miss Martin introduces her book by observing that "Many adults believe that the opposite of 'polite' is 'creative.'" Actually, she says, "the opposite of 'polite' is 'rude.'" If you think rude children are better off emotionally than well-behaved ones you are in luck, because there are so many of them around." The book canvasses such topics as eating, dressing, dating, and partying with what Annie Davis in *Library Journal* (December 1984) praised as "a characteristic tongue-in-cheek humor and a genteel charm that are at once tasteful, honest, and funny."

In 1984 Judith Martin resigned her position as a reporter for the *Washington Post* to devote herself full time to her Miss Manners column and other writing, including her work as a critic-at-large with *Vanity Fair*. Her brief treatise, *Common Courtesy: In Which Miss Manners Solves the Problem That Baffled Mr. Jefferson* (Atheneum, 1985), was inspired by Thomas Paine's Revolutionary War pamphlet *Common Sense* and was originally written to be delivered as a John M. Olin distinguished lecture at Harvard University's Kennedy School of Government. Its stated aim was to "call attention to the need for a philosophically acceptable and aesthetically pleasing standard of American etiquette . . . [and] finish the task at which our Founding Fathers failed."

Since the fall of 1985, Judith Martin has been presenting fifty-second question-and-answer television spots that are inserted into news and talk shows in more than 100 cities throughout the United States and Canada. In 1986 Atheneum published her latest novel, *Style and Substance: A Comedy of Manners*, and Kartes Video Communications issued her videocassette *Miss Manners on Weddings*.

On January 30, 1960, Judith Perlman married Robert Martin, a Harvard-educated physician who does research in biochemical genetics for the National Institutes of Health. Judith Martin has served as a member of the faculty of George Washington University and as president of the board of trustees of the Georgetown Day School. She now works in an antiques-filled office in a townhouse a short distance from her Georgian brick home near the Washington zoo. The Martins have a son, Nicholas Ivor, who is a student at Harvard, and a daughter, Jacobina Helen, who attends a private school in Washington and plays the harp. According to their mother, both children are "stage-struck" and, of course, "mannerly."

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Masursky, Harold

Dec. 23, 1923- Geologist. Address: b. United States Geological Survey, 2255 N. Gemini St., Flagstaff, Ariz. 86001

The senior scientist at the United States Geological Survey's astrogeology branch, Harold Masursky is at the forefront of scientific work in the analysis and interpretation of data concerning the Earth's moon and the planets in the solar system. The space program of recent decades has shed much more light upon the geological processes involved in the formation of planets, and Masursky has had an important part in debates on their geological origins and evolution. Ultimately, he asserts, an understanding of other planets will lead to a clearer conception of the planet Earth.

Masursky served on the space science advisory committee from 1978 to 1981 and on the solar system exploration committee from 1980 to 1983. He has worked with the National Aeronautics and Space Administration on such projects as the Ranger, Lunar Orbiter, Surveyor, Apollo, Magellan, Mariner 9, Viking, Voyager, and Galileo programs, and he has collaborated with scientists of Western Europe and the Soviet Union in their space efforts. "The vigorously ongoing exploration of outer space continues the exploration tradition of man," Masursky has said, as quoted in *Who's Who in America*. "It has been exhilarating to be involved with the manned and unmanned exploration programs. Each . . . has required new thinking and approaches to solving the technical and scientific problems. We now will encounter Uranus and Neptune and map the surface of Venus. . . ."

Harold Masursky was born on December 23, 1923 in Fort Wayne, Indiana, the only son among

the six children of Louis Masursky, a teacher and merchant, and Celia (Ochstein) Masursky. A bright student, he worked as editor of the student newspaper and played intramural basketball at Central High School in Fort Wayne. After graduating in 1940, he entered Yale University under a Griffin Memorial Scholarship, majoring in geology and civil engineering and serving as captain of the fencing team and editor of the scientific magazine. After graduating with a B.S. degree in 1943, under an accelerated program, Masursky entered the United States Army as a private and served with the Coast Artillery and the Corps of Engineers, including two years in India. He was discharged in 1946 with the rank of first lieutenant.

Returning to Yale University for graduate study, Masursky was inspired by his professors, Dr. Adolph Knopf, Dr. Richard Flint, and Dr. Chester Longwell, to make his career in geology. On obtaining his M.Sc. degree in 1951, he joined the staff of the United States Geological Survey as a field assistant, and during his early years with the agency he served with the fuels branch and the general geology branch, working in the field in Wyoming, Montana, Idaho, and Nevada. Among other activities, he was involved in thrust faulting and basin range faulting, and he helped to discover gold, uranium, and coal deposits.

One of the bureaus under the Department of the Interior, the United States Geological Survey was established in 1879 with a mandate for "classification of the public lands, and the examination of the geological structure, mineral resources, and products of the national domain." By the 1950s, its tasks and methods had already developed considerably from the simple days of its beginnings, but it was with the development of the space program, that the Survey extended its interests and domain from the planet Earth to the Earth's moon and to the other planets in the solar system. Masursky became part of those exciting new developments.

The astrogeology branch of the Geological Survey with which Masursky became associated was organized in 1960 by Eugene Shoemaker, who was its first administrator. About three years earlier, Shoemaker, working with the Atomic Energy Commission, had been studying craters caused by nuclear explosions. Later he became interested in craters of natural formation, such as the Great Meteor or Barringer Crater in Arizona and the craters on the moon. Under his administration, the astrogeology branch set for itself the task of comparing geologic features on Earth with similar-looking features of the lunar landscape. But even with the high-powered telescopes on which scientists relied at the time, the smallest objects that could be observed measured some three-fifths of a mile in diameter.

All of this changed by the mid-1960s, when the Ranger spacecraft and then the Lunar Orbiter satellites were able to transmit back to Earth detailed photos of the moon's surface, showing objects as small as thirty feet across. One purpose of the Or-

biter expedition, and the task assigned specifically to the astrogeology branch, was to scout suitable landing spots for the planned future manned lunar landing. By the time of the launching of Lunar Orbiter I in August 1966, Masursky was based at the offices of the Geological Survey's astrogeology branch in Menlo Park, California. Soon after that, when Shoemaker resigned to devote himself to full-time research as chief scientist, Masursky succeeded him as administrator of the astrogeology branch.

Masursky was one of thirty scientists from half a dozen federal agencies invited to the National Aeronautics and Space Administration's Langley Research Center in Hampton, Virginia in October 1966 to analyze the 200 miles of Orbiter I film. To their surprise, the scientists learned that the moon was not the cold, dead body they had conceived it to be. As Masursky, quoted in the *New York Times* (October 7, 1966), summed up the scientists' conclusions, "The geological evolution of the moon is going on now—it looks very nearly as dynamic as the Earth. . . . There are many processes going on—the faulting, or uplifting of material, the weathering by mass wasting, the distribution of material by meteoritic impacts and the construction of features by volcanic processes."

As a result of photographic data obtained by Lunar Orbiters 4 and 5, launched in 1967, NASA scientists were able to complete a map of the moon's "hidden" side, which because of the force of gravity was never visible from the Earth. The new, clear pictures indicated that the frequency of craters on the far side of the moon was no greater than on the near side, but, as Masursky observed, there seemed to be on the hidden side an absence of "maria," the large basins of volcanic ash that from Earth, appear to resemble seas and oceans. He cautioned, however, that it was useless to attempt an explanation for that phenomenon until more information was available.

On September 10, 1967 the Surveyor 5 spacecraft landed on the moon, in a small crater of the Mare Tranquillitatis, or Sea of Tranquility. It lowered a sophisticated soil analyzer through which it could be determined that the moon soil contained substantial amounts of oxygen, silicon, sulphur, iron, cobalt, nickel, and aluminum, and lesser amounts of magnesium, carbon, sodium, and the heavier elements. This is roughly the composition of basalt, which comprises about a fifth of the rock on the planet Earth. Masursky and his colleagues greeted those findings with satisfaction, since they opened doors to deeper understanding of both the moon and the Earth, and possibly of other planets as well.

The new data and photographs of the moon's geology brought to the fore a longstanding debate among selenologists—astronomers who study the moon—as to whether the moon craters are the result of geologic processes internal to the moon, like volcanic eruptions, or whether they were formed by the impact of external objects, such as meteorites. The astrogeology branch of the Geological

Survey had performed much research on the problem of identifying craters formed by impact, through studies of the results of underground nuclear blasts, which in some ways resemble the phenomena that occur when a meteorite hits and then penetrates into the ground.

After comparing studies of high-speed films of underground nuclear tests in Nevada, with those of a massive TNT explosion conducted by the Canadian Research Establishment at the Suffield Experiment Station in Alberta, Masursky found that many of the features revealed in those studies were clearly visible on the new close-up photos of the moon's surface. He concluded that there was evidence of meteor impact in photographs taken by Orbiter 4 of Humboldt Crater, on the right side of the front face of the moon—a geologically “very young” crater that had been hit by a meteorite only a few million years earlier, according to Masursky's estimate. The new photos showed a clear fracture on the crater floor, caused, Masursky concluded, by “isostatic rebound,” an after-effect of meteor impact.

What Masursky called the “grandest feature” photographed by Lunar Orbiter was the Mare Orientale, one of the few “maria” on the moon's hidden side. Here, flowlines of the base surge could be seen on a vastly larger scale than that of the Nevada test site, with lengthy, winding gulleys visible for up to 800 miles from the center, which seemed to support proponents of the “impact” theory. But advocates of the “volcano” theory were not ready to concede the question and maintained that the Mare Orientale showed many features generally found in volcanic areas, including gulleys, dome-shaped hills, and thin, long ridges. Another dramatic feature revealed on the moon's far side was the large Tsilkovsky crater, which had a towering peak at its center, prompting supporters of the “volcano” theory to point out the existence of similar features on Earth and to conclude that the peak was a volcano, arising in the middle of an older volcanic crater.

This argument for “volcanism,” on the basis of peaks found at the center of craters, had a reply from proponents of the “impact” theory. Dr. Shoemaker had examined similar features on Earth, and discovered that they were not always the result of volcanic activity. In Sierra Madera, Texas, for example, there is a similarly situated hill, which Shoemaker had examined when the astrogeology branch was first formed. Another geologist, Dr. Howard Wilshire, had carried the work further, and with access to oil drillers' records found that the hill had been drilled, and that there was no column of solidified lava. He concluded that a meteorite had struck, exploded, and bent down the pre-existing rock strata, which then rebounded upwards to form the hill.

The theoretical debates on the moon's geological development continued in scholarly journals and conferences. Arthur C. Clarke, author of the science fiction novel and screenplay *2001: A Space Odyssey*, observed, as quoted in *Science Digest*

(October 1969), “As soon as we land the first two geologists on the moon, in ten minutes they will be throwing rocks at each other in defense of their rival theories.” Masursky did not clearly identify himself with one side or the other, feeling that it was premature to state definitively that either volcanos or meteors were the cause of the moon's craters. Furthermore, he believed that they were not necessarily all caused by the same phenomenon.

Although Masursky had previously supported the case for meteor impact in discussing the Humboldt Crater, he presented a paper at the annual meeting of the American Geophysical Union in Washington D.C., in the spring of 1968, in which he compared photographs of moon craters with photographs of features of volcanoes on Earth, arguing, by implication, for the volcanic origin of the craters on the moon. At a conference of the International Astronautical Federation held in New York City in October 1968, Masursky summarized findings from new moon photographs, arguing that both volcanic and impact origins of the moon's craters were feasible, since both of those phenomena had contributed to the formation of the topography of the Earth.

In 1971 Masursky was promoted to chief scientist, at the United States Geological Survey Center of Astrogeology, in Flagstaff, Arizona. He received another promotion about five years later, becoming senior scientist. During those years he continued to work closely with the NASA space program, and in 1972 he was a member of the site selection group for the manned lunar landings of Apollo 16 and 17, the final flights in the Apollo series.

In the debates as to which area of the moon would be the best landing site for Apollo 16, in terms of yielding the fullest and most useful information, there developed considerable controversy among selenologists between the “hot-mooners,” who believe that the moon once had a molten core, like the Earth, and the “cold mooners,” who think that the interior of the moon has always been cold. As a “hot-mooner,” Masursky called for an Apollo landing in the area of the central highlands near the Descartes crater, convinced that the rocks in this area would produce evidence of the “hot moon” theory. He argued that the lunar highlands, or “terrae,” resembled the Earth's continents, and that in the Descartes area the continent formation, or crustal evolution, continued longer than in other areas.

Masursky's argument was opposed by the “cold-mooners,” who rejected his model of a “continent formation” process, and by those who felt that because the Descartes highlands are younger they are atypical and not a favorable site for sampling the moon's crust. In response to the latter argument, Masursky contended that although the rocks from the Descartes highlands were younger, they would reveal the evolution of the crust, whereas older highland areas would produce rocks so battered by years of impact that it would be next to impossible to specify their original nature. Masursky's arguments won out, and the Apollo 16

spacecraft landed in the Descartes highlands in April 1972. The astronauts John W. Young, Charles M. Duke Jr., and Thomas K. Mattingly brought back such an array of rocks that capsule communicator Anthony England was moved to comment, "Your landing at Descartes probably sampled the most differentiated part on the near side of the moon."

The scientific debates concerning the geology and formation of the moon extended to the planet Mars, when Mariner 9, launched in November 1971, became the first man-made satellite to orbit another planet. Masursky was appointed head of the Mariner 9 television interpretation team, and the first phenomenon that he and his colleagues had to deal with was the fact that just as the spacecraft began its Mars orbit, a huge atmospheric dust storm engulfed the entire planet, obscuring the landscape. Once the dust had cleared, several weeks later, the photos transmitted back to Earth revealed a totally different view from that afforded by the Mariner craft that had flown near Mars in 1969 and sent back pictures of a cratered, dead planet. Scientists had concluded at the time that Mars's craters resulted from external impact rather than from internal processes, but now Mariner 9 showed Mars to be a living planet, described by Masursky as "geologically young" and "changing in front of us." Although Mars lacked many of Earth's geological features, such as ocean basins and long mountain chains, and therefore did not have as active a history as the Earth, Mariner 9 clearly showed Mars as a more vibrant, active body than the Earth's moon.

Masursky now interpreted the view of the Martian craters as evidence of extinct volcanoes, similar to the Fernandina Caldera in the Galápagos Islands and Kilauea volcano on Hawaii, as he noted at a news conference at the Jet Propulsion Laboratory in Pasadena, California in December 1972. Another Mariner scientist, Bruce Murray of the California Institute of Technology, disputed his theory, maintaining that the lingering dust storm still prevented a clear view, and that it was too early to draw any such conclusion on the cause of the Martian cratering. Nevertheless, as the spacecraft continued to send back photographs and other data from Mars in the months that followed, new views of the planet's evolution and current state were revealed, including the clear existence of four towering volcanoes, with possible signs of ongoing activity, and of other cratered regions of the planet that seem to have been caused by meteorites. Furthermore, readings from Mariner's ultraviolet spectrometer indicated the presence of atmospheric ozone, which in the Earth's atmosphere protects life against the sun's ultraviolet radiation. The discovery of ozone on Mars led Masursky to talk excitedly of the possible existence of fossils on that planet.

In the course of Masursky's continuing exploration of the horizons of space, he has attended national and international conferences, and has visited the U.S.S.R. to consult with colleagues there

on data and interpretations, especially with regard to Soviet explorations of the planet Venus. He observed in 1975 that photographic data sent back from Venus by the Soviet spacecraft Venera 9 was a "major step forward" in understanding that planet. At the May 1979 conference of the American Geophysical Union, Masursky noted that geologists were "astounded by the steep contours" on the northern hemisphere of Venus, revealed by radar mapping data obtained by the American Pioneer Venus orbiter. In November 1980, Masursky reported that the U.S.S.R. would use United States-prepared radar-charted maps for their Venus explorations, scheduled for the early and mid-1980s. Masursky was personally involved in the selection of landing sites for the Soviet Union's Venera 13 and 14 and Vega 1 and 2 missions.

According to an article by Robert C. Cowen in the *Christian Science Monitor* (August 28, 1985), about the feasibility of sending astronauts to Mars, Masursky has noted that Mars, like the Earth, has undergone a succession of ice ages that are reflected in the different ages of water-cut channels visible on the Martian surface. If those channels and the glaciations that they represent could be dated and compared with the glacial epochs of the Earth, they might conceivably shed light on the ice age mechanism. In Masursky's view, much can be gained from a comparison of "the long history of glaciations and deglaciations on Mars with those on the Earth." Although progress in space exploration has been temporarily stopped by the Challenger tragedy of January 1986, in which the seven-member crew of the space shuttle perished, Masursky is convinced that the effort will continue and that samples from Mars will some day be returned to Earth by automated spacecraft and by astronauts themselves.

A four-time the recipient of the NASA Exceptional Scientific Achievement Medal, Masursky has won several other distinctions, including a citation from the Department of the Interior and an honorary D.Sc. degree conferred on him by Northern Arizona University in 1981. He is the author of many of scientific articles and a contributor to scientific books. Masursky has served as associate editor of *Icarus* and the *Geophysical Review of Letters*.

Married in 1960 to Suzanne Schock, an artist, Harold Masursky, who has had three previous marriages, is the father of four children, Lisa, Danielle, Leo, and Noah. He is five feet nine and a half inches tall, weighs 160 pounds, and has hazel eyes and brown hair. His favorite recreations are fencing, folk dancing, and mountain climbing, and his organization memberships include the Elks and the Yale Club. Masursky lists his religion as Unitarian, and he is also a member of a Jewish congregation.

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Maynard, Robert C(lyve)

June 17, 1937– Newspaper editor and publisher.
Address: b. The Tribune, 409 13th St., Oakland,
Calif. 44612

In 1983 a black high school dropout with little money bought a major metropolitan United States newspaper serving an ethnically diverse city and a farflung network of wealthy white suburbs. The purchase of the *Tribune* of Oakland, California was merely the latest in a string of seemingly impossible feats accomplished by Robert C. Maynard, a journalist with a national reputation as reporter, editor, and social critic. He put his talents to use not only in furthering his own career but in creating professional opportunities for members of disadvantaged groups in general. Among his other activities, he founded and administered the highly regarded Institute for Journalism Education in Berkeley, California, to aid nonwhite journalists in launching their careers.

Robert Clyve Maynard was born on June 17, 1937 in Brooklyn, New York, where he grew up in the mostly black Bedford-Stuyvesant section. His parents, Samuel C. Maynard, a part-time lay preacher who owned a small trucking firm, and Robertine Isola (Greaves) Maynard, had immigrated to the United States from Barbados in 1919. Robert, the youngest of six children, had two brothers, Edward and Sydney, and three sisters, Sybil, Eleanor, and Marjorie.

Sound study habits and a strong work ethic were instilled in the six Maynard children, who were encouraged by their father to aim for excellence. He insisted, for instance, that young Robert dismantle his less-than-perfect homemade scooter and put it together again with more forethought, a chore that resulted in the best scooter in the neigh-

borhood. "That was the way he did everything," Maynard recalled of his father, as quoted by Pamela Noel in *Ebony* (June 1985). "From him I learned that every task has to be approached in a certain way. You've got to determine the tools that are going to be required to do it and make sure you have those tools before you start." Maynard also attributes his business acumen to the influence of his father, who made wise real estate investments that enabled him to give his family a degree of financial security. "I tell people that if they knew my parents, they wouldn't be surprised to find me here running a major newspaper," Maynard told the *Ebony* interviewer.

Every evening at the dinner table, each of the Maynard children was expected to discuss what he or she had learned that day. As the youngest of the brood and therefore, according to the Maynard house rules, the last to report, Robert made sure to write down his ideas so that he would not forget what he wished to include when it was his turn. That self-imposed exercise in marshaling and recording his thoughts helped Maynard to develop his confidence and his interest in writing. One day, when Samuel Maynard brought home a used Underwood typewriter, Robert, then eight, appropriated it. "That's how I began writing," he told Leon Lindsay of the *Christian Science Monitor* (June 16, 1983). "I imagined myself somewhere between Langston Hughes and Ernest Hemingway, sometimes poetic, sometimes trenchant reporting." One night during an animated dinner-table discussion, Robert Maynard silenced his family by reading aloud from his writing. His mother finally broke the stunned stillness that followed by announcing, "So, you're going to be the writer." Maynard has recalled, "No one in my family expected me to be anything else after that."

So self-confident was Robert Maynard that notwithstanding the premium that his family placed on education (all of his brothers and sisters attended college), he began to cut classes at Boys High School in Brooklyn and frequent the editorial offices of the black weekly paper, the *New York Age*. Now defunct, that publication had become prominent some years earlier under the editorship of T. Thomas Fortune. By the time he was sixteen, Maynard had dropped out of school and was working as a reporter for the *Age*. In 1956, at nineteen, he moved to Greenwich Village in Manhattan, where he turned out freelance articles and hobnobbed with such noted black writers as James Baldwin and Langston Hughes, who encouraged him in his literary efforts. For a time he worked as a reporter for the *Baltimore Afro-American*.

Meanwhile, Maynard applied for jobs on white daily newspapers, sending out 320 résumés, to no avail. "When I couldn't earn money from writing, I would do odd jobs," he told Leon Lindsay. "I'd keep sending clips out to daily papers, and at first I wouldn't indicate my race. That got me a few interviews. . . . One guy said I was good enough to cover suburbs, but the people just wouldn't be able to talk to me and I wouldn't be able to understand

them. Another said his publisher would shoot him if he hired a black man."

Finally, in 1961, Maynard met Jim Higgins, the editor of the *York Gazette and Daily* in Pennsylvania, who invited him to submit an article. Impressed, Higgins gave him a job as a reporter and allowed him a free hand. "I was so damned excited that I walked into the newsroom, was shown my desk and typewriter and promptly got my first nosebleed since childhood," he later recalled, as quoted in *Newsweek* (September 24, 1979). Hired as a police and urban affairs reporter, Maynard covered all categories of news, including, eventually, the civil rights movement in the South. In addition to giving Maynard his first job on a "white" daily, Higgins persuaded his young protégé to apply for a Nieman Fellowship, a one-year grant awarded to journalists to study at Harvard University. Maynard won the honor and spent 1966 rounding out his abbreviated education with courses in such areas as economics, art, and music history.

Maynard returned to the *Gazette* as a night city editor, but in 1967, when he was offered a position with the *Washington Post*, he accepted, becoming its first black national correspondent. Once again, his news judgment earned him respect, and he was given free rein in reporting metropolitan and national news. During his first year, he originated and wrote an eloquent five-part five-city series on the budding black revolt, published in September 1967, that opened with the observation: "Cities have distinctive qualities. Ghettos do not. Stand on a grimy street corner in Harlem and look, listen, smell. The mind can play tricks: is it 41st Street in Chicago, 12th Street in Detroit, Central Avenue in Watts or Fillmore [Street] in San Francisco? . . . Time and space become irrelevant to ghettos. They are enduring truths, unchanged by time, distance and climate." Maynard "had a wide, wide range of contacts," according to Howard Simons, managing editor of the *Washington Post*, quoted in *Newsweek* (September 24, 1979). "He gave us eyes and ears that we lacked somewhat in black affairs in this country."

To express his concern for civil liberties, Maynard joined the steering committee of the Reporters' Committee on Freedom of the Press, a group formed in 1970 to study the Justice Department's practice of subpoenaing reporters in grand jury investigations of alleged subversive organizations. In 1972 he and the *New York Times* reporter Earl Caldwell, who is also black, were chosen as co-directors of a new summer program in journalism for members of minority groups, established by the former CBS news executive Fred Friendly at the Columbia University School of Journalism. Funded by the Ford Foundation, the program provided a stipend for living expenses and an eleven-week training curriculum for nonwhite journalists and guaranteed placement of graduates with television networks and newspapers throughout the United States. At that time, only about 300—or three-fourths of 1 percent—of writers, photographers,

and editors for American daily newspapers were members of racial minority groups.

As Maynard remarked to a convention of the American Society of Newspaper Editors in 1972, "There is no place to go with figures such as these, except up. That is one of the small comforts of the times." Many white editors, Maynard noted, feared that firing a black reporter might subject them to discrimination suits, and so they avoided potential problems by refraining from hiring blacks in the first place. Furthermore, Maynard told the convention, most white newspaper editors had little communication with members of minority groups and lacked confidence in their ability to judge nonwhite job candidates. To resolve that problem, Maynard proposed the inclusion of blacks in the management structure who might help in making judgments about new personnel, contribute to their training, and share responsibility for any failures that might occur.

While continuing to write for the *Washington Post*, Maynard began in 1972 to work part time as a senior editor for the new black monthly *Encore*, established to report world news from a black perspective. That same year, Benjamin C. Bradlee, executive editor of the *Washington Post*, appointed Maynard to an eighteen-month term as ombudsman of the newspaper and also named him associate editor. The ombudsman's duty was to monitor and report in internal memoranda and published editorials the performance of the *Post* and of the news media in general in achieving truthfulness, fairness, accuracy, thoroughness, clarity, and relevance. By 1976 Maynard had become a journalist of such national stature that he was selected to serve as one of three questioners at the final presidential campaign debate between President Gerald Ford and Democratic candidate Jimmy Carter.

Meanwhile, in 1974, the Ford Foundation had ended its support of Columbia's training program for minority journalists, and the program was abolished, much to Maynard's disappointment. Three years later, in 1977, he left the *Washington Post* for Berkeley, California, to found a similar program, known as the Institute for Journalism Education, at the University of California, and he served as its chairman until 1979. In conjunction with its challenging curriculum, Maynard established Jobnet, a service providing liaison between potential employers and nonwhite journalists looking for employment. By mid-1983 the institute had developed into "by far the single largest source of minorities entering the field of journalism," according to Maynard, as quoted in the *Christian Science Monitor* (June 16, 1983). An estimated one-fourth of all new journalists of minority background hired during 1982 came out of the institute's programs.

Shortly after founding the Institute for Journalism Education, Maynard was hired as an affirmative action consultant to the mammoth Gannett newspaper chain, and the association proved mutually agreeable. He became the first black person in the United States to direct editorial operations for a major daily newspaper in 1979, when the

Gannett company appointed him editor of its newly acquired *Oakland Tribune*. "I was a little bit surprised," he confided to reporter Hollie I. West, as quoted in the *Washington Post* (September 27, 1979). "But you should never be surprised when your dreams come true." Some might have considered the job a nightmare. In the previous two years, the *Oakland* paper had gone through staff cuts, it had changed owners twice and editors three times, and its circulation had dwindled from over 200,000 to less than 170,000. Moreover, it appeared to be losing its battle for readers to its rival across the bay, the *San Francisco Chronicle*, and to local suburban dailies. In short, as the media commentator Ben Bagdikian observed at the time in *Newsweek* (September 24, 1979), the *Oakland Tribune* had "nowhere to go but up."

The afternoon newspaper, in existence since 1874, had long been the mouthpiece of the Knowlands, a powerful family entrenched in conservative Republican politics. Its most prominent recent representative was United States Senator William F. Knowland, who committed suicide in 1974. But the paper had failed to keep pace with the changes in the community it professed to serve, and by the time Maynard took over the editorship of the *Tribune* (Gannett had dropped "Oakland" from its name), 54 percent of Oakland's 330,000 residents were nonwhite, while many of its civic leaders, including the mayor, the school superintendent, the port commissioner, and the symphony director, were black. The problem, Maynard predicted, involved providing a paper appropriate to "that spectrum from the upper middle class in Walnut Creek to blue-collar Oakland."

During his first three years as editor, Maynard increased staff, news space, and local coverage, and launched a new morning edition, *Eastbay Today*. The community responded with enthusiasm. Even Maynard's leading competitor, William German, editor of the *San Francisco Chronicle*, was complimentary. "I can see much more purpose in what they are doing," he said, as quoted in the *New York Times* (July 18, 1982), adding that the editorial page was "much sounder" since Maynard's arrival. But the paper's financial outlook remained grim. Although the morning edition soon reached an impressive street-sale circulation of 100,000, its circulation dropped to less than 80,000 when the price doubled from ten cents a copy to twenty cents. Furthermore, the afternoon edition's readership plummeted to 110,000 during Maynard's first three years of stewardship. The paper was operating in the red, losing \$5 million in 1981 alone, but Maynard, undaunted, declared in mid-1982, "I said the day I walked in here that getting to be a first-rate paper would be a five-year effort. I think we're exactly on target."

Nevertheless, in the fall of 1982, Maynard announced that the afternoon edition would be eliminated. Somehow he managed to avoid staff cuts, and the remaining morning edition briefly retained both names before the paper resumed the single banner of the *Tribune*. "We are not killing

anything," he said, as quoted in the *New York Times* (September 14, 1982). "We're just changing publishing cycles. . . . American life style has changed. People do not spend time in the evening reading an afternoon newspaper as they used to do."

A few months later, in April 1983, Maynard demonstrated his commitment to Oakland and to the paper when he bought the *Oakland Tribune* Inc. from Gannett, becoming the first black person in the United States to own a controlling interest in a general-circulation city daily, and the first big-city editor in recent times of any race to buy out his paper. With the help of his attorney, Paul R. Greenberg, who gained a 21 percent interest in the company, Maynard arranged two bank loans, using the company's real estate holdings as collateral, to make the down payment of \$5 million and wrote a long-term promissory note to Gannett for the \$17 million balance. Maynard acquired 79 percent of the stock and the presidency of the board. The sale, which the Gannett company essentially financed, was a novelty in the American business world and represented a show of confidence by Gannett. The board of directors included, among others, the former child screen star and United States ambassador to Ghana, Shirley Temple Black, who is a close friend of Maynard's, and Alex Haley, the author of *Roots*. Maynard also managed to obtain an agreement with the six unions representing the *Tribune's* 950 employees for an eighteen-month wage freeze.

"We can now celebrate the fact that the *Tribune* is once again locally owned—a paper with local control of its growth and destiny," Maynard asserted, as quoted in *Black Enterprise* (July 1983). He announced no plans for any fundamental changes in the paper, which by then had a news staff that was 35 percent nonwhite. "We will just continue fine-tuning the product and making it stronger," he said. His fine-tuning earned him accolades. In its efforts to provide for its widely mixed readership—the predominantly nonwhite, blue-collar, urban Oakland, and the East Bay's forty mainly white and white-collar suburbs—the *Tribune* under Maynard succeeded in combining urbanity with lack of pretension, and national news with detailed local reporting. Maynard added weekly zoned sections for concentrated analysis of local issues and personalities and daily front-page in-depth analyses of important issues.

By mid-1985 the *Tribune's* circulation had increased to more than 150,000 and Maynard anticipated that it would break even for the year. Yet, the paper remained financially straitened. It continued to suffer a decline in profitable display advertisements, and Maynard was reportedly forced to consider selling some of its real estate to meet expenses. In the opinion of many, Maynard's leadership is the paper's single greatest asset. "He's critically important," Shirley Temple Black said, as quoted in the *New York Times* (June 5, 1985). "He is the *Tribune*." "I think [Maynard] really feels he has a mission," one *Tribune* reporter has said, as

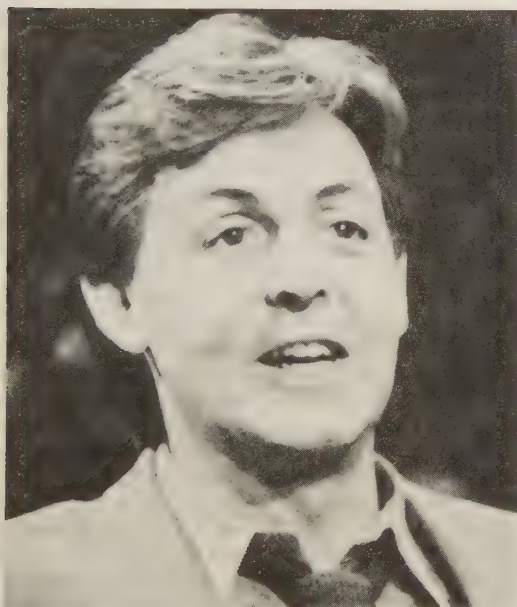
quoted in *Ebony* (June 1985). "I think he feels the future of the paper and . . . the city are connected."

Maynard, who is a Democrat and a Lutheran, holds honorary doctorates from York College in Pennsylvania and the California College of Arts and Crafts. Among many other affiliations, he is a member of the Council on Foreign Relations and serves on the boards of the Associated Press, the Rockefeller Foundation, the Pacific School of Religion, and the Oakland Chamber of Commerce. "His smoky voice and eloquence lift the spirit of friends and immobilize enemies," Hollie I. West rhapsodized in the *Washington Post*. "His hunched shoulder swagger, a hip, big city strut from his youthful days in Brooklyn, telegraphs his brimming confidence." Earl Caldwell, quoted in *Ebony*, refers to Maynard as a "Renaissance man" who loves good books, enjoys gourmet cooking, is fond of classic cars, collects fountain pens, and is interested in photography and the study of languages. Maynard's interests also include woodcarving, listening to jazz, spectator sports, and yoga, and he

keeps his five-foot ten-inch, 175-pound frame in condition by rowing, jogging, and hiking. His syndicated column appears in over ninety newspapers.

Robert C. Maynard and his wife, Nancy Hall (Hicks) Maynard, a journalist now studying law, whom he married on January 1, 1975, have two sons, David and Alex. From an earlier marriage, he has a daughter, Dori, who is a journalist. In a statement that appears to summarize his attitude toward adversity, Maynard added a revealing note to his otherwise conventional entry in *Who's Who in America*: "The great pleasure in life," he wrote, "is doing what people say you cannot do."

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McCartney, Paul

June 18, 1942- Musician; singer; songwriter.
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1966.

Paul McCartney, the most winsome, accessible, and dulcet-voiced of the Beatles, the young mop-

haired foursome that came out of Liverpool, England to take the popular-music world by storm in the 1960s, remains the most talented and successful survivor of that legendary rock 'n' roll group's demise. McCartney and the late John Lennon established themselves as one of the century's best-loved songwriting teams, turning out an extraordinary number of pop standards within a very few years and serving as the musical voice of a generation. Following the band's breakup, in 1970, McCartney continued to carry his buoyant, untortured, and often sentimental version of the "Mersey beat" worldwide as a solo artist and as the leader of the touring and recording band Wings. The *Guinness Book of Records* lists him as the best-selling composer and recording artist of all time: between 1962 and 1978, forty-three of the songs he composed sold more than one million records each; the singles and albums he recorded had total sales of 200 million; and he won the most gold records in history—sixty, including forty-two with the Beatles. Among the hits he wrote for the Beatles independently of John Lennon (although, as always, under the "Lennon-McCartney" logo) were the rueful "Yesterday," the compassionate "Eleanor Rigby," and the lush, "psychedelic" "Penny Lane." The better known of his post-Beatles compositions include "Band on the Run," "Mull of Kintyre," "Bluebird," "My Love," "Coming Up," "Ebony and Ivory," "Say Say Say," and the self-mocking "Silly Love Songs."

James Paul McCartney was born in Walton Hospital in Liverpool, England on June 18, 1942. He and his younger brother and only sibling, Michael (also a pop performer, best known as Mike McGear with the poetry and satire group Scaffold), were raised in public housing projects (council estates)

in the Liverpool districts of Speke and Allerton. Their mother, Mary McCartney, was a nurse, a midwife, and a city school health officer. After she died of cancer, when Paul was fourteen, the father, James McCartney, a cotton salesman on the Liverpool Exchange, married a widow with a five-year-old daughter.

With aunts and cousins constantly present, the McCartney household was, in Paul's words, "like a big Italian family with someone always dandling a baby on his knee." The father, a former small-time band leader with a repertoire of show and music-hall songs, "played the piano around the house" and conducted family sing-alongs. Like Paul, who composes by ear at the piano, guitar, and tape recorder but cannot, as he says, "write the tune down," James McCartney could not notate music, but he created at least one song, a wordless tune that he would play over and over on the piano, challenging family members to supply lyrics. Years later, Paul would write definitive lyrics for the song, titled "Walking in the Park with Eloise," and record it with Chet Atkins and Floyd Cramer in Nashville.

The memory of musical fun around the family hearth echoes through Paul's "music hall" songs, such as "Uncle Albert-Admiral Halsey" and "When I'm Sixty-four." He wrote the music for the latter when he was sixteen and added the lyrics years later. As Dave Marsh observes in *The First Rock & Roll Confidential Reader* (1985), the spirit of such songs would be belittled by some "who perhaps never knew or enjoyed such security and found it easier to identify with the angst and confusion of John Lennon."

As a boy, Paul McCartney sang in the choir of St. Barnabas church in Liverpool. His father taught him the basics of piano and trumpet playing, but Paul, aware of the exciting new directions in pop music, wanted a guitar, and his father obliged, buying him a £15 instrument. Although Paul was otherwise righthanded, the guitar had to be restrung for lefthanded playing. Outside of music, McCartney credits his father with teaching him tolerance ("not to sneer at stuff quite so much"), a lesson long in germinating, and moderation ("half of the people who are dead today wouldn't be if they had known that one").

A schoolmate remembers Paul McCartney as a "tubby little kid" who was shy of girls. At the Liverpool Institute, a secondary grammar school, McCartney recorded good grades, especially in literature. He might have gone on to a teacher-training college had not a mutual friend introduced him on June 15, 1956 to John Lennon, a local art student who was forming a hard-stomping "skiffle" (jug) band called the Quarrymen. As Lillian Roxon observed in her *Rock Encyclopedia* (1971), both were "exactly the right age to be hit hard" by the sounds of Bill Haley and Elvis Presley then crossing the Atlantic. Beyond some ukulele chords taught him by his mother and a flair for mimicking such singers as the Del Vikings, Lennon's chief musical ability at the time was his relish for word play

and his talent at extemporizing when he could not remember lyrics. McCartney idolized the slightly older Lennon, and Lennon was impressed with McCartney's knowledge of harmony, his ability to tune his own guitar, his mastery of some Eddie Cochran-style riffs, and his lyric-perfect repertoire of twenty-five or so rock and pop standards, ranging from "Till There Was You" to "Roll Over Beethoven" and including songs by Jerry Lee Lewis, Ray Charles, and Carl Perkins (with whom McCartney would record "Get It" in 1982). What clinched Lennon's fateful recruitment of McCartney was Paul's impersonation of Little Richard singing "Tutti-Frutti" and "Long Tall Sally."

Playing hooky, John and Paul would go to McCartney's home to work at playing songs. "Originally we were trying to figure out the next big musical craze so we could come up with some sort of new beat along those lines," McCartney has recounted, "but finally we just gave up and got on with writing songs." Most of the songs they composed, and would compose, were collaborations, worked out as they improvised together singing and playing their guitars, sometimes with drums. Even when they created independently, there was a mutual exchange of suggestions for improvement, and the songs would always be credited "Lennon-McCartney." "Paul and I made a deal . . . when we decided to write together," Lennon once told an interviewer, "that we put both our names on it [any composition], no matter what."

McCartney made his first public appearance with the Quarrymen at the Broadway Conservative Club in Liverpool in 1957. Toward the end of that year the group was invited to perform at a new "jazz" club opened in a cellar under a warehouse on Matthew Street by Alan Synter, a physician's son. That club, called the Cavern, was the young combo's base for a period of several years, during which it toured Scotland; traveled south to Aldershot, near London, and east to Manchester; and went to Hamburg, Germany as a backup band. Playing in sleazy, gangster-run clubs on the notorious Reeperbahn, they became popular in Hamburg with lovers of Chuck Berry-style music who considered Liverpool's "Merseyside Sound" its closest European equivalent, and they returned to the German city for two long engagements. According to Lillian Roxon in her *Rock Encyclopedia* (1971), their early image in Hamburg was "very rough-trade rocker, all leather and menace." That image was changed by Astrid Kirchner, a young "exis" (existentialist) photographer who, with her family and her avant-garde intellectual friends, became cult patrons of the young musicians. Miss Kirchner designed their mop haircut and, borrowing from the British "Teddy Boy" and the American Elvis Presley styles, created their quasi-Edwardian choirboy look.

The Lennon-McCartney band underwent several name changes. In 1959 John Lennon, emulating the late Buddy Holly, who had called his group the Crickets, thought up the name Silver Beatles, deliberately misspelling the insect name to give it

a musical connotation. Later he streamlined the name, and the group made its first appearance as the Beatles playing a dance at Litherland Town Hall near Liverpool on December 27, 1960. At that time the band consisted of Lennon, McCartney, guitarist-singer George Harrison, a former schoolmate of McCartney's, and drummer Pete Best, who was replaced two years later by Ringo Starr. Through most of the Beatles' history, McCartney played bass guitar.

The progress of the Beatles was charted and promoted in the pages of *Merseybeat*, a music newspaper founded in the summer of 1961 by Bill Harry, a friend of John Lennon's. That progress accelerated after the late Brian Epstein entered the scene. Epstein, a young Liverpool businessman (he ran the North End Music Store, one of many retail establishments owned by his family) and an actor manqué with an outré life style, caught a performance of the Beatles at the Cavern in October 1961. Captivated by their fresh contributions to the pop and rock idioms and their spontaneous banter and horseplay on stage, he became their manager.

Epstein perfected and polished the Beatles' appearance, got them bookings in the best clubs and concert halls, arranged television appearances, connected them with the canny record producer George Martin, and negotiated a recording contract with EMI (Electrical and Musical Industries, Ltd.) and its American counterpart, Capitol Records (for which McCartney still records, after many years with Columbia). The first George Martin production of a Lennon-McCartney song was "Love Me Do," which reached number twenty-seven on the *New Musical Express* chart in December 1962. "When 'Love Me Do' was slipped into jukeboxes and was played alongside the other rhythm and blues hits of the day," Chris Welch recounted in his biography *Paul McCartney* (1984), "the Beatles sounded . . . different. This wasn't the usual British attempt at frantic, yammering rock 'n' roll with a Cockney accent. Somehow, the Liverpool accent was better suited to the blues. It had an authentic ring and the nasal twang wasn't far removed from New York's drawl. 'Love Me Do' left pop fans wanting to hear more about this strange new group who wrote all their own songs. . . . Londoners in particular were fascinated to know there was life beyond Potters Bar [the remote northwestern London suburb]."

The title cut of the Beatles' first album, *Please Please Me*, was number two on the British singles charts in February 1963, and the later single releases "From Me to You" and "She Loves You" were the best-selling discs of the year. The tide of Beatlemania peaked in England in the fall of 1963, with a royal command performance and advance orders of 250,000, the highest in popular-music history, for the album *With the Beatles*, which became the second-best-selling LP of 1964.

"I Want to Hold Your Hand" hit the top of the U.S. charts in January 1964, prefacing the Beatles' first triumphant American tour, in February, when their appearance on the *Ed Sullivan Show* sent the

ratings of that popular television program to unprecedented heights and the screams of teenaged girls drowned out their singing at concerts—a phenomenon that would continue for years. In the following months the group had a dozen top-twenty songs in the United States, including the number-one singles "Can't Buy Me Love" (written by McCartney alone), "Love Me Do," "I Feel Fine," and "A Hard Day's Night." The last mentioned, a Lennon creation, was the title song of the well-received motion picture of the same name, released by United Artists in 1964, a slapstick comedy in which, in McCartney's words, the Beatles "were just sort of playing out a weekend the way it is in our lives." "The Beatles were heading the U.S. charts from the beginning of February (1964) till the end of July," Lillian Roxon recounted, "probably the biggest feat of its kind in history. . . . The English invasion had started in earnest."

Explaining the "different" impact of the Beatles on American ears, Mike Jahn in his book *Rock* (1973) noted that their "thundering" beat was less important than their "fluid and excited" vocal harmony, the freshness of their "yeah-yeah-ing," and their "outrageous" chords. Apart from their music and the hysterical behavior of their fans, Jahn observed, their intelligence, wit, and joy in their success made them a "reporter's dream assignment." "Whereas Elvis [Presley] probably responded 'really wonderful, m'am' when asked how he found New York, a Beatle said, 'I turned left at Greenland.' They were masters of the Smart Remark at a time when most persons regarded rock 'n' roll singers as either mindless boobs or conniving money-grubbers. They seemed to like what they were doing, to the point [of turning] their press conferences . . . into Marx Brothers routines." The "strength behind the Beatles," McCartney recently observed, was a "certain amount of literacy behind the rocker attitude."

The Beatles' second comic movie, *Help!* (United Artists, 1965), spawned the album of the same name and the number-one singles "Ticket to Ride" and "Yesterday" ("all my troubles seemed so far away"), McCartney's greatest hit. Influenced by Bob Dylan, the Beatles began to move beyond the teen-love stage with their album *Rubber Soul* (1965), containing their first "head" music. Among the memorable tracks on that LP was the sweet song "Michelle," written by McCartney. The group topped the charts with their 1965 single "We Can Work It Out." Among the tracks on *Revolver* (1966) were McCartney's top-twenty songs "Good Day Sunshine," an upbeat tune, and the downbeat "Eleanor Rigby" ("wearing a face that she keeps in a jar by the door").

In addition to several tumultuous American tours, the Beatles' international itinerary between 1963 and 1966 took in Sweden, France, Denmark, Hong Kong, Australia, and New Zealand. They gave their last public concert ever in San Francisco in August 1966. After that, they confined their performances to the recording studio, turning out four-

teen chart-making singles, including the number-one hits "Penny Lane," "All You Need Is Love," "Hello Goodbye," "Come Together," and "Hey Jude" (written by McCartney for John Lennon's son Julian when Lennon was about to leave his first wife, Cynthia), and five albums, including *The Beatles* (1968), also known as the "White Album." Among the tracks on the White Album were the McCartney songs "Back in the USSR," a Beach Boys parody, the nonsense tune "Ob-La-Di, Ob-La-Da," the little gem "Blackbird," and "Revolution," the first statement on the Vietnam war by the Beatles, whom Brian Epstein had kept silent on such controversial issues. "Revolution" expressed John Lennon's "feeling about politics," which was, he once explained, "Count me out [of any antiwar or other political movement] if it is for violence."

In an interview with Joan Goodman for *Playboy* (December 1984), McCartney explained the genesis of his most ingenious project, the album *Sgt. Pepper's Lonely Hearts Club Band* (1967): "I thought it would be nice to lose our identities, to submerge ourselves in the persona of a fake group. We would make up all the culture around it and collect all our heroes in one place . . . a traveling circus kind of thing." Among the tracks on the LP were McCartney's "Fixing a Hole," "She's Leaving Home," "Lovely Rita," and "Getting Better" and Lennon-McCartney's "Lucy in the Sky with Diamonds." The last mentioned was a "psychedelic" song, in keeping with the spirit of the LP, McCartney told Miss Goodman, but it was not, as commonly supposed, about the drug LSD, but rather about "a drawing that John's son [Julian] brought home from school" and about "a kid in his school" named Lucy. *Sgt. Pepper's Lonely Hearts Club Band* was made into a disappointing 1978 Universal motion picture starring Peter Frampton. The Beatles' 1966 hit single "Yellow Submarine" became the title of a 1968 United Artists animated motion picture carrying the Beatles' voices in the soundtrack. From the film came the 1969 album *Yellow Submarine*.

The death of Brian Epstein from an overdose of sleeping pills in August 1967 had a devastating effect on the group as a whole. "After Brian died, we collapsed," John Lennon later said. "Paul took over and supposedly led us. But what is leading us, when we went around in circles?" In his biography of McCartney, Chris Welch enumerated some of the problems Paul had to contend with: "There was John's growing cynicism about the Beatles and instinctive dislike of being ousted as leader of the gang. There was [John's] growing love of and dependence on Yoko Ono [viewed by many as the tarot-reading 'Svengali' behind the Beatles' breakup]. There was the battle over financial control of the Beatles, John favoring New York accountant Allan Klein and Paul preferring his prospective father-in-law, Lee Eastman [his current business manager]. And there was the Beatles' first flop, *The Magical Mystery Tour*, which had been Paul's brainchild." *The Magical Mystery*

Tour, originally made as a Christmas 1967 television special, follows the Beatles on a desultory and surrealistic musical bus trip through Britain's West Country. It failed at least partly because it was ahead of its time and was viewed as a motion picture rather than a promotional video. Beginning in 1968, McCartney played a range of instruments and did much of the drumming in recording sessions.

Seeking spiritual guidance, the Beatles became devotees of the Maharishi Mahesh Yogi, the transcendental-meditation guru, for a brief period in 1968, a period marked by the release of the hit "Lady Madonna." When McCartney retreated into temporary solitude in Scotland, the rumor that "Paul is dead"—apparently instigated by a prankish radio disc jockey—swept the United States. For some reason, the rumor was abetted by the cover of the Beatles' 1969 album *Abbey Road*, on which McCartney was the only one of the foursome photographed, inexplicably, barefoot. After ending an affair with the actress Jane Asher, McCartney on March 12, 1969 married Linda Eastman, an American photographer who, contrary to a popular misconception, is not related to the Eastmans of Kodak fame.

John Lennon rejected as "daft" McCartney's suggestion that the Beatles rejuvenate themselves by getting out of the recording studio and doing small-time live gigs again. Before they broke up, however, the Beatles were, largely through McCartney's efforts, filmed doing recording sessions for the documentary *Let It Be* (1970) and for McCartney's unfinished multimedia project "Get Back." Audio tapes from the sessions went into the album *Let It Be* (1970) on which McCartney can be heard singing his lovely song "The Long and Winding Road."

McCartney wanted to keep the Beatles together, but Lennon's attitude and the presence of Allan Klein, in his opinion, made that impossible. Beyond objecting to Klein's artistic meddling (such as bringing in Phil Spector and his "wall of sound"), he did not trust Klein financially. The other Beatles would later concur in his distrust, but when Paul sued in 1970 to extricate himself from Klein and Apple Corps, the Beatles' own record company (a move that legally required suits against the other Beatles as well), it made him seem the traitor, the one responsible for the breakup of the group and the ensuing imbroglio of litigation, wrangling, the reported basing of business decisions on tarot readings, the enrichment of lawyers, and the loss of Lennon-McCartney song copyrights to outsiders. Lennon reportedly never forgave McCartney for usurping what he considered his prerogative of ending the Beatles.

Paul's first solo Apple album, *McCartney* (1970), on which he recorded all the parts (including keyboards, drums, and horns) himself, was ready for release at the time of his defection. Going to number one in the American charts, the LP sold a million copies within weeks. Equally successful commercially was *Ram* (1971), a joint venture of

McCartney and his wife, Linda, who had learned to play keyboards, synthesizer, and percussion. *Ram* drew many bad notices, however, including judgments that it was "self-indulgent." None of the barbs thrown at the post-Beatles McCartney were as painful or as mortifying as the scathing lyrics of John Lennon's song "How Do You Sleep?," the last cut on Lennon's 1971 album *Imagine*, unmistakably directed at his former associate: "A pretty face may last a year or two, but pretty soon they'll see what you can do. The sound you make is Muzak to my ears."

Undaunted, McCartney was determined to "start all over again" and work his "way upwards." With Linda, guitarist Denny Laine, and a succession of other musicians, he formed the group Wings, which barnstormed the world freely, in a way that the mega-famous Beatles could never have done, and won a new generation of listeners. After a shaky beginning with such singles as "Give Ireland Back to the Irish" (which was banned by the BBC), and the album *Wings Wildlife* (1971), Wings began making the charts with such McCartney songs as "Hi Hi Hi" (1972) and "My Love" (1973), and the albums *Band on the Run* (1973) and *Venus and Mars* (1975) went platinum. With his wife, McCartney was nominated for an Academy Award for the theme song they wrote for the motion picture *Live and Let Die* (United Artists, 1973).

Among the winners on the album *Wings at the Speed of Sound* (1976) was McCartney's partly self-mocking "Silly Love Songs." *Wings Over America* (1976), including "Rock Show," topped the charts for months, and it demonstrated, in the words of Chris Welch, that Wings had become "a big soul band." After the disappointing Wings albums *London Town* (1978) and *Back to the Egg* (1979) came the solo album *McCartney II* (1980), with the blockbusters "Coming Up," "Waterfalls," and "Temporary Secretary," and the critically acclaimed Wings album *Tug of War* (1982), which marked the reunion of McCartney with the record producer George Martin. Among the tracks on *Tug of War* was the hit duet with Stevie Wonder "Ebony and Ivory." The title cut of the solo album *Pipes of Peace* became a video, set in World War I trenches, about a British and a German officer attempting to fraternize. Another track was the hit duet with Michael Jackson "Say Say Say."

McCartney wrote, produced, and acted in the feature motion picture *Give My Regards to Broad Street* (Twentieth Century-Fox, 1984), a musical time-travel fantasy about a rock star's search for the lost tape for his new album. Among the others in the large cast were Sir Ralph Richardson, Ringo Starr, Linda McCartney, and several other musicians. The music included new versions of six Beatles classics and the post-Beatles songs "Ballroom Dancing," "Wanderlust," and "So Bad," along with several new compositions. Although the musical sequences were "impeccably pretty," the "vanity film" was widely panned as "narcissistic," but Hugh Wyatt of the *New York Daily News* (November 2, 1984) liked the soundtrack album:

"McCartney's voice is improving with age; it is more mellow, cleaner, and controlled. [His] feel for the blues and American-style rhythm and blues is on target and most appealing." McCartney moved from CBS to Capitol Records with the album *Press to Play* (1986), one of his best solo efforts, harder-textured than its predecessors.

When the sibling-like rivalry between Lennon and McCartney turned to acrimony on Lennon's part after their breakup, Paul remained silent until, five months after Lennon was shot dead by a deranged fan in December 1980, John's widow, Yoko Ono, told a reporter that Paul had "hurt" her husband more than anyone else in the world. "I can't understand why Yoko is saying this," McCartney told Hunter Davies in a 1981 interview belatedly published in the British magazine *Woman* in November 1985. "[John] was always thinking I was cunning and devious. That's my reputation, someone who's charming, but a clever lad. I do stand back at times, unlike John. I look ahead. I'm careful. . . . I was always the one that told [Allen] Klein to put money away for tax. I don't like being the careful one. I'd rather be immediate like John . . . all action . . . the loudest in any crowd . . . a maneuvering swine. . . . Since the death he's become . . . some sort of holy saint. He was still really a debunker." Among the few who publicly came to the defense of McCartney's remarks was Ellen Willis in the *Village Voice* (December 10, 1985): "Almost as soon as John Lennon was shot they [the revisionists] were out in force, gathering in Central Park with their peace-and-lovespeak, squeezing the metaphor of Woodstock . . . for whatever sticky juice remained. I stood there mourning a different person. Sure, John was partly a peace dip . . . but even at his dippiest the ironies were lurking, in a shrug or a chuckle. And if there's anything these Woodstock-squeezers didn't want to know from, it's irony. Remembering how I felt, I can sympathize with the exasperation that must have prompted Paul McCartney's recent reference to Lennon as a 'maneuvering swine.'"

Paul and Linda McCartney have one son, James, and two daughters, Mary and Stella, and Linda has another daughter from a previous marriage and Paul a son from a previous liaison. The McCartneys live on an estate in Sussex, a two-hour drive south of London. Both Paul and Linda are vegetarians, and both have been known to smoke marijuana (for possession of which Paul was arrested at least twice). Unspoiled by and making few concessions to fame, McCartney says that "being ordinary is very important" to him, and he is described by interviewers as just as "charming," with the same "disarming smile," as in his early days as a Beatle. Putting "family first, music second," he spends as much time as possible with his wife and children, seldom staying over in the townhouse he owns near his studio in London. He commutes between studio and home by car, which he drives himself. His favorite recreations outside of music are carpentry, gardening, and watching television with

the family. He enjoys all kinds of music, from Bach through Cole Porter to some of the new wave. The major fault to which he confesses is that he is sometimes too "flippant." He has said that one of his ambitions is to do a "political film," because "so many young people seem to be getting pro-military." Ironically, while he does not own the rights to his own Beatles songs, his publishing company, run by his father-in-law, owns a wealth of other properties, including the Buddy Holly catalog, old standards like "Sentimental Journey," and the songs from *Annie*, *A Chorus Line*, and other Broadway shows. McCartney is reputed to be one of the richest men in show business. With the other

Beatles, he was made a member of the Order of the British Empire by Queen Elizabeth II in 1965.

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Miller, James C(lifford), 3d

June 25, 1942- United States government official. Address: b. Office of Management and Budget, Executive Office of the President, Washington, D.C. 20503

As director of the Office of Management and Budget, in which he succeeded David A. Stockman in 1985, James C. Miller 3d is a key link between the White House and the Congress in their attempts to deal with the federal deficit. The former reformist chairman of the Federal Trade Commission brings to his responsibilities the perspective of a conservative economist and staunch Reaganite. A confirmed free-marketeer and an opponent of increased taxation, he "wouldn't flinch at getting rid of programs that generate few if any benefits." He is a leading advocate of the "privatization" of government programs and assets that could be bet-

ter handled in the private sector, and he has proposed ending the United States Post Office's monopoly on the delivery of first-class mail. Miller is personally popular even with many of those who oppose his policies, but his critics grade him with less mastery of budget details and less ability to compromise when necessary than Stockman. "His problem is that he is a first-rate economist and a second-rate politician," one senior Republican Congressional aide has observed, "and he needs to be just the opposite."

James Clifford Miller 3d was born on June 25, 1942, in Atlanta, Georgia, the oldest of the six children of James C. Miller Jr., and Annie (Moseley) Miller. His father is a retired Delta Air Lines pilot and his mother operates Annie Miller Realty in Conyers, Georgia, where Miller was raised. After graduating from Rockdale County High School, in 1960, Miller enrolled at the University of Georgia, where he earned a B.B.A. degree in economics in 1964, and went on to take a Ph.D. degree in economics at the University of Virginia in 1969. His doctoral dissertation, "Scheduling and Airline Efficiency," argued for direct competition among airlines, with a minimum of federal intervention, a then unpopular position.

Miller was an assistant professor of economics at Georgia State University in Atlanta from September 1968 to December 1969, when he moved to Washington, D.C. as a senior staff economist with the United States Department of Transportation. During 1972 he was also a research associate at the Brookings Institution, a centrist research organization, and the American Enterprise Institute for Public Policy Research, a conservative think tank. From 1972 to 1974 he held the post of associate professor of economics at Texas A & M University.

In the summer of 1974 Miller returned to Washington as a senior staff economist with the Council of Economic Advisers to President Gerald R. Ford, and the following year he became the assistant director for government operations and research with the Council on Wage and Price Stability. After Democrat Jimmy Carter replaced Republican Ford in the White House, in January 1977, Miller spent four years as a resident scholar at the American

Enterprise Institute and as codirector of the institute's Center for the Study of Government Regulation. He also ran his own consulting firm, Economic Impact Analysts.

Miller wrote and edited several books during his years as a scholar and government economist. With George W. Douglas, who would later join him on the Federal Trade Commission, he wrote *Economic Regulation of Domestic Air Transport: Theory and Policy* (Brookings Institution, 1974). He edited *Why the Draft: The Case for the Volunteer Army* (Penguin Books, 1968) and *Perspectives on Federal Transportation Policy* (American Enterprise Institute, 1975). With others, he edited *Cost-Benefit Analyses of Social Regulation: Case Studies from the Council on Wage and Price Stability* (1979) and *Reforming Regulation* (1980), both published by the American Enterprise Institute.

At Georgia State University Miller had chaired a Nixon-for-president faculty organization, and he became more active in politics during the Carter presidency, when he served on the Republican National Committee's council on general government. In Ronald Reagan's successful campaign for the presidency in 1980 he was a member of the Reagan-Bush task forces on regulatory reform and transportation. After the 1980 election, he headed the branch of the White House transition team concerned with the Federal Trade Commission.

When President Reagan took office in January 1981, Miller became the administrator of information and regulatory affairs in the Office of Management and Budget and the executive director of the presidential task force on regulatory relief. The latter post was perfectly suited to Miller's views on the need for less government involvement in the economy. "I don't necessarily share the view," he stated, "that regulators in Washington know far more than consumers about what they want and need." He saw his mission to be the removal of controls that discouraged production or that provided public benefits insufficient to justify their cost to business or, ultimately, consumers.

During his few months on the regulatory task force, Miller reduced by half the number of new rules issued by federal agencies and took actions that cut by a third the number of pages in the *Federal Register*. He delayed the mandatory installation of automatic seat belts or air bags in automobiles; directed the Occupational Safety and Health Administration to review its proposed standards for protecting workers exposed to lead; implemented an executive order that no agency issue new rules before consulting with OMB; and questioned the cost effectiveness of modifying the design of public facilities such as subways so as to make them more accessible to the handicapped. Believing that the "greatest obstacle" to racial discrimination in the workplace is the "profit motive," he asserted that some affirmative-action and equal-opportunity regulations actually militate against their expressed goals. According to Miller, the actions of his task force saved the government

almost \$18 billion in one-time costs and \$6 billion in annual expenses.

On June 25, 1981 President Reagan named Miller to succeed the retiring Paul Dixon Rand on the Federal Trade Commission and to displace Michael Pertschuk as chairman of the commission. (Pertschuk, a liberal Democrat, remained a member of the five-person panel.) Miller was the first professional economist ever to head the FTC, which had previously been chaired by lawyers.

The selection of Miller to chair an agency of which he had been openly critical, along with several other presidential appointments, signaled the determination of the Reagan administration to make good its promise to reduce the size and role of government. The FTC, which Congress established in 1914 with a broad mandate to curb restraints on trade and other unfair business practices, had become so involved in regulation of the economy as to be what at least one wag called the "National Nanny." Apparently reflecting a national consensus of animosity toward the FTC, Congress in 1980 made it the first independent federal agency to have its regulations subjected to review and veto by Congress.

Miller's first news conference as chairman of the FTC, held on October 26, 1981, set the tone for his term. He repeated several points that had been made in the transition-team report, including the proposal that the commission shed its law-enforcement role and become simply an "economic agency, out to achieve an efficient working of the marketplace." He argued that the cost of requiring advertisers to substantiate the claims for their products might be greater in terms of both money and the inhibition of the flow of information than any public protection gained, and he even suggested that second-rate products had a role in that marketplace, satisfying those consumers who would rather gamble on brand X than pay the extra money for prestige products. Going along with the administration's budget-cutting crusade, he estimated that the FTC could easily withstand a cut of 12 percent in its budget.

Over the next several years Miller gradually implemented his stated policies regarding advertisements and defective products. In March 1982 he asked Congress to limit the FTC's discretionary authority to challenge deceptive advertising. In October 1983 the commission announced that henceforth it would take action only when a company's ad was shown to have caused a "substantial injury" to a "reasonable" consumer. The following March it reduced its blanket requirement that all companies in an industry substantiate their ads to a targeting of only those companies whose claims are patently dubious. In July 1984 the FTC issued a new used-car ruling that left out the old provision requiring dealers to note known defects on window stickers. The new ruling simply required that a sticker make clear that the car is being sold "as is" and suggest that the potential buyer with doubts might want to have an independent mechanic examine the vehicle. Anything more stringent, the

commission reasoned, would create a sense of security that might later be proved false by the appearance of previously unnoticed faults.

Miller also redefined the FTC's priorities in antitrust activities. He suggested that the commission should divide its antitrust jurisdiction with the Justice Department, leaving to the latter those cases involving specific improper actions and itself addressing only those requiring more subtle judgments regarding the relative economic benefits and costs of combination; argued that the FTC should be less concerned with conglomerate mergers than with price-fixing and horizontal mergers between direct competitors; and rejected the view that large market shares are evidence of unreasonable economic concentration. Following his lead, the FTC dropped a ten-year-old antitrust case against the nation's three largest cereal manufacturers.

During Miller's chairmanship, the FTC's budget shrank by 30 percent, its staff was reduced from 1779 to 1214, and its agenda of lawsuits and other actions was halved. Only Congress' refusal to take action on his request prevented the chairman from closing four of the FTC's ten regional offices. The FTC approved a controversial joint car-making venture between Toyota and General Motors (which, Miller's enemies observed, in the late 1970s had paid him \$75,000 in consultant's fees), and it allowed the two largest mergers in history, the consolidation of the Gulf Oil Company with Soconal and of Texaco with Getty.

Upon completion of his term with the FTC in the summer of 1984, Michael Pertschuk issued a searing 273-page indictment of the changes that had occurred under Miller's direction. Pertschuk charged that Miller was "consumed with a single-minded determination to undo the past—not just the immediate past, but the very foundation of antitrust and consumer protection law laid down by Congress." Miller's view was that he had succeeded in ending the "excessively adversarial relationship" between the FTC and the industries regulated by it, and he could point to several strong regulatory actions taken by the agency under his direction. In 1983, for example, the FTC had directed Bristol-Myers and Sterling Drug to stop making clinically unsubstantiated claims that various of their over-the-counter pain relievers were better or safer than competing remedies. Also, Miller had waged a strong fight to prevent Congress from exempting medical and legal professionals from antitrust legislation. After watching Miller in that battle, an aide to Senator Robert W. Packwood of Oregon said, "I don't think you can say that is a guy who doesn't care about his agency or its mission."

Larry Speakes, the deputy White House press secretary, announced Miller's nomination to head the Office of Management and Budget on July 19, 1985. Close observers related the nomination to Treasury Secretary Donald Regan's desire to take the OMB out of the limelight in which the irrepressible David Stockman had placed it. They predicted that the OMB would continue to play its

central role in the executive branch's housekeeping but would revert to its traditional low public profile. In his acceptance statement, Miller said, "I have worked with David Stockman in the past and have great respect for him. He is a difficult act to follow, but I will do my darnedest."

In the Senate confirmation hearings, Miller expressed disagreement with David Stockman's position that the "window of opportunity" on major spending cuts had closed. "If that 'window' is closed," Miller said, "then I think that we need to blast a hole right through the wall." Among the areas where he saw further cuts possible were federal retirement and health-insurance programs. The Senate Government Affairs Committee unanimously approved Miller's nomination on September 26, 1985, and on October 4 the full Senate voted 90-2 in favor of it, with only Democratic Senators Tom Harkin of Iowa and Donald W. Riegle Jr. of Michigan dissenting.

Since taking office on October 8, 1985, Miller has been trying to deal with the budget deficit. He believes that "there is no need for panicking responses to the deficit," which, in his opinion, "is a symptom of other problems, not a disorder to be treated in isolation." Nevertheless, Miller supported the draconian Gramm-Rudman amendment, an automatic budget-cutting device that the president signed into law on December 12, 1985. That measure, officially titled the Balanced Budget and Emergency Deficit Control Act of 1985, mandated that the federal deficit be decreased by specified amounts annually until a balanced budget is achieved in 1991. If Congress could not agree on the cuts to be made in a given year, the OMB and the Congressional Budget Office would estimate the size of the deficit. Then, in accordance with a provision that immediately came under constitutional challenge, the comptroller general, who heads the General Accounting Office, would indicate the reductions that must be made. The cuts would be across-the-board, exempting only such programs as Social Security. Miller believes that, within existing frameworks, such constraints on the short-sighted pursuit of self-interest were necessary because "deficits create many winners and few losers," with "the exception of future taxpayers, many of whom have not yet been born." During the summer of 1986 the Supreme Court ruled that the Gramm-Rudman automatic budget-cutting mechanism was unconstitutional because it gave executive powers to the comptroller general, a creature of Congress. The sponsors of the act then pushed through the Senate corrective legislation that would make Miller's office the budget cutter.

In behalf of the White House, Miller resisted Congressional efforts late in 1985 to promote a compromise plan for reducing the fiscal 1986 deficit on the grounds that the plan protected too many programs and increased taxes, a Reagan no-no. He then devised his own plan for making the \$11.7 billion in cuts necessary for keeping the budget within the \$171.9 billion limit targeted by Gramm-Rudman for 1986. He also helped formulate the

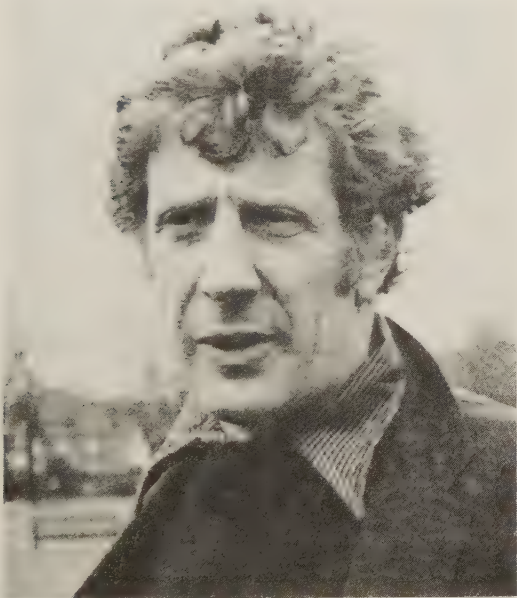
budget for fiscal 1987 (for which the targeted limit is \$144 billion) that President Reagan presented to Congress in February 1986. In his budget message Reagan called for increased military spending and further sharp reductions in domestic programs. He put forth some ideas strongly advocated by Miller, including the outright abolition of some government agencies, including the Small Business Administration, and the sale of various government operations and assets, including the Bonneville Power Administration and the Amtrak railroad, to private investors.

James C. Miller 3d and Demaris Humphries were married on December 22, 1961. At the time of their wedding, Miller was a sophomore and his bride, a freshman at the University of Georgia. The Millers, who have three children, Katrina, John, and Sabrina, spend their vacations and some

weekends at a log cabin in Virginia's Blue Ridge Mountains, 150 miles from Washington. In addition to backpacking with his family, Miller's recreations include motorcycling, playing tennis, operating a ham radio, jogging, and playing Dixieland trumpet.

The budget director, whose free-market advocacy makes him, in his words, "the meanest kid on the block," privately possesses a disarming sense of humor and what a colleague has called "Southern friendliness." Miller is heavy-set and bald, and he speaks in a booming voice that carries the accents of his native Georgia. He attends the Presbyterian church.

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Miller, Jonathan (Wolfe)

July 21, 1934- British physician; theatrical director; writer; actor. Address: h. 63 Gloucester Crescent, London N.W. 1, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1970.

During three decades of shuttling between the worlds of scholarship and the performing arts, Dr. Jonathan Miller gained renown as a brilliant, often iconoclastic director of plays and operas, and as a popularizer of the natural sciences through his television programs and his books on the human mind and body. Controversies with Great Britain's

cultural establishment, combined with a longtime regret at having abandoned a promising career in biomedical science, led Miller to retire temporarily from the theatre in 1983 and undertake research in neuropathology. But he decided to resume his theatrical career in the 1985-86 season as director of several operas and of an acclaimed New York production of Eugene O'Neill's drama *Long Day's Journey Into Night*.

Jonathan Wolfe Miller was born in London on July 21, 1934, the son of Dr. Emanuel Miller, a distinguished psychiatrist and a founder of modern psychiatric criminology, and Betty Bergson (Spiro) Miller, a novelist and the author of a standard biography of Robert Browning, and a relative of the French philosopher Henri Bergson. Miller considers himself fortunate to have been raised in a household where intellectual creativity was valued, but he remembers having been "very unsure, shy, and terrified" by the frequent moves that his family had to make while his father was a military psychiatrist during World War II. As a teenager, attending London's elite St. Paul's School from 1948 to 1953, Miller was, in his own words, "a flat-footed Jewish intellectual" who took refuge in zoology, "dissecting animals, collecting them and reading all the nineteenth-century textbooks of comparative anatomy." Manifesting the versatility that has been his hallmark, Miller also was a gifted mimic, whose imitations of Danny Kaye and Groucho Marx won him popularity among his classmates. In 1953 Miller was awarded an open scholarship to St. Johns College, Cambridge University, his father's alma mater. Intending to become a research-oriented physician, Miller studied premedical subjects, but he also read art history, literature, philosophy, and Fabian socialist tracts, and was a member of the Apostles, Cambridge's select and venerable intellectual society, which included E. M. Forster and Ludwig Wittgenstein among its members. Along with his academic pursuits, Jona-

than Miller wrote and acted in what was described in the *New York Times Magazine* (January 22, 1967) as "outlandish travesties of historical and literary scenes" for the university's Footlights Club and appeared in its revues *Out of the Blue* and *Between the Lines* in London's West End. In 1956 Miller graduated from Cambridge near the top of his class and obtained the prestigious Goldsmith scholarship to the University College School of Medicine of London University. After qualifying for his bachelor of medicine and bachelor of surgery degrees in 1959, he began a residency in neuropathology at University College Hospital.

Miller had been supplementing his meager house physician's earnings by doing late-night comedy routines in London cabarets and on BBC radio, and he was glad to accept when producer John Bassett asked him to join Peter Cook, Dudley Moore, and Alan Bennett as coauthor and costar of a satirical revue at the Edinburgh Festival during his 1960 summer vacation. The revue, *Beyond the Fringe*, was widely acclaimed for its satirical thrusts at the "strictures and hypocrisies" of post-World War II British life. So popular was the show that it moved from Edinburgh to the Fortune Theatre in London's West End in May 1961, where it ran for over a year before moving to New York for an extended run in the John Golden Theatre in October 1962. Miller's work on the show, which received a special Tony award as well as a New York Drama Critics Circle citation, resulted in a flood of offers for acting, directing, and writing assignments.

In October 1963 Miller left the cast of *Beyond the Fringe* to write educational television scripts as well as literary and media criticism and to appear regularly on popular television shows. He directed an Obie award-winning production of *The Old Glory*, a program of two one-act plays on American historical themes by the poet Robert Lowell, at the American Place Theatre in New York City in November 1964. One of the plays, *Benito Cereno*, was presented at the Off-Broadway Theatre De Lys under Miller's direction in early 1965.

Although Miller's work as an author and director had won him widespread praise in the United States, when he returned to Great Britain to take charge of BBC-TV's *Monitor* cultural series, there arose, in the words of George Melly, writing in *Vanity Fair* (May 1986), a chorus of criticism to the effect that he was "an avant-garde enemy of 'beauty,' an artistic iconoclast both trendy and pretentious." These complaints reached a fever pitch with his 1966 BBC-TV film interpreting *Alice in Wonderland* as a surrealistic dream-allegory of Victorian childhood, rather than the benign whimsical fairy tale that it is generally taken to be. The film, which had an all-star cast, including Sir John Gielgud and Peter Sellers, was denounced in the House of Commons as a "perversion" unfit for children. Miller's approach to *Alice*, inspired by an essay by scholar-critic William Empson, is the earliest major expression of his belief that classic plays and operas should be stripped of the theatri-

cal conventions surrounding them, and instead be interpreted according to the findings of modern scholarship about the intellectual and cultural milieus in which they were written and first produced.

In the years following his television production of *Alice*, Miller directed a number of similarly innovative, sometimes controversial interpretations of Shakespeare, Sheridan, Chekhov, and other playwrights for such repertory companies as the National Theatre, the Old Vic, the Nottingham Playhouse, and the Oxford-Cambridge Shakespeare Company. Among the highlights of his work was his 1970 National Theatre production of *The Merchant of Venice*, set in nineteenth-century Trieste and starring Sir Laurence Olivier as Shylock. During that period, Miller also pursued research in the history of medicine at University College, London, and directed the comedy film *Take a Girl Like You* (1970), adapted from a Kingsley Amis novel, which failed to evoke enthusiasm from critics. In addition, he wrote *Marshall McLuhan* (Viking, 1971), a critical study of the media philosopher that was hailed by Pat Wall in the *New York Review of Books* (April 5, 1979) as "more important . . . than anything McLuhan himself ever wrote," and he edited the collection of essays *Freud; The Man, His World, His Influence* (Little, Brown, 1972).

Miller's appointment in 1973 as associate director of the National Theatre appeared to herald a long-term link with one of Great Britain's leading repertory companies, but a bitter personal and philosophical feud with Peter Hall, who replaced Laurence Olivier as director soon after Miller's appointment, led to his resignation in March 1975. Miller criticized Hall as being "obsessed with power and money" and addicted to large, showy productions that catered to the tastes of the wealthy but were aesthetically and intellectually vacuous. The unfruitfulness of Miller's associate directorship of the National Theatre was demonstrated by the fact that his most acclaimed dramatic productions during that period were for the smaller, poorer, less prestigious Greenwich Theatre Company.

Miller has claimed that he became involved with opera in the mid-1970s largely because he had been "shut out" of the National Theatre, while Great Britain's other leading repertory group, the Royal Shakespeare Company, would not employ him because it was a "closed shop." Despite his initially scant knowledge of opera, Miller's 1975 and 1977 productions of Leos Janacek's *Cunning Little Vixen* for the Glyndebourne Opera and his 1977 production of Tchaikovsky's *Eugene Onegin* for the Kent Opera established him as a major opera director, and, as he told Joan Hollobon of the *Toronto Globe and Mail* (August 1, 1983), he came to regard opera directing as an "overwhelming, terrific" artistic high, "like being at the controls of a [Boeing] 747."

Miller took time off from opera and the theatre to work on *The Body in Question*, a thirteen-part 1978 BBC television series about the history of

medicine and attitudes toward the human body, published as a book by Random House in 1979 and presented in the United States by PBS television in 1980. In the television series, among other pedagogical stunts, Miller danced in the Andes with local Indians to show viewers how altitude affects breathing and cut off his own oxygen supply to demonstrate the importance of that element. Resurrecting his skills as a pathologist, he performed what was probably the first autopsy ever shown on television to help acquaint viewers with the different parts of the body. He also used striking visual analogies, in one instance comparing an automobile production line to the circulation of red corpuscles. His book made extensive use of vivid metaphors and graphics to make the same ideas come alive.

Meanwhile, in late 1978 Miller signed a three-year contract as associate director with the English National Opera, under which he pledged to stage one new production a year and to rehearse revivals. Miller's work for the company included an "ingenious" staging of Benjamin Britten's *Turn of the Screw*; a *Marriage of Figaro* that some critics found slow-moving and unemotional; an *Arabella* set, as Richard Strauss wrote it, in Vienna in the 1860s; and a controversial *Rigoletto* set in New York's Little Italy in the 1950s. During the early 1980s, Miller also staged productions of *Falstaff*, *La Traviata*, and *Fidelio* for the Kent Opera, and *The Flying Dutchman* for the Frankfurt Opera.

Miller succeeded Cedric Messina in 1980 as executive producer of BBC-TV's Shakespeare series, promising to cut through the "piety and pretentiousness" that often surround Shakespeare productions. Asserting that there was "no such thing as a definitive Shakespeare" and rejecting the practice of "frogwalking Shakespeare into the twentieth century," Miller tried to make the Bard come alive by applying scholarship to elucidate the texts and by working with, rather than against, the "iconographic" quality of the cathode-ray tube. According to Jack Kroll of *Newsweek* (April 27, 1981), that approach "brought a new standard of intelligence and craftsmanship" to television Shakespeare, turning the screen "not into a shrunken stage but into a charged space crackling with tension."

With the help of sets inspired by the paintings of Veronese, Miller interpreted *Antony and Cleopatra* as "a Renaissance masque on the subject of Mars and Venus," in which the principals were "not magical, wonderful lovers, but a pair of middle-aged psychological failures." For the role of Shylock in his BBC version of *The Merchant of Venice*, Miller chose Warren Mitchell, who had played the counterpart of Archie Bunker in the British series that inspired the American situation comedy *All in the Family*. The production presented what was described as "an uncompromising portrait of the period's anti-Jewish attitudes . . . that makes no effort to make Shylock sympathetic in ways that have become conventional." Miller's other productions for the series, including *King*

Lear, *Othello*, and *The Taming of the Shrew* (with comic actor John Cleese as Petruchio) were marked by the same combination of scholarly interpretation, adventurous casting, and sets inspired by Renaissance art.

Miller's *Darwin for Beginners* (Pantheon, 1982), an introduction to the thought of one of his intellectual heroes, was intended as part of a projected series of cartoon-illustrated books about great modern thinkers and social issues. It analyzes the contributions of the social and intellectual milieu to Charles Darwin's theory, restates that theory in clear, straightforward fashion, and then criticizes it in the light of post-Darwinian evolutionary thought.

With his staging of Mozart's *Così fan tutte* at the small but prestigious Opera Theatre of St. Louis in June 1982, Miller made his American operatic debut. He presented the work as a neoclassical love story about growing up and the loss of innocence, rather than as a merry romp. In keeping with Miller's scholarly approach, the opera's lighting was influenced by his study of the use of light in eighteenth-century paintings, and its costumes were inspired by the "Eighteenth Century Woman" exhibit at the Metropolitan Museum of Art. Donal Henahan, writing in the *New York Times* (June 27, 1982), found the production "intellectually provocative and internally consistent."

Also in the summer of 1982, Miller directed a production of *Hamlet* at London's Warehouse Theatre that was praised for its originality and intelligence, although some reviewers felt that it lacked passion. Michael Billington, in his critique for the *Guardian Weekly* (August 29, 1982), expressed a typical assessment when he called it "a cool, Augustan production, bristling with insights, in which the revenge motif is reduced to a matter of abstract speculation."

It was in mid-1982, during rehearsals for *Hamlet*, that Miller announced his intention of retiring from theatre and opera. He cited several reasons for his decision: a long-held conviction that scientific research was the most worthwhile pursuit; the difficulty, because of the economic woes of the British theatre and his clashes with the theatrical establishment, of obtaining ensemble directorships; and a feeling that he had directed nearly all the plays and operas he wanted. "After an affair of twenty-five years, I'm leaving my mistress to return to my wife," he said, in explaining his decision.

But before he could resume his scientific work, Miller had some theatrical commitments to fulfill, including a production of Mozart's *The Magic Flute*, which opened at the Glasgow Opera House in January 1983. In keeping with Miller's interpretation of the *Magic Flute* as an expression of eighteenth-century Enlightenment rationalism, the opera was set in a Masonic lodge, in a scholar's book-lined study, with the center of the stage dominated by an Egyptian sarcophagus. Writing in the *Musical Times* (March 1983), David Johnson found Miller's approach "thoughtful but odd" because it

emphasized the opera's "rational, humanistic elements at the expense of its fantastic ones."

In the spring of 1983, Miller went to Harvard University's American Repertory Theatre to direct a production of *School for Scandal*, Sheridan's 1777 comedy of manners. The theatre's artistic director, Robert Brustein, quoted in *Horizon* (June 1983), praised Miller for creating in this production "an absolutely realistic eighteenth century where the servants were pregnant, and women didn't wash, and underneath their wigs they were bald."

Turning his attention to medical science, Miller collaborated with the graphic designer David Pelham on *The Human Body* (Viking, 1983), a "pop-up" book offering to adults and children a well-written, vividly drawn and colored three-dimensional anatomy lesson, complete with movable body parts. In the same year, Miller acted as host of *States of Mind*, a British series of television interviews with fifteen scholars in various fields that reflected his interest in neurology, language, and behavior by examining the ways in which the experiences and emotions of people are translated into action. Edited by Miller, the interviews were published in book form under the title *States of Mind* by Pantheon Books in 1983. During 1984, Miller was a research fellow at the University of Sussex, investigating the neuropsychological aftermath of strokes and heart attacks. He also completed *The Facts of Life* (Viking, 1984), another "pop-up" book in collaboration with David Pelham, which very graphically depicted and explained human development from conception to birth.

In the spring of 1984, Miller's updated English National Opera production of *Rigoletto*, set in Little Italy, had its American premiere in New York and several other cities in the United States. In this version, the Duke of Mantua became a Mafia don; Rigoletto, a hunchbacked bartender; Monterone, a member of a rival gang; and Sparafucile, a freelance hit-man. The sets were inspired by Edward Hopper's paintings of New York City. Although Italian-American civil rights groups criticized the production as a slur and tried to prevent its New York opening, and several critics maintained that Miller's setting distorted the opera's meaning, it was the centerpiece of the English National Opera's American tour.

Announcing that he would spend the rest of his life "oscillating between science and the theatre," Miller returned to the stage full time during the 1985-86 season. His revivals of *Così fan Tutte* and *The Magic Flute* were followed, in December 1985, by his first production of *Don Giovanni*, for the English National Opera. But the reviewers for the *Guardian*, the *Observer*, and the *Times Literary Supplement* criticized Miller's coolly intellectual approach as being inappropriate to that opera.

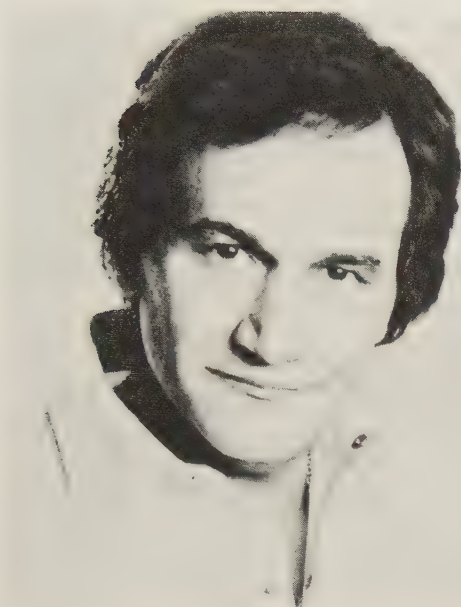
In the spring of 1986 Miller came to the United States once more to direct *Long Day's Journey Into Night*, Eugene O'Neill's semi-autobiographical family drama, with Jack Lemmon playing the male lead of James Tyrone. Miller, who interpreted the

play as a domestic tragedy, had his actors speak conversationally, with their words occasionally overlapping, reducing the play's running time by as much as half an hour. Some critics felt that as a result the play had been deprived of its epic dimension, but many found that Miller's interpretation worked very well and applauded him for breathing new life into an American classic.

In the fall of 1986 Miller presented an English National Opera production of *The Mikado* that in the words of Richard Traubner in the *New York Times* (October 12, 1986) seemed "more like a Marx Brothers movie than the D'Oyly Carte." Miller's approach to *The Mikado*, his first operetta production, was similar to the one he had used in the restyling of the various plays and operas. "I take a work as written, and see whether by restaging it you can actually re-express certain meanings which are perhaps as yet concealed in it, without changing the words or music," he explained to Traubner. Miller's book *Subsequent Performances* (Faber, 1986) is a retrospective account of his working methods in the theatre.

Jonathan Miller and his wife, the former Helen Rachel Collet, a physician, who met when they were both medical students and married on July 27, 1956, live in London's Camden Town, in an unpretentious house filled with art and books. The Millers have three grown children, Tom, William, and Kate, all of whom are pursuing careers in the arts. Described by George Melly in *Vanity Fair* (May 1986) as "tall and somehow awkward without being clumsy," Jonathan Miller, who lists "deep sleep" as his favorite recreation, impresses those who meet him, as much with his physical energy and expressiveness, as with his verbal brilliance. Interviewers have created a metaphorical menagerie to describe the rangy, red-headed, often casually-dressed Miller, including "stork," "Afghan hound," "ginger camel turned biped," and "bird engaged in an elaborate courting ritual." Although his originality and outspokenness have at times provoked hostility, which Miller attributes largely to philistinism, acquaintances are impressed by his friendliness and modesty. An exponent of a traditional "Puritan" view, Miller regards art as a kind of sacrament, a way "to improve the soul through the medium of delight." Among other honors, Miller was named a commander of the Order of the British Empire in 1983.

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Miller, Roger

Jan. 2, 1936—Songwriter; singer; musician.

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In 1965 the inventive and fecund country and western songwriter and performer Roger Miller set Nashville on its ear when "King of the Road," his most popular single, sold over 2.5 million records. He won an unprecedented eleven Grammy Awards for 1964 and 1965 and earned four gold records, for albums grossing a million dollars or more. Some twenty years and many songs and albums later, Miller assumed an unlikely role as winner of a Tony award in recognition of his outstanding original music and lyrics for *Big River*; *The Adventures of Huckleberry Finn*, his first score for the theatre, which was named the best Broadway musical of 1985.

Roger Dean Miller's background and early life are the stuff that country music is made of. Born on January 2, 1936, in Fort Worth, Texas, he was less than a year old when his father died. "There were three of us little boys," he told Alan Wallach of *Newsday* (June 9, 1985). "My mother couldn't afford it; she couldn't work and keep us. This was in the '30's." One boy was sent to each of his father's three brothers—in Arkansas, California, and Oklahoma. Roger was reared by his uncle and aunt E. D. and Armella Miller, on a two-mule cotton farm near Erick, Oklahoma, which is "six miles the other side of RESUME SPEED," as he told William Price Fox Jr. of *TV Guide* (November 12, 1966). The farmhouse did not even have electricity until Roger was in the eighth grade, and he was seventeen when he first used a telephone.

From the time he was six or seven, Roger Miller's ambition was to emulate Sheb Wooley, a country singer who was married to his cousin and lived nearby. Wooley later wrote the novelty song "Purple People Eater" and became an actor in western films. "As I was growing up I'd watch him," Miller told Wallach in the *Newsday* interview. "And I was inspired by Hank Williams and other people. I just wanted to write and sing music. I sure didn't wanna milk cows." Of farm labor, he has said: "I hated it all, but I hated most of all on Saturdays cleaning out the chicken house. A lot of people who grew up on a farm will know why I said, 'Lord, give me a guitar and let me get out of here and make something of the world.'"

Since the Lord failed to provide a guitar, Miller, at the age of twelve, picked 400 pounds of cotton to earn the eight dollars he needed for one that was second-hand. At the one-room schoolhouse, a three-mile walk from his home, he "played fiddle, guitar, drums, and hookey," as he told an interviewer for *Life* (May 7, 1965). In the eighth grade he quit school and drifted from town to town and from one job to another in Oklahoma and Texas, working as a dishwasher and carhop, chopping cotton, herding and dehorning cattle, and driving a tractor on a wheat farm. He also tried his hand riding brahma bulls at rodeos. In the evenings he sang for anyone who would listen, begging for a chance to sit in with bands.

At seventeen Miller joined the United States Army and served in Korea toward the end of the conflict there. At first he drove a jeep, but his musical ability got him into Special Services, where he was assigned to a country music band entertaining the troops and made the acquaintance of a sergeant whose brother was Jethro of the country comedy team of Homer and Jethro. "He was the one who really convinced me to go to Nashville after I got out of the army," Miller has recalled. [Otherwise] "I was probably going back to Oklahoma and work in a gas station." The audition that the sergeant arranged for Miller at RCA-Victor studios in Nashville turned out to be a disaster, however, and for a while he continued to drift. At Amarillo, Texas he joined the fire department but lasted only two months. "There were only two fires during the time I was with them," he told Hedda Hopper, as quoted in the *New York Daily News* (January 9, 1966). "The first was a chicken coop. I slept through the second one; that was when they fired me."

After that experience, Miller decided to give the capital of country music another try and checked into Nashville's best hotel, the Andrew Jackson. When his finances ran out the next morning, they gave him a job as a bellhop. At night he made contacts. "Anywhere there was a jam session, I'd go," he told William Whitworth, as quoted in a *New Yorker* profile (March 1, 1969). "And anytime anyone would lend an ear, I'd sing 'em a song." Eventually he found work: as a fiddler for comedienne Minnie Pearl, as a bandleader and duet singer for Ray Price, as a drummer for Faron Young, and as a guitar player for George Jones. On some of

Jones's records he was a backup singer along with Donnie Young, then unknown, who later became Johnny Paycheck.

About that time, Miller also began composing songs—eventually totaling about 150—for other country artists. The first to be recorded was “Tall, Tall Trees,” which he wrote for George Jones in 1957. His “Invitation to the Blues,” for Ray Price, reached the *Billboard* country charts in 1958. He also wrote “Half a Mind” for Ernest Tubb, and his “Billy Bayou” was recorded by Jim Reeves. Other hit songs written by Miller in the late 1950s or early 1960s included “You Don’t Want My Love,” “In the Summertime,” “Hey Little Star,” and “Lock, Stock, and Teardrops.” In 1961 he collaborated with Bill Anderson in writing “When Two Worlds Collide,” which was the first of his hits to be among the top ten in the charts and brought him a BMI artists’ award.

Despite some moderate success recording for Decca and RCA and occasional exposure on national television, beginning with a 1962 appearance on the *Tonight* show, Miller felt that he was not being taken seriously in Nashville. He spent much of his time at Tootsie’s Orchid Lounge with other Nashville renegades and free spirits like Waylon Jennings and Willie Nelson, and he sometimes dropped in on people at three in the morning with ideas for new songs. Minnie Pearl told William Price Fox Jr. of *TV Guide*: “Nobody knew what he was going to do next. I swear I just thought he was another crazy kid. That’s one set of words I’ve been swallowing for a long time.” Miller remembered his early years in Nashville as a time of frustration. “I was writing, of course,” he told Whitworth, “and getting a few things recorded, but being a country songwriter wasn’t a very lucrative thing. I quit the business three times. . . . I almost let failure go to my head.”

In April 1964, Miller decided to head for Los Angeles and study acting. To finance the trip, he agreed to record an album for Smash Records in one afternoon against an advance of \$1,800—\$100 per side. That afternoon produced “Dang Me,” which brought Miller his first gold record when it was released as a single, and “Chug-a-Lug,” which also struck gold. It started Miller on a course that earned him an annual income of over a million dollars for the next few years. He also benefited from a decade of extraordinary growth for country and western music. Radio stations playing country music exclusively increased from eighty-one in 1961 to 328 in 1966, and by the end of the 1960s they numbered about 600.

There seemed to be no end to the hits that emerged from Miller’s fertile imagination—songs like “Do Wacka Do,” the calypso-like “England Swings,” “Kansas City Star,” “You Can’t Roller Skate in a Buffalo Herd,” “Husbands and Wives,” “One Dyin’ and a-Buryin’,” “Engine, Engine Number Nine,” and “Walkin’ in the Sunshine.” In addition to those songs, written and performed by Miller, there was Andy Williams’ version of his “In the Summertime,” which sold over 2 million rec-

ords, and Miller’s recording of Bobby Russell’s “Little Green Apples.” But his biggest hit was “King of the Road,” a hobo song that was eventually recorded over 300 times by various artists and translated into some thirty languages.

With his poignant lyrics, some whimsical, others sad or rueful, Miller was creating a more sophisticated form of country music, with crossover appeal to pop listeners. Sadness pervades his more serious creations: “Dang Me” is a song of self-disgust; “In the Summertime” tells the melancholy story of rejected love and “One Dyin’ and a-Buryin’” is about a longing for death. Those songs comprise a litany of personal miseries and are sung with the whiny earnestness often found in country music. Miller’s innovative vocal style was also marked by jazzlike scat singing to the strains of his guitar. His output was phenomenal: he wrote songs in cars, on airplanes, in hotel rooms, and at recording studios, using whatever paper was available, such as napkins, envelopes, and gum wrappers. At least twenty good songs are said to have vanished from Miller’s memory because he lost track of his “spearmint manuscripts.”

By 1966 Miller had left Nashville for good and was often on the road, in the fast track, playing at concert halls for as much as \$10,000 a performance and receiving up to \$30,000 a week for his nightclub appearances. But success as well as failure seemed to go to his head. According to *Variety* (February 23, 1966), the singer Eydie Gorme almost walked out of a nightclub performance in Cherry Hill, New Jersey because the second-billed Miller kept her waiting while he performed well past his deadline. On March 30, 1966 he made his debut at New York’s Carnegie Hall but the press rapped him for his lackadaisical performance, and what seemed like disdain for the audience. William Price Fox of *TV Guide* observed: “His coterie is like Joe Louis’s or Sugar Ray’s . . . a strange mixture of beards, frauds, and disc jockeys, and silent staring Texans just passing through.” He quoted Miller as saying: “Everybody’s my closest friend. There’s so many stickers on my windshield I can’t even see out. Man, I ain’t got time to breathe.”

After Miller drew 45 percent of the audience for a January 1966 NBC television special, according to Nielsen ratings, the network decided to star him in a show of his own. That the venture was ill-starred could, at least in retrospect have been foreseen from the throwaway lines that Miller fed to the press. The *Roger Miller Show*, which was not helped by being scheduled opposite *I Love Lucy*, made its debut on September 12, 1966 but died after sixteen weeks. Miller later explained to William Whitworth: “They were trying to make a country Andy Williams out of me. Writing things for me, putting things in my mouth that didn’t fit. . . . I couldn’t think, couldn’t sing, couldn’t write.”

After the failure of his television show, Miller returned to the nightclub circuit. In his 1969 *New Yorker* profile, Whitworth reported on Miller’s penchant for marathon partying and described one

party that lasted for days, with Miller and his entourage flying back and forth between Las Vegas and Los Angeles by chartered Lear jet. Nevertheless, he managed to appear as scheduled at the Las Vegas Sahara for a nightclub performance. Miller later revealed that his energy was coming out of his medicine cabinet. According to *Newsday* (November 2, 1970), he had disclosed in a recent interview that before swearing off in 1969 he had become so addicted to amphetamines that he impaired his ability to concentrate and perform. "Before I knew it," he said, "I was in kind of a snakepit. Pills were all I ever took."

Although Miller's creativity in the 1970s did not measure up to that of the 1960s, he continued to write and record songs. Among his singles that came to be included in the country charts were "Rings for Sale" (1972), "I Believe in Sunshine" (1973), "Our Love" (1975), and "Everybody Gets Crazy Now and Then" (1981). By early 1986 he had recorded thirty-one LP albums for various labels, including *Roger Miller 1970*, *Roger Miller Supersongs*, *Country Side*, *Best of Roger Miller*, *Trip in the Country*, and, with Willie Nelson and Ray Price, *Old Friends*. But according to Sid Smith, writing in the *Chicago Tribune* (March 2, 1986), Miller wrote no songs and did very little recording for several years in the late 1970s and early 1980s.

Meanwhile, Miller continued to play the nightclub circuit, to mixed reviews. His show for the Nugget in Reno in 1972 contained no new material, a lack that he blamed on career pressures. The following year, according to *Variety* (July 18, 1973), he showed up late for a booking in Michigan and was booted off the stage. But a *Variety* review (August 29, 1973) of his show at Lake Tahoe reported that he presented five new songs and cited him as one of the few nightclub performers capable of producing a solid fifty minutes of original material. Although Miller cut back on personal appearances in the late 1970s to spend more time on his New Mexico ranch, he continued to play in Nevada clubs and casinos. Among other activities, he has toured England, Australia, and New Zealand and has taken part in folk festivals. In 1973 his voice was heard in the animated Walt Disney film *Robin Hood*.

During one of Miller's rare New York City appearances, at the Lone Star Cafe in 1982, the Broadway producer Rocco Landesman approached him with the idea of writing the music and lyrics for a show based on Mark Twain's classic novel *Huckleberry Finn*. Miller, who up to that time had seen only one Broadway musical—when someone gave him a ticket to *How to Succeed in Business Without Really Trying*—was at first dubious but finally accepted the offer. Working with William Hauptman's libretto and an annotated version of the Mark Twain novel, Miller also drew on memories of his own boyhood. "I didn't have the river," he told Allan Wallach in an interview for *BMI* (Nov. 2, 1985), "but I had these same kinds of thoughts and things that Huck had. I kind of put myself in *Huckleberry Finn*'s place—in my mind, in my heart." Although Miller never learned music

notation, he would sing what he was composing into a tape recorder for others to put on paper.

The genesis of *Big River* did not always proceed smoothly. As Landesman explained to Sid Smith of the *Chicago Tribune* (March 2, 1986), "The hardest thing was to get Roger to understand that he had to write songs that would serve the purpose of the play—that he had to write to order. . . . He kept saying that he wrote from inspiration, not on assignment." When the production was unveiled at the American Repertory Theater in Boston as a work in progress in early 1984, it had only eight songs. By the time it reached the La Jolla (California) Playhouse that summer, it had a dozen. Eventually the score expanded to eighteen songs, including the well-received folk ballad "River in the Rain," the amusing "Hand for the Hog," Pap Finn's diatribe "Guv'ment," the gospel-style "How Blest We Are" and "Waiting for the Light to Shine," and Jim's anthem "Free at Last," sung by Ron Richardson and inspired by the words on the gravestone of Martin Luther King Jr. Miller even wrote a fiddle hoedown for the musical.

Big River received respectful if not wildly enthusiastic reviews after opening at the Eugene O'Neill Theatre in New York City on April 25, 1985 under the direction of Des McAnuff, and it was judged to be the best of a sparse and mediocre group of musicals produced on Broadway during its 1984–85 season. Nevertheless, *Big River* garnered seven Tony awards, including one for Miller for the best music and lyrics. During the awards ceremonies, the producer Rocco Landesman explained that he had wanted to get "America's greatest songwriter" together with "America's greatest novelist." In addition to the Tony, Miller received a Drama Desk Award.

"The songs are tuneful—a rarity this season on Broadway," Mel Gussow informed his readers in his review of *Big River* in the *New York Times* (May 5, 1985). John Beaufort of the *Christian Science Monitor* (April 26, 1985) found the music "an engaging assortment of mostly country-style songs, including rhythm, blues, and gospel." And according to Clive Barnes of the *New York Post* (April 26, 1985), "The defiantly countrified Roger Miller score, which features such Broadway oddities as a banjo and a harmonica, comes up as fresh and original."

Big River continued to run through the 1985–86 Broadway season, and a touring-company version of the show made its debut in Chicago in March 1986. MCA Records brought out the original-cast album of *Big River* in early 1986—the first Broadway-cast album ever to be recorded in Nashville. MCA also signed Miller as a solo artist. Miller took to the stage himself in November 1986, making his acting debut in the role of Pap Finn in *Big River*.

Roger Miller is described in mid-1960s sources as five feet ten inches tall, weighing about 170 pounds, and having a long jaw and small, deep-set eyes. Married three times, he has five children, Dean, Shannon, Alan, Rhonda, and Shari. On February 14, 1978 he married Mary Arnold, a singer.

MITCHELL

That same year, he and his wife moved to New Mexico, where they live on twenty acres, six miles north of Santa Fe with his son Dean, two horses, two dogs, and a cat. Characterized by Bill C. Malone in *Country Music U.S.A.* (1968) as having an "engaging personality" that borders on the "kooky," Miller is also, according to a profile in *Life* (May 7, 1965), a "cracker-barrel philosopher and humorist" who "can rarely put two sentences together without a pun or a joke." The former "King of the Road" told Jack Hurst of the *Chicago Tribune* (June 7, 1985): "I don't like to live on the

road—I've done that. I'd rather be kind of on the shoulder, so I can pull off if I want to. Some people get to going so hard in the fast lane they can't pull off even if they've got a flat."

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Mitchell, Joan

Feb. 12, 1926– Painter. Address: b. c/o Xavier Fourcade, Inc., 36 E. 75th St., New York City, N.Y. 10021; h. "La Tour," rue Claude Monet, Vetheuil, 95510, France

Working in virtual isolation in France during the past thirty years, the American painter Joan Mitchell has individualized and perfected a style rooted in the New York School, which flourished in the decade or so following World War II as the well-spring of abstract expressionism. While art critics agree in placing her among the finest painters of her generation (the second) of abstract expressionists, some of them remain uncertain as to what her pictures are about—unable to pinpoint whether it is the act itself of painting, exploration in abstraction, expression of feeling, or, as Carter Ratcliff has proposed, the essence of vision and visibility. With their rhythmic gestural sweep, their sumptuous pigment, and their often dazzling color, her enor-

mous paintings seem to testify both dramatically and lyrically to sensations aroused by remembered landscapes in their eternal rounds of change and continuity. "At their best," the art historian Linda Nochlin has suggested, "her canvases can be understood as metaphors of the natural world, in which the energy of organic growth makes its perpetual assault on the underlying structure of natural order."

Although Joan Mitchell has said repeatedly that her paintings are not about herself, her early life has a clear relevance to her work. She was born to James Herbert and Marion (Stobel) Mitchell on February 12, 1926 in Chicago, Illinois and grew up there with her sister Sally. Her mother was a poet whose literary circle included Harriet Monroe, with whom for a time she shared the editorship of *Poetry* magazine, Thornton Wilder, and T. S. Eliot—all visitors to the Mitchell home. Her father was a well-to-do doctor, a president of the American Dermatological Association, and a man of cultivated tastes with a partiality for impressionist painting. He took his daughters to concerts and museums and to outings in the country on which he joined them in sketching and watercoloring. Self-made and highly competitive, he instilled in Joan a drive for excellence. During her high school years, for example, she did not merely enjoy ice skating as a sport, but competed for Midwest and national figure skating championships.

The Mitchell family apartment overlooked Lake Michigan, whose diurnally and seasonally changing surface gave Joan Mitchell a love of the water and a desire always to live near lakes, ponds, and rivers. It may also be the basis for the accumulation of emotional recollections of landscape that she refers to as her "inscape." From the age of seven or eight she had been attending weekend classes at the Art Institute of Chicago, and by the time she reached high school she had decided to make painting her lifework, in preference to writing, even though the role of a woman artist was then considered unlikely, if not unseemly. Her art teacher at the progressive Francis W. Parker School in Chicago, Malcolm Hackett, strengthened her resolve. "He opened such vast visions to the few of us who listened," she related during an interview with Eleanor Munroe for *Origins: Amer-*

ican Women Artists (1979). "He gave us the message: to become an artist, you had to go through poverty and passion. At the age of fourteen, working for that teacher, I knew more about painting than most people do today."

Classes in art were part of Joan Mitchell's curriculum at Smith College, in which she enrolled in 1942. She spent her summer vacations at an art colony in Saugatuck, Michigan operated by the Art Institute of Chicago. Although she delighted in the countryside around Northampton, Massachusetts, she felt that she did not have the opportunity at Smith to concentrate sufficiently on painting. After two years she left to accept an Art Institute scholarship that would enable her to spend all her time in becoming an artist. She supplemented her generally academic training there with her own study of masterpieces in the institute's collection, including works of Van Gogh, Cézanne, Kandinsky, and Matisse, whom for a time she made her models.

Awarded her bachelor of fine arts degree from the Art Institute in 1947, Miss Mitchell moved on to New York City, to live briefly under the Brooklyn Bridge on the Brooklyn side of the East River. Then with the help of an Art Institute traveling scholarship, she studied during 1948–49 in France, mainly in a Paris beset by deprivation in the aftermath of the war. Her residence was a "fantastic" but rat-infested and depressing place near the Seine, without heat or plumbing. Apparently, having broken free of her moneyed and socialite background, she was enduring experiences that she felt were necessary to becoming a painter. In 1950, on her return to the United States, she received her master of fine arts degree from the Art Institute and had her first one-woman show, in St. Paul, Minnesota. Back again in New York, she rounded out her formal training in art at Columbia University and New York University. But she was still just beginning to develop her own personal style: she had disliked the cubistic semiabstract pictures she had made in Paris, and gradually abandoning all vestiges of figuration, she was ready for the radical transformation taking place in postwar American painting.

The New York School, which emerged from the pioneering efforts of Willem de Kooning, Jackson Pollock, Franz Kline, Mark Rothko, and other so-called "action painters," or abstract expressionists, was a forthrightly male-dominated movement—an obstacle that did not deter a proven rebel like Joan Mitchell. Moving into a studio in Manhattan's East Village, she lived not far from the Cedar Tavern in Greenwich Village, a gathering place for avant-garde artists, and managed to gain membership in the Eighth Street Club, or The Club, founded by de Kooning, Kline, Conrad Marca-Relli, and others as a center for New York School lectures, discussions, and sundry activities. Helen Frankenthaler and Grace Hartigan were among the few other women who belonged.

Soon after Joan Mitchell's arrival in New York, some of the founders of The Club called upon Leo Castelli to mount an exhibition of the work of the

New York School. She was among the sixty-one artists invited to submit a painting, and it was her representation in that exhibition, which became the historic "Ninth Street Show" of May 1951, that made her a recognized member of the second generation of abstract expressionists. Having her picture displayed along with those of de Kooning, Hofmann, and others who had won a critically endorsed place on the New York scene no doubt helped Joan Mitchell to claim a share of the meager exhibition space allotted to women artists for solo shows, first at the New Gallery, in 1951, and thereafter, periodically during the decade, at the Stable Gallery.

When a reviewer of her 1951 show observed that her pictures suggested the movement of ice skating, Joan Mitchell at first felt annoyed, possibly because she sought to exclude autobiographical elements from her work. But years later in her discussions with Eleanor Munro, the artist, who customarily listens to music when she is working, acknowledged the connection between skating and painting: "If you use your body as you do in any sport, that's all part of your coordination." Harold Rosenberg's comment in the *New Yorker* (April 29, 1974) on her later work is applicable also to her paintings of the 1950s: "Mitchell has absorbed the physicality of action painting—the element of dance in it." He called attention to a "rhythmic movement that realizes itself in the paintings through the laying on of pigment and the balancing of forms." In her coverage of an early Joan Mitchell show for the *New York Times* (March 4, 1958), Dore Ashton saw "riding rhythms," "coursing strokes," and "darting speed of line" that made her feel that "these paintings are about the way we move in space and the adventures that befall within that abstract but to us inevitably 'real' entity."

Because of the calculated balance and structural design of her pictures, Joan Mitchell has questioned the appropriateness of the term "action painting" to her work. The outcome of her composition is not left to accident or surrealist automatism. In the process of painting her practice is to stand back from the canvas and plan the next brush stroke. What the next brush stroke will be, however, may depend upon the feelings that developments on the canvas have aroused. "Once I start, the painting is telling me what to do," she explained in an interview with Linda Nochlin for *House and Garden* (November 1984). "It takes over. Sometimes I have the feeling I don't paint it. That's when I'm really working; when I forget myself." Nevertheless, as Rosenberg pointed out, "The raw, slapdash texture of Mitchell's paintings, with its effect of letting go, is a partial camouflage for precisely intuited harmonies."

Other critics have credited her subtle discipline with saving a buildup of tremendous energy from riot and chaos. Energy, in fact, in boldness of color and forcefulness of line, seemed to many of Miss Mitchell's early reviewers to be perhaps the most impressive feature of her pictures, which when not "explosive" were at least "animated" or

"vivacious." A few of the paintings may have referred to the bustle of urban life around her, and the titles *Hudson River Dayline* (1956) and *Evening on 73rd Street* (1957) indicate local scenes. But most of the pictures of the 1950s, like those of later years, define her emotions about remembered landscapes—mainly of the Midwest, but also of European countries and Mexico—and were themselves evocative of landscapes or of forms of natural life like flowers, although totally devoid of recognizable image.

In their general structure Joan Mitchell's characteristic paintings of the 1950s, such as *Hemlock* (1956), *To the Harbormaster* (1956), and *Ladybug* (1957), call to mind the allover, or centerless, compositions that Pollock favored and that may have appealed to her because of her interest in the spatial principles of cubism. Calligraphic strokes—often strident, lashing, and stabbing, but sometimes delicate, trailing, and filmy—are densely reticulated on a snowy-white or grayish-white ground. But in the course of the decade one of her aesthetic concerns became, as Elizabeth Frank phrased it in *Art in America* (May 1980), "How can the allover surface be more exciting, less uniformly distributed, so that light and air and chance enter the picture?"

To work out answers to that question and related formal problems, Joan Mitchell moved to France, which she had been visiting regularly since 1955, and in 1959 set up a studio in rue Frémicourt in Paris. After a decade there she settled in a house and studio in the country village of Vetheuil, on the Seine, scarcely an hour from Paris. Her ostensible reason for leaving New York, according to a quotation in *Time* (May 2, 1960), was that the city was too "big, successful, and public." Another reason may have been her need to develop independently, in a less close affiliation with artists of the New York School. Anomie, a feeling of spiritual isolation, has been sensed as a recurrent mood of her painting.

During the 1960s fashions in the art world dictated the eclipse of abstract expressionism. "There are four kinds of art," Joan Mitchell once quipped, as quoted in *Newsweek* (May 13, 1974), "—pop art, op art, flop art, and slop art. I fall into the last two categories." Nor was she tempted to follow the trends to minimalism, color-field painting, or the new realism, but in her familiar idiom she continued her pursuits in figure-ground and other relationships. Except for some pastels, her pictures remained oils. Yellow, orange, magenta, maroon, purple, gray, aquamarine, and green shapes seem to float on an airy, open field in *Sunflower II* (1969). Linear images give way in a narrowing of ground to large clusters, sometimes blocks, or color, as in *La Ligue de la Rupture* (1970–71); the triptychs *Bonjour Julie* (1971), *Plowed Field* (1971), *Wet Orange* (1972), and *Closed Territory*; and the diptych *Close* (1973). Then lively and graceful calligraphic strokes of interacting colors prevail in *No Daisies*, *Yellow River*, and *Buckwheat* of the early 1980s.

An expansive canvas had always been necessary to Joan Mitchell's concept of landscape, and by the device of panels in her later work she extended the width of her pictures to more than twenty feet. As the viewer follows variations in colors and shapes across the composition, he may sense a passage of time. The four-paneled *Quatuor II* (1976), on which she worked for a year, recapitulates earlier themes. Its vertical tree trunks and vines reaching to the sky, the river behind them glimpsed intermittently, and suddenly the light of blossoming—all seemed "a kind of epic anecdote" to Eleanor Munro: "Like a walk through a landscape, the surfaces are stalked, each stroke a step and a declaration, 'I was here. . . .'" For Frank Cebulski, writing in *Artweek* (December 1979), the chief interest in the recent polyptychs lay in "the rhythmic shift of color and hue as one 'reads' [them] from panel to panel." In the purple, blue, orange, and green *New York* (1977), he found the effect of shift in color dominance to be "analogous to contrapuntal music, where one voice or theme predominates only to be repeated and replaced by another."

In her catalogue essay for Joan Mitchell's major exhibition at the Whitney Museum of American Art in New York in the spring of 1974, Marcia Tucker quoted the artist as saying that her painting "comes from and is about landscape, not about me." But her landscapes are often interpreted as metaphors for states of mind, or, as one critic put it, "aspects of psychic life." When twelve of her paintings from the 1960s, seen previously in Europe, were shown for the first time in New York, at Xavier Fourcade in 1985, Michael Brenson of the *New York Times* (April 26, 1985) commented on their emotional ambivalence: "a combination of tenderness and conflict." "Large areas of color . . . seem to lean on and support each other. But they also seem to push and bristle," he noted. "And sooner or later we have the sense that paint is flying from the canvas like two raging cats. . . . Even when the colors are light and lyrical, there is an underlying sense of ferocity."

The contrasting moods and feelings in Joan Mitchell's painting—gaiety and somberness, gentleness and violence, calm and agitation—and their formal counterparts also produce ambiguity. "Mitchell's images of the world and her personal feelings are actually not so much vague as they are unclearly delineated," Carter Ratcliff wrote in *Art in America* (July–August 1974). "This is a characteristic of style she shares with her generation of painters, as well as painterly painters in general." Since ambiguity of style makes interpretation of her images uncertain, Joan Mitchell's statement that her art is private becomes indisputable.

Critics who watched Joan Mitchell's development after she left New York not unexpectedly perceived stylistic links with Philip Guston, in *Sans Neige II* (1969), for example; with Hofmann, in *La Ligne de la Rupture* and *Close*; and with other abstract expressionists, including Rothko. But whatever may be the validity of such connections, her

work, the critics agreed, retained the freshness and radiance of her individuality. "She had the courage to stay with her own way, to allow her talent to mature into an opulent painterly style," Barbara Rose observed in *Vogue* (June 1981). "Her broad, rhythmic impastoed strokes have the assured confidence of complete mastery. Her choice of colors—often complementary hues interacting to produce a maximum optical dazzle—is based on an unflinching intuition of the subtle contrast necessary to produce an inner glow."

Among the museum and gallery collections that include Joan Mitchell's paintings are the Whitney Museum of American Art, the Museum of Modern Art, and the Solomon R. Guggenheim Museum in New York; the Art Institute of Chicago; the Corcoran Gallery of Art in Washington, D.C.; and the Musée National d'Art Moderne in Paris. Her work is seen periodically in solo and group shows in the United States, and in the summer of 1982 she was the first American to have a one-woman exhibition at the Musée d'Art Moderne de la Ville de Paris. She has had several solo shows at the Galerie Jean Fournier in Paris.

While at the Francis W. Parker School, Joan Mitchell used to date a fellow student, Barnet Rosset, who as owner years later of the Grove Press became well known for his crusade against censorship. They were married in 1947 and divorced in 1952. For some twenty years, until about 1979, Joan Mitchell lived much of the time with Jean-Paul Riopelle, the Canadian artist. Her Vétheuil house, situated on a rise just above the Seine, was described in *People* (December 6, 1982) as "an architectural collage complete with 14th-century cloister and 19th-century tower." The adjoining house was once the home of Claude Monet and is now occupied by her cook and gardener. Guests at "La Tour" are first greeted by Joan Mitchell's adored German shepherds, Iva, Marion, and Madeleine.

The countryside around Vétheuil that inspired Monet's landscapes has been seen as also affecting Joan Mitchell's painting, perhaps in an increased sensitivity to light and color and their interaction. She has a garden of exhilarating color through which she walks on her way from her house to her studio, a roomy stone building that assures privacy and solitude. Her painting hours are from late afternoon until nearly dawn—a schedule possible only for an artist who works from an interior landscape dependent upon the recollection of sensation. Her process is slow, sometimes requiring two months or more to complete a picture. Though said to be somewhat spartan, her lifestyle accommodates a habit of chain-smoking and fondness for music and her dogs. Visiting her at Vétheuil, Barbara Rose found herself surprised that a disciplined artist like Joan Mitchell could be "so casual about dress and decor that she could easily be mistaken for the last Beatnik." The artist's "self-effacing personality" also seemed to Barbara Rose a contradiction of the "high drama" she creates: "One marvels that this shy, nervous wom-

an, who refuses to take off her glasses even to be photographed, is capable of achieving the grandeur of her recent work."

References: *Art in America* 62:34+ J1-Ag '74 por; *Horizon* 24:24+ Je '81 por; *House and Garden* 156:192+ N '81 por; *New York* 9:76+ D 20 '76; *New Yorker* 50:71+ Ap 29 '74; *Newsday* II p13 Ap 13 '86 pors; *People* 18:81+ D 6 '82 pors; *Vogue* 171:206+ Je '81 por; *Contemporary Artists* (1983); *Dictionary of Contemporary American Artists* (1972); Munro, Eleanor. *Originals: American Women Artists* (1979); Streifer, Charlotte. *American Women Artists* (1980); *Who's Who in America*; 1984-85; *World Artists 1950-1980* (1984)



Moore, Brian

Aug. 25, 1921– Writer. Address: b. c/o Curtis Brown, Ltd., 10 Astor Place, New York City, N.Y. 10003

The Ulster-bred novelist Brian Moore, a naturalized Canadian citizen who lives in southern California, is, he says, "obsessed with memory," with the mental "garbage we can't get rid of." A physical expatriate who has never fully left his homeland spiritually, Moore in his novels attempts to come to terms with his Northern Irish past while also keeping in focus his life in exile. He began his career in 1956 with *The Lonely Passion of Judith Hearne*, a bitter and sad character study of a pathetic Catholic alcoholic spinster condemned to puritan Belfast's limbo. Reprinted in 1978, that book sold more copies the second time around than when it was first published. Among Moore's subsequent novels

are such stories of other self-deceived misfits as *The Feast of Luperical* (1957) and *The Luck of Ginger Coffey* (1960) and such fantasies about characters literally haunted by ghosts from their pasts as *Fergus* (1970) and *The Mangan Inheritance* (1979). As conservative as he is impeccable as a stylist, Moore avoided artistic experimentation until fairly recently, and as Graham Greene has observed, his clear, exact, straightforward style lends even his more fantastic fiction a "quality of realism which gives the reader a kind of absolute confidence—there will be no intrusion of the author, no character will ever put a foot wrong." A writer's writer, Moore is Greene's "favorite living novelist." A fallen-away Catholic, Moore objects to being called a "Catholic writer" not because he is "anti-Catholic" but because he thinks "proper Catholics would feel [that he falls] far short of what a Catholic writer should be."

Although the name Moore is a traditionally Protestant one in Northern Ireland, Brian Moore comes from a Catholic family. One of nine children (three boys and six girls), he was born in Belfast on August 25, 1921 to James Bernard Moore, the chief surgeon at Belfast's largest Catholic hospital, and Eileen (McFadden) Moore. Nationalists in British-ruled Ulster pronounce Brian in the old Gaelic way (bré'an), but Moore prefers the more common international pronunciation (brí'an). "My father was a rabid Irish nationalist . . . , so he called me that [bré'an], and so do some other people," he has explained. "But I am not a nationalist." In her book, *Brian Moore* (1974), Jeanne Flood suggests that Moore's complex and ambivalent relationship with his authoritarian father is a key to understanding his artistic rebellion. Moore himself believes that his fondness for his mother and his closeness to his sisters in childhood may help explain why "there's something feminine in [his] character in that [he finds] women more interesting than men."

"As a kid I'd write essays on the side for the other boys at school for sixpence," Moore has recalled. "Then as a teenager I read everything [especially modern poetry] and soon had my favorites." He traces his loss of faith to the time in early adolescence when, reluctant to reveal his "secret sexual thoughts and desires" to an "unknown grownup" in the confessional, he began to make up "more palatable" sins. By the time he graduated from St. Malachy's College in Belfast, he felt that he was living a lie and he "wanted to escape his parents and their religion . . . to get away."

At the beginning of World War II, Moore was a civilian volunteer in Belfast, probably to the dismay of his father, who was anti-British and pro-German. When the Germans air-blitzed the city (to the jubilation of many nationalists), he refused to take refuge in the neutral Republic of Ireland to the south and instead worked as a paramedic, bearing stretchers and stacking bodies. Later in the war he worked with the British Ministry of War Transport in North Africa, Italy, and France.

After the war Moore worked for the United Nations Relief and Rehabilitation Administration in

Eastern Europe, doing some political reporting as well. In 1948, making a "conscious decision" to leave Ireland and its religion behind him and establish a new national identity, he sailed for Canada. He chose Canada partly because an older woman with whom he was in love had emigrated there. His pursuit of and rejection by the woman would help inspire his 1976 novel *The Doctor's Wife*.

On the advice of a friend, Moore entered Canada as a construction clerk under the Drew immigration plan. After working for six months at a construction job in Thessalon in northern Ontario, he was hired by the *Montreal Gazette* partly on the strength of a letter of recommendation from the Irish ambassador in Ottawa. He began at the *Gazette* as a proofreader and moved up to reporter, senior rewrite man, and feature writer. Realizing "that if he wanted to write fiction, the only thing he could do was to save up some money and quit," he did so. Leaving the *Gazette* in 1952, he moved to a cabin in the Laurentian Mountains to begin work on his first novel.

Rejected by ten American publishers, Moore's first novel was published in 1955 under the title *Judith Hearne* by Andre Deutsch Limited in London and William Collins Sons in Toronto. Only after it drew favorable British and Canadian notices did Little, Brown issue the novel in the United States as an Atlantic Monthly Press book titled *The Lonely Passion of Judith Hearne* (1956; reprinted, 1978). The title character is a wretched Belfast spinster, the intellectually and spiritually powerless victim of the mean provincial codes of "respectability" and "gentility" fostered jointly by a narrow Catholicism and a rigid Presbyterianism. Retreating from unbearable social pressure into an alcohol-fueled dream life, she is punished for her betrayal of prescribed reality with the loss of even what little she did have—her self-respect, her friends, and her religious faith. In finally accepting the end of all her hopes, she attains, as the critic William Clancy pointed out, "a certain grandeur" that raises her story above pathos. "In its relentless pursuit of this woman's sorrow, in its refusal to sentimentalize her plight," Clancy wrote in *Commonweal* (August 3, 1956), "the book achieves a kind of . . . tragic vision."

The protagonist of Moore's second novel, *The Feast of Luperical* (Little, Brown, 1957), is another introverted Belfast loser, Diaramuid Devine, an impotent schoolmaster who withdraws from the sanctioned childishness society demands of its adults into the socially contemptible childhood of imagination, where he fantasizes endlessly about having a sexual encounter. With their characters "outcast from life's feast" and their background of social and religious stagnation, Moore's first two novels reminded many critics of James Joyce's early fiction. "The 'scrupulous meanness' of the style of both novels," Kerry McSweeney observed in *Critical Quarterly* (Summer 1976), "is only occasionally disturbed by the unJoycean authorial interruptions caused by Moore's antagonism for the

culture of Belfast and for institutional Catholicism." In her book on Moore, Jeanne Flood observes that just as the rebellious artist is thoroughly disguised in the two novels, "the overwhelming father is hidden in the powerful social institutions of Catholic Belfast—family, church, school," and "the concealment gives the apparently dispassionate realistic studies of two wasted lives in a restricted provincial town an extraordinary intensity."

After receiving a grant from the Guggenheim Foundation, Moore moved to the New York City area and wrote his third novel, *The Luck of Ginger Coffey* (Little, Brown, 1960), another story about an ill-fated dreamer, more farcical and melodramatic, and therefore less devastating, than the two previous books. The title character is a hollow, happy-go-lucky Irish immigrant to Canada whose self-delusion and social bluff carry him along until his luck runs out; only when he is abandoned by his wife and fired from his job does he begin to face reality and move toward maturity. Finally reunited with his wife and daughter, he is content to live with the realization that his lot in life is mediocrity. In the opinion of Jeanne Flood, *The Luck of Ginger Coffey* reflects the rebellious author's "ambivalence toward the ordered world over which his father presided." "Coffey represents what should have happened to Moore," she writes in *Brian Moore*. "Coffey is a character in a coherent and embodied fantasy who gets the fate which his creator at a deep and irrational level believes that the fantasizer deserves." A motion-picture version of *The Luck of Ginger Coffey* (Reade-Sterling, 1964) starred Robert Shaw.

On a Canada Council grant, Moore moved to England for a year to write *An Answer from Limbo* (Little, Brown, 1962), in which the fantasizer becomes for the first time a figure resembling Moore himself in some external ways. The fantasizer in this instance is Brendan Tierney, an Ulster-born novelist living in New York who pursues literary success with near-religious fanaticism, putting that goal above consideration of his devoted mother and his rutting wife, who represent two diametrically opposed forces—parental love and obsession with sex, or, in Moore's words, "Irish Catholicism against the rootless wasteland of North America." "The book is about ambition, and it is a book about the conflict between generations in New York . . .," Moore told Rochelle Gerson in an interview for *Saturday Review* (October 13, 1962). "One of the things I tried to show is that it is much easier to live, as the mother does, with a fixed set of beliefs, even if they are the wrong ones, than to make up the rules as one goes along."

The antihero of *An Answer from Limbo*, a man of imagination who goes unpunished, "irritated some people," as Moore observed in explaining why "those who were opposed [some 20 percent of the reviewers] were strongly opposed." The book sold better than Moore's earlier novels, however, racking up sales of 7,000 in the United States alone in 1962. Among the positive notices was that of

Granville Hicks in the *Saturday Review* (October 13, 1962): "What he [Moore] does is to bring an artist to life, and that is something that not many novelists have succeeded in doing." Bruce Cook, writing retrospectively in *Commonweal* (August 23, 1974), described *An Answer from Limbo* as "a harrowing intense and in some ways a shocking and unpleasant book" but a "peak effort" for Moore. "Nobody, I think, has ever written as ruthlessly and honestly of that quality of literary aspiration in extremis," Cook wrote, "nor, for that matter, has anyone this side of Flaubert treated female sexuality, rampant and predatory, quite as Moore does here in his portrait of Jane Tierney." With the editors of *Life* magazine, Moore wrote *Canada* (Time-Life, 1963), a travel book in the Life World Library series.

After his sojourn in England, Moore returned to New York, where he wrote the unabashedly autobiographical *The Emperor of Ice Cream* (Viking, 1965), the title of which is an ironic allusion to a poem by Wallace Stevens about death. *The Emperor of Ice Cream* is, as Bruce Cook observed in his *Commonweal* essay, "that generic first novel that Brian Moore refused to write at the beginning of his career." It is a leisurely tragicomic account of the coming of age in Belfast at the beginning of World War II of Gavin Burke, an adolescent prisoner of Ulster Catholic bourgeois society who regards his father, a stern and platitudinous solicitor, as the symbol of the stagnant status quo. He escapes into daydreams (including fantasies of being a drunken sex maniac) and does not begin to mature until his overwhelming confrontation with mass death during the German blitz. The experience gives him a relish for life, and the book ends with a reconciliation of sorts with his father. Peter Buitenhuis, in his otherwise positive review of *The Emperor of Ice Cream* in the *Toronto Globe and Mail* (October 16, 1965), expressed disappointment over Moore's use of a "pre-Joycean" narrative style that does not allow him "the full rein for his great gifts." (The strong influence of Joyce on Moore is consciously resisted by the novelist, who tries not to repeat past achievements—his own or those of others.) *The Emperor of Ice Cream* was adapted for both radio dramatization and for the stage by Bill Morrison.

It was at the behest of the motion-picture producer and director Alfred Hitchcock that Moore moved to southern California after living in New York for eight years. With Hitchcock, Moore wrote the screenplay for *Torn Curtain* (Universal, 1966), an experience that he has described as "awful, like washing floors." After writing a second, unproduced script, he decided never to do another, but he remained in the Los Angeles area, making his home in a house overlooking the beach near Malibu, a place "more deserted than Ireland."

The first novel Moore completed after settling in southern California was *I Am Mary Dunne* (Viking, 1968), the story of Mrs. Terence Lavery (née Mary Dunne), a thrice-married, near-suicidal New Yorker from Nova Scotia who uses a variation of

Descartes' *cogito ergo sum* to survive an identity crisis. "Memento ergo sum," she says. "I remember who I am and I say it over and over. . . . I am Mary Dunne, I am Mary Dunne, I am Mary Dunne." Moore carried off the first-person female narration with never a false inflection, as several critics noted. "Once you finish the book," Bruce Cook wrote in the *National Observer* (July 29, 1968), "you can really say you have come to know the woman as you have few others in fiction—Emma Bovary, Becky Sharp, Molly Bloom. . . . It is as though the Molly of those marvelous last pages of James Joyce's *Ulysses* were created anew . . . in the city of New York. Such a Molly would, of course, be very different from Joyce's. . . . She would have to be very much like Mary Dunne—neurotic, a good deal less certain of herself, and (perhaps) just a bit . . . evil." *I Am Mary Dunne* was the first of Moore's books to be bought by a major book club, the Literary Guild.

The *memento ergo sum* of *I Am Mary Dunne* was carried a step further in *Fergus* (Holt, 1970), the most confessional of Moore's novels. The facts of Moore's life coincided almost exactly with those of the novel's protagonist, Fergus Fadden, a middle-aged and divorced expatriate from Ireland ("a nation of masturbators under priestly instruction"), a novelist, and a Hollywood screenwriter living with his twenty-two-year-old girlfriend in a beach house in Malibu, California. Fergus wakes up one morning to encounter first his stern father and then his reproachful mother, apparitions as real as life, talking to him, demanding that he justify the scandals of his broken marriage and his current affair. Throughout the following day he is visited by a succession of other ghosts from his past accusing him of sins of betrayal that he cannot remember. Realizing that accepting responsibility for one's life requires more than simply rejecting one's parents' faith, he cries: "I wish I could remember! I mean, I often feel that I've done something wrong, made an enemy of someone, or made a fool of myself, but I can't be sure what it was I said or did. If I had total recall, then I wouldn't go on making the same mistakes, year after year." George Woodcock, writing in *Canadian Literature* (Summer 1971), called *Fergus* "a masterpiece of the best kind of fantasy—that which succeeds because it presents impossible happenings with verisimilitude."

One of the "bread and butter" jobs done by Moore "to finance his next novel" was *The Revolution Script* (McClelland and Stewart, 1971), a "nonfiction novel" about French separatist terrorism in Quebec. The "next novel" in this instance was actually a novella, *Catholics* (Holt, 1972), a spare and somber fable about the effects of the Second Vatican Council's liberalizing of Catholic doctrine and practice, a "changing of the ground rules" which Moore at that time feared would reduce the church to a humanistic structure and, by ramification, devastate the Judeo-Christian ethical system buttressing secular Western civilization. (He has since become more optimistic.) The story is set in the near future in a monastery on an island

off the Kerry coast that is a center of heretical resistance to the power politics of the "progressive" anti-Latin rite ecumenicists in the Vatican and of preservation of the banned Tridentine liturgy. The confrontation between the old abbot of the monastery and a young priest bearing an ultimatum from Rome ends with the abbot meditating before an empty tabernacle, his faith lost. Some reviewers thought that the very private Moore's personal antipathy to centralized meddling in local affairs contributed to the novel's intensity. A television dramatization of *Catholics*, written by Moore, was well received when presented on the Columbia Television System in November 1973.

Moore took his readers by surprise with his Borges-like *The Great Victorian Collection* (Farrar, Straus, 1975), a fantasy in which Anthony Maloney, a young scholar specializing in nineteenth-century art and artifacts, dreaming in a motel in Carmel, California, conjures up a vast collection of Victoriana on the motel's empty parking lot. An expert called in to verify the authenticity of the open-air museum declares it to be "the first wholly secular miracle in the history of mankind." Under pressure from the media and skeptical academics, a now famous Maloney first tries to preserve his magical creation by dreaming of it nightly, but when the experience becomes frightening he tries to destroy the collection. Instead, it destroys him. Reviewers saw the novel variously as "an allegory," "a metaphysical comedy, with dark overtones," "a parable on creation, artistic and divine," and "a fable of art at a time when people prefer criticism to novels and autographs to painting."

Writing in *Book of the Month Club News* (October 1975), David McCullough called *The Great Victorian Collection* "one of those rare fantasies that work." In an interview with McCullough, Moore suggested some of the questions he had in mind in writing the book: "What would happen if a miracle occurred today? . . . I suspect we would diminish it because we couldn't understand it. What if our dreams come true? Failure actually makes people more intensely themselves, while success dehumanizes. The successful person can never really go home again." He also suggested a literary interpretation: a creative writer is "the prisoner of the work people know" him by. People are still writing him angry letters, he said, because he refuses to write more "lonely passions."

The Doctor's Wife (Farrar, Straus, 1976) is narrated by the protagonist, Sheila Redden, who flees the civil war in Ulster as well as her unsatisfying marriage by entering into an international adulterous affair. Some critics wondered if *The Doctor's Wife*, with its eroticism, its "contrivances and tricks," and its cinematic technique, was not calculatedly "commercial." Whatever his motivation, the book brought Moore for the first time into publishing's big-money league. The turning point came in June 1977, when the Dell Publishing Company agreed to pay \$300,000 for the paperback rights to *The Doctor's Wife* and producer Frank Rosenberg bought the film rights for \$150,000. The sums in-

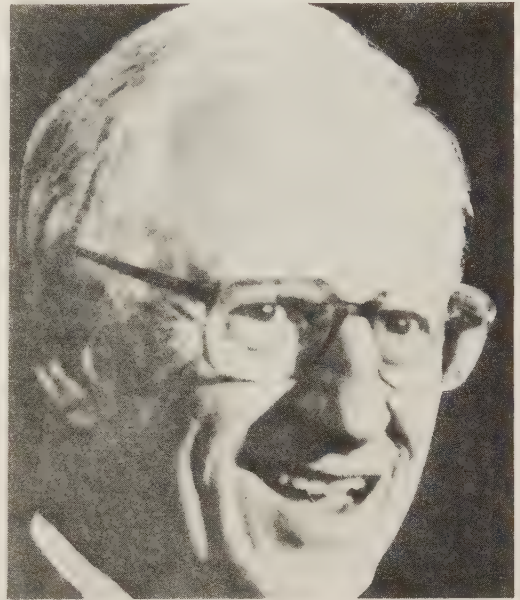
volved were not in the top magnitude for such transactions, but they spelled for Moore the beginning of his freedom from the necessity of having to do "hack" work, including magazine articles, to support his serious writing.

In Moore's gothic romance *The Mangan Inheritance* (Farrar, Straus, 1979), considered a lesser work by some critics despite its inventiveness and zest, Jamie Mangan, a Canadian of Irish descent, a failed poet and journalist, goes to West Cork, Ireland to trace his roots and is convinced by phantasmagoria he experiences that he is a descendant of the early-nineteenth-century *poète maudit* James Clarence Mangan. The title character in *The Temptation of Eileen Hughes* (Farrar, Straus, 1981) is a virginal Ulster shopgirl introduced to love and invited to decadence on a visit to London with her employer, Mona McAuley, and Mona's husband, Bernard, a fallen priest who, the reader soon learns, is intoxicated with idolatrous love of Miss Hughes. Christopher Lehman-Haupt, writing in the *New York Times* (July 3, 1981), reported that "the book is on fire," and questions about its meaning go "right on burning one's memory."

Moore's retention of a strong sense of Celtic romanticism and mysticism is reflected in *Cold Heaven* (Holt, 1983), a surreal religious story carried off with compelling realism. In the story, a woman, an unbeliever who is planning to leave her husband for another man, is given pause by seemingly supernatural signs, including the "resurrection" of her husband from death after a freak accident. In *Blackrobe* (Dutton, 1985), Moore interpreted with somewhat controversial originality historical documents to tell the *Heart of Darkness*-like story of Father Paul Laforque, a Jesuit priest in seventeenth-century New France who is shocked to see the cultural harm done to the Hurons and Algonquins by religious conversion and comes to understand why the Indians refuse to exchange their salutary belief in dreams for the barbarous "water sorcery" superstitions of the black-robed white men.

Brian Moore is of medium height and has a soft, brogue-inflected voice and a friendly manner. The father of a grown son, Michael, he lives with his wife, Jean Denny, whom he married in 1967, in Malibu approximately eight months each year, doing his writing there because "you need a cave of dullness." The rest of the year is usually spent traveling in the United States or visiting Canada, France, England, or Ireland (the one place he knows he "could never live in again"). In the Los Angeles area the Moores do little Hollywood socializing, except for dining or screening films with the writers Joan Didion and John Gregory Dunne, who live in the same neighborhood. Moore has taught writing at the University of California at Los Angeles. His honors include, in Great Britain, the W. H. Smith Prize for *Catholics* and the James Tait Black Memorial Award for *The Great Victorian Collection* and, in Canada, the Quebec Literary Prize and the Governor-General's Award for both *The Luck of Ginger Coffey* and *The Great Victorian Collection*.

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Morgenthau, Robert M(orris)

July 31, 1919- District attorney of New York County. Address: b. 1 Hogan Pl., New York City, N.Y. 10013; h. 1085 Park Ave., New York City, N.Y. 10028

In January 1975 the veteran jurist Robert M. Morgenthau took office as district attorney of New York County, comprising the New York City borough of Manhattan. He replaced Richard H. Kuh, the interim successor of Frank S. Hogan, who until his resignation in late 1973 had served in the post for thirty-two years. Described as "monomaniacal" on matters of importance to him, Morgenthau, who was elected to a fourth term in 1985, revitalized the office from top to bottom, adding new departments and introducing a revolutionary system of prosecution in which a single assistant district attorney sees a case through from start to finish. "Bob wouldn't hesitate to send his own mother up the river . . . if he thought she was guilty," a former associate once said, an assessment based on Morgenthau's service, from 1961 to 1970, as United States attorney for the southern district of New York, during which he became known as a scourge of white-collar offenders and organized crime.

Robert Morris Morgenthau was born in New York City on July 31, 1919 into a well-to-do, influential family. His paternal grandfather, Henry

Morgenthau, was ambassador to Turkey under President Woodrow Wilson; his father, Henry Morgenthau Jr., served as secretary of the treasury to his neighbor and confidant President Franklin D. Roosevelt; and his mother, Elinor (Fatman) Morgenthau, was a niece of the late New York governor and United States senator Herbert Lehman. Bob Morgenthau spent his childhood in New York City, where he attended the Lincoln School; on Cape Cod, where he socialized with the Kennedy clan; and on the Morgenthau's 900-acre working farm in East Fishkill, Dutchess County, New York, where Franklin D. Roosevelt was a frequent guest. As a boy he had a firsthand acquaintance with such statesmen as Sam Rosenman, Harry Hopkins, and W. Averell Harriman. He once helped Eleanor Roosevelt to cook hot dogs for Great Britain's King George VI and Queen Elizabeth, and he introduced Winston Churchill to another American specialty, the mint julep.

After graduating in 1937 from Deerfield Academy in Massachusetts, Morgenthau attended Amherst College, where he majored in political science, edited the college newspaper, *Amherst Student*, and graduated *magna cum laude* with a B.A. degree in 1941. On the day after graduation he joined the United States Navy. On sea duty for forty-five of his fifty-four months in the service, he was twice torpedoed and received two Bronze Stars, for action in the Mediterranean and the Pacific. Discharged in 1945 as a lieutenant commander, he entered Yale Law School, and earned his LL.B. degree in 1948. After graduation, he joined Patterson, Belknap, & Webb, a New York City law firm with a large corporate clientele, as personal assistant to its senior partner, Robert F. Patterson, a former United States secretary of war. Admitted to the New York bar in 1949, he remained with the firm as an associate until 1953 and then as a partner from 1954 to 1961. One former colleague, remembering his lack of inhibitions, recalled, as quoted in the *New York Times Magazine* (December 8, 1968), "I have a vague recollection that he was the guy I used to roller-skate to work with. This solution to the transportation problem was awkward only because of the reaction in the elevator . . . , where they had never seen two properly attired lawyers with roller skates slung over their backs."

Meanwhile, Morgenthau had become active in the Democratic party, and as chairman of the Bronx Citizens for Kennedy Committee he campaigned for John F. Kennedy in his victorious 1960 presidential bid. In 1961 Morgenthau resigned from corporate practice to accept an appointment by Kennedy as United States attorney for the southern district of New York, comprising Manhattan, the Bronx, and eight upstate counties. The post was considered to be the choicest of the ninety-three United States attorneyships because of its prestigious history and tradition of autonomy, its large staff, then including seventy-three assistant prosecutors, and its immense caseload—about 10 percent of all the criminal cases in the federal courts.

Although he had made something of a name for himself by getting convictions in cases involving corruption, racketeering, and white-collar crime, Morgenthau resigned the United States attorneyship after seventeen months, to run as the Democratic party's candidate in the 1962 race for New York State governor against the Republican incumbent, Nelson A. Rockefeller. In a profile of Morgenthau in *New York magazine* (May 16, 1983), Michael Dorman described Morgenthau's campaign as "a disaster" and noted that "his public appearances were awkward, his speeches wooden, his television image withdrawn." Morgenthau himself later recalled, as quoted in the *New York Daily News* (April 7, 1985), that Rockefeller "spent more in Westchester County than we did in all New York State. . . . It was a short campaign—too short—in the middle of the Cuban missile crisis. During the race I . . . figured the cost of all the programs Rockefeller was promising. 'He'll have to raise taxes,' I charged. Rocky responded: 'Until now I thought my opponent was a nice young man. Now I find out he's a mudslinger.' I lost. He won, and raised taxes immediately." Morgenthau was defeated in the November 1962 election by a margin of more than half-a-million votes.

Reappointed immediately by President John F. Kennedy to a new four-year term as United States attorney, Morgenthau quickly established himself as a knowledgeable nonpartisan foe of organized crime, tax fraud, and white-collar offenses. Business crime was considered an especially difficult area for law enforcement because of the frequent time-lag between the commission of such a crime and its discovery. One white-collar case "counts for 100 or more ordinary prosecutions in terms of the investment of investigatory and prosecutory manpower," Ramsey Clark, who served as attorney general under President Lyndon B. Johnson, once estimated. Instead of waiting for cases initiated by the Securities and Exchange Commission or other federal agencies, Morgenthau formed a special five-member securities fraud unit to launch investigations. He believed, he said, "it was important to show that the businessman or public official had no more immunity before the law than the little guy." Among other offenders, in 1963 Morgenthau's office successfully prosecuted a former Harvard Law School dean, James M. Landis, on charges of tax evasion. In his annual report to Attorney General Robert F. Kennedy that year, Morgenthau was able to claim a 97 percent conviction rate in criminal cases.

Early in 1964, however, Morgenthau suffered the first installment of one of his most famous defeats. Roy M. Cohn, the lawyer and businessman who had been chief legal aide to Senator Joseph R. McCarthy during the Communist witchhunts of the 1950s, was acquitted following an indictment on criminal charges of perjury and conspiracy to obstruct justice in a grand jury investigation into a major stock swindle. While proclaiming his innocence, Cohn accused Morgenthau of carrying on a vendetta, purportedly begun years earlier when a

Senate subcommittee counseled by Cohn had condemned decisions made by Secretary of the Treasury Henry Morgenthau Jr. Robert Morgenthau has emphatically denied that and other allegations made against him by Cohn.

One of Morgenthau's most significant triumphs as a prosecutor was the conviction in 1968 of New York City Water Commissioner James L. Marcus, a friend of Republican Mayor John V. Lindsay, on charges of accepting kickbacks from Anthony ("Tony Ducks") Corallo, an alleged Mafia kingpin. Corallo and former Tammany leader Carmine DeSapio were both later convicted on conspiracy and bribery charges stemming from the Marcus case. Those convictions proved doubly fortunate for Morgenthau insofar as a Democratic prosecutor who brings charges against a member of a Republican administration could be accused of making a political indictment if the evidence did not support the charges. Morgenthau also took on federal officials, bringing about arrests in 1964 of accountants and lawyers in the Manhattan office of the Internal Revenue Service on charges of accepting bribes. More than 170 federal employees were eventually indicted in the case.

In his early years as United States attorney, Morgenthau began a long-term, multifaceted, and successful investigation into price manipulation of American Stock Exchange listings, involving such firms as Pentron Electronics Corporation and Terminal-Hudson Electronics Incorporated. Overlapping with that area of investigation was Morgenthau's campaign against organized crime, in which he succeeded in obtaining convictions of high-ranking members of the powerful Luchese family. By the end of Morgenthau's eight years in office, more than 150 organized crime figures had been convicted or were awaiting trial.

In 1967 President Lyndon B. Johnson, under pressure from Senator Robert F. Kennedy, reappointed Morgenthau to another four-year term as United States attorney. Soon afterwards, Morgenthau again locked horns with Roy Cohn, in a case involving New York's takeover of the Fifth Avenue Coach Lines. This time the United States attorney charged Cohn with mail and wire frauds, conspiracy, and breach of securities laws. Again Cohn charged Morgenthau with carrying on a vendetta. "I say somebody up there just doesn't like me," he claimed. Morgenthau rejoined, "I am not out to get anybody. . . . A man is not immune from prosecution merely because a United States attorney happens not to like him." In the end, Cohn was acquitted of the charges.

Morgenthau soon became deadlocked in a battle of wills with an even more powerful adversary, the president of the United States. A United States attorney's four-year term ordinarily is concurrent with that of the president who appointed him, but because Morgenthau had left office in 1962 to run for governor, subsequent reappointments broke that concurrence. When Richard Nixon won the presidential election in 1968, Morgenthau still had about two years to serve. Since his term was not

scheduled to expire until June 1971, it was expected that he would abide by custom and step aside to allow the Republican administration to appoint its own choice, but Morgenthau declined to do so. "I've got all these vendettas to settle," he quipped. In a more serious vein, he explained that his reluctance to resign stemmed from his desire to oversee to completion his office's investigation into the widespread use of Swiss bank accounts by "manipulators, corporate officers making illegal profits from their inside information, businessmen who hide profits from the tax authorities and enormous numbers of stock-market investors." He told the House Banking and Currency Committee that federal tax losses from illegal use of Swiss banks amounted to many millions of dollars.

Before president-elect Richard Nixon took office, the House Republican Task Force on Crime had praised Morgenthau for his effectiveness in fighting organized crime and advised Nixon that his anticrime plans would benefit if Morgenthau "were to remain well beyond the normal period." By August 1969 Morgenthau's refusal to step down had become an embarrassment to Nixon. It was unclear whether the president had a constitutional right to dismiss a United States attorney without cause. Several noted Republicans, including Mayor John V. Lindsay, Governor Nelson A. Rockefeller, and Senators Jacob K. Javits and Charles E. Goodell, as well as Democratic city council president Francis X. Smith, publicly declared their support for retaining Morgenthau, and an editorial in the *New York Times* (August 16, 1969) asserted that with his continuance in office "the city's welfare will be served . . . and so will the nation's."

On December 18, 1969 Nixon announced his nomination of Whitney North Seymour Jr., a Republican former state senator and assistant United States attorney, for Morgenthau's not yet vacated post. When Morgenthau received a formal request for his resignation from Attorney General John N. Mitchell he at first refused prompt compliance, citing his involvement in ongoing investigations, but a few days later he announced his resignation, effective January 15, 1970, by which time he expected to have obtained several indictments in a probe centered on a Democratic lobbyist, Nathan M. Voloshen, involving influence peddling. Morgenthau did not disguise his bitterness at the Nixon administration. The White House ultimatum, he asserted, already "had dramatic impact on the willingness of individual citizens to come forward with vital evidence." He added that he would not head an office "whose independence has been undermined." Before Morgenthau left his Federal Plaza office for the last time, Voloshen and Dr. Martin Sweig were indicted on charges of defrauding federal agencies, and André Backar, formerly an officer of Shearson, Hammill & Company, was indicted on charges of conspiring with Swiss bank executives to extend illegal credit to customers.

Public opinion ran high against Nixon and Mitchell, and there was a widespread belief that Morgenthau's pursuit of wealthy and influential

wrongdoers was what had antagonized the Nixon administration. In a surprise move, Mayor John V. Lindsay created a new post, asking Morgenthau to serve as New York City's third deputy mayor, with special duties as crime-prevention consultant and as liaison for the city in Albany and Washington, D.C. "This puts the kind of nonpartisan, fusion, coalition cast to the government that I'd really like to see," Lindsay exclaimed when Morgenthau accepted appointment.

On March 26, 1970, six weeks after he had assumed his new post and twelve before the June Democratic primary election, Morgenthau took a leave of absence and announced his candidacy for the nomination for governor. Four weeks later he formally resigned as third deputy mayor, and the post was simultaneously abolished. On May 13, 1970, after losing the Liberal party nomination to Arthur J. Goldberg, Morgenthau withdrew from the race, citing his inability to raise enough funds without Liberal support. "You won't have Robert Morgenthau to kick around anymore," he joked, parodying Richard Nixon's bitter statement after he lost the 1962 California governor's race. His jesting prophecy proved accurate for the next four years, during which he returned to private life.

In May 1974 Morgenthau announced his candidacy for the post of district attorney of Manhattan. His rival for the Democratic nomination was the incumbent district attorney, Richard H. Kuh, who had been appointed earlier in the year to serve on an interim basis in the post vacated by Frank S. Hogan, who had resigned after thirty-two years in office because of serious illness. Since Kuh had been appointed by Republican Governor Malcolm Wilson, he was also running as the GOP candidate. The advantages of occupying the office he was seeking and of being assured the Republican nomination were offset by Kuh's much publicized and now ill-regarded prosecution a decade earlier, when he was an assistant district attorney, of the counterculture idol Lenny Bruce on charges of using obscene language in his nightclub comedy act. Popular opinion was sympathetic to Morgenthau, who had been appointed United States attorney by the revered Kennedy administration and then dismissed by the Nixon administration, which was now embroiled in the Watergate scandal. Widely regarded as an effective, experienced, nonpartisan, and incorruptible prosecutor, Morgenthau won the nomination of the Liberal party in June and that of the Democratic party in September and was easily elected in November 1974.

When Morgenthau stepped into the post of Manhattan district attorney on January 2, 1975, he found that the office was too disorganized to handle an annual caseload that had tripled, to about 100,000, in two decades. Many of his 195 assistant DAs lacked such essentials as telephones. The annual budget for investigations had already been spent in the first half of the fiscal year. Morgenthau's first action was a total reorganization. He brought in new executive manpower drawn mainly from federal agencies. By the end of 1975 his

overhaul was already so impressive that it prompted Governor Hugh L. Carey to dismiss Maurice H. Nadjari as special state anticorruption prosecutor and assign the post to Morgenthau, who agreed to fulfill the added duties at no extra salary and dispelled fears that conflicts of interest might arise from his investigations of his own department.

By April 1976 Morgenthau's reorganization of the district attorney's office amounted to a vertical restructuring that remained controversial. Previously, a horizontal system had been in effect, whereby a different prosecutor took charge of each phase of a case. In Morgenthau's new, vertical structure, the assistant district attorney who started a case saw it through to completion. The new system resulted in greater speed and higher conviction rates, but it also carried the risk that inexperienced prosecutors might handle major cases or that a prosecutor might leave office in the middle of a case. Within a few years Morgenthau's "customized" approach, as he called it, had nearly doubled the efficiency of the district attorney's office over that which had prevailed under the old "assembly-line" system. By 1983 felony cases, on the average, required only eighteen weeks from arraignment to final disposition, in contrast to thirty-two weeks under the previous system.

Despite the belief of some critics that Morgenthau was more interested in the quantity of convictions than in the quality of justice dispensed, he was easily reelected as Manhattan district attorney in 1977, 1981, and 1985. During his tenure, he has focused on tracking down and prosecuting the 6 percent of criminals who are repeat offenders, responsible for 28 percent of all crimes committed in Manhattan. He established special units to concentrate on sex crimes, consumer protection, tax-shelter fraud, harassment of tenants by landlords, and drug-related homicides. By June 1985 he was able to triple his budget, to \$23.6 million, and he doubled his staff of assistants, to 392, within a decade. He also became active in the legislative process, and as a result of his influence he was able to help obtain passage of such laws as one mandating forfeiture of gains accrued from criminal activity and another placing limits on the kinds of misdemeanor cases for which jury trials could be required.

Although Morgenthau has seldom deviated from his image of consistency of judgment and imperviousness to public pressure, in two controversial cases in which the issue of race appeared to be involved he took the rare action of ordering a second grand jury. In the first case, Michael Stewart, a young black man, was arrested in September 1983 by white transit police officers for allegedly scribbling graffiti in a subway station. Hospitalized for injuries that were believed to have risen from police brutality, he died two weeks later. The case was originally investigated by junior assistant district attorneys who reportedly failed to interrogate disinterested witnesses, relying almost entirely on the findings by the transit police. A month after Stewart's death, in the wake of public outcry the

case was reassigned to an experienced prosecutor with a high record of convictions against police officers.

In the "subway vigilante" case of 1985, Bernhard Goetz was accused of shooting four young black men who he believed were about to rob him. One of the four was partly paralyzed by the back wound he received. Goetz claimed self-defense, and a grand jury, on January 25, 1985, refused to indict him for attempted murder, charging him only with illegal possession of unlicensed guns. Morgenthau, who publicly praised the grand jurors for their conscientiousness, was assailed by black spokesmen for his refusal to grant immunity before the grand jury to any of the four youths, all of whom faced criminal charges. Morgenthau later reversed that decision, allowing two of the four to testify with immunity before a second grand jury, which in March 1985 indicted Goetz for attempted murder. The indictment was overturned in January 1986 by New York State Supreme Court Justice Stephen G. Crane, who cited "prejudicial error" in a prosecutor's instructions to the grand jury. After Morgenthau appealed that ruling, the New York State Court of Appeals in July 1986 reinstated the charges, upholding the prosecution's view that it was up to a jury to determine whether Goetz had acted in legitimate self-defense.

Morgenthau faced his first serious challenge to reelection in 1985, when C. Vernon Mason, a civil-rights lawyer from Harlem, campaigned for the Democratic nomination for Manhattan district attorney, criticizing Morgenthau's handling of the Stewart and Goetz cases and accusing him of having lost touch with the concerns of disadvantaged groups. Despite such criticisms, Morgenthau, already endorsed by the Republican and Liberal parties, easily won the September Democratic primary and prepared to serve his fourth term, after his unopposed reelection in November.

Morgenthau came into conflict in February 1986 with the United States attorney in Manhattan, Rudolph W. Giuliani, over who had jurisdiction to investigate charges of corruption in the New York City government, including a serious scandal in the Parking Violations Bureau. According to Morgenthau, the federal attorney's jurisdiction was limited to cases involving interstate tools of communications. The two men clashed again when Morgenthau charged in July 1986 that federal authorities were ineffective in their efforts to combat the cocaine traffic in the New York City area.

Founding director of the Puerto Rican Legal Defense and Education Fund and president, since 1962, of the Police Athletic League, Morgenthau also serves as a trustee of the Baron de Hirsch Fund, the Federation of Jewish Philanthropies, and Temple Emanuel in New York City, among other institutions, and is an ardent champion of Israel. Honors that he has received include the 1982 Yale Citation of Merit, the 1983 Louis D. Brandeis Medal, the Federal Bar Council's 1983 Emory Buckner Award, and several honorary degrees.

Robert M. Morgenthau's first wife, the former Martha Pattridge, whom he met while at Amherst and married in December 1943, died of cancer in 1972. By that marriage he has a son, Robert, and four daughters, Joan, Anne, Elinor, and Barbara. On November 19, 1977 Morgenthau married the Pulitzer Prize-winning journalist Lucinda Laura Franks, and they have a son, Joshua Franks. Morgenthau also has two grandchildren. His physical appearance has led some to assume mistakenly that the lean, hook-nosed, bespectacled six-footer is a Casper Milquetoast. His mental acuity has been camouflaged by an absent-mindedness; he sometimes arrives at his office with mismatched socks or shoes. He spends much of his free time concocting new dishes with the fruit from his 200-acre apple farm in upstate New York. Although mild-mannered and appearing reserved in public, he has been described as "an absolute howl" by his second wife and is known by friends and foes alike for "never losing a battle for lack of trying, and rarely retreating."

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Morris, James

Jan. 10, 1947—Operatic bass-baritone. Address: b. c/o Colbert Artists Management Inc., 111 W. 57th St., New York City, N.Y. 10019

When he made his debut at twenty-three at the Metropolitan Opera House in January 1971 as the king in *Aida*, the basso cantante James Morris became one of the youngest male members on the company's roster. Since then, Morris has gone on to acquire a reputation, especially among foreign critics, that is beginning to rival that of such megastars as Plácido Domingo and Luciano Pavarotti. Although he did not add substantial Wagnerian roles to his already huge Italian and French repertory until he reached his mid-thirties, Morris is now as closely identified with the role of Wotan in the *Ring* cycle as Hans Hotter and George London were in their own day.

Too long regarded by the New York critics as the Metropolitan "house bass," Morris no longer qualifies for that epithet, for he finds himself solidly booked for years ahead at leading opera houses throughout the world. (Earlier in his career the family-oriented Morris had wanted to restrict his singing to New York as much as possible.) Although he has been ticketed as the Wotan of the 1980s and 1990s—especially since his triumph at the San Francisco Opera in the summer of 1985—Morris is determined not to relinquish the French and Italian repertory, and is ready to give up Wotan rather than surrender his other roles.



James Morris

James Peppler Morris was born in Baltimore, Maryland on January 10, 1947, the youngest of three children of James Deal Morris and the former Geraldine Peppler. Nobody in his family was particularly musical, but Morris enjoyed singing from an early age. As a boy he enjoyed film musicals and popular songs on the radio, and he was an enthusiastic member of the school choir. Later on, in junior high school, Morris was cast in student operas as a boy soprano. That changed when his voice dropped during the ninth grade. He was cast as Balthazar, one of the Three Kings in a school Christmas pageant, and when a member of the audience played back a tape, the voice of James Morris was the only one that could be heard. His friends suggested that he do something with his newly discovered instrument and the power it projected.

Morris began studying with a local teacher named Forrest Barrett, who helped him to begin developing his technique, but opera was the last thing he had in mind. "I didn't like all that screeching," he admitted to Florence Stevenson during an interview for *Opera News* (June 1974). His teacher provided Morris with a turning point in the form of Fiesco's moving lament, "Il lacerato spirito," from Verdi's *Simon Boccanegra*. "He translated it," Morris has recalled, "and I thought, hey, there's a story, and this got me, because back in those days every movie I saw was a musical, and I really love that kind of stuff." Instead of mulling over the possibility of a career on Broadway, as he had previously done, he began considering one in opera.

After vacillating between music and medicine, Morris auditioned for the music department of the University of Maryland and was awarded the first voice scholarship in its history. Unconvinced of the

wisdom of that decision, his older sister, Jane, arranged an audition for him with Rosa Ponselle, the legendary soprano who had been the lifeblood of musical life in Baltimore since the 1950s. Although she had given up teaching, Rosa Ponselle came out of retirement to take Morris on as a student, and long after the six months of training he had with her were over, she continued to be what he has called "a guiding force" in his career. He found himself disappointed with the music program at the university, which was geared toward the training of musicologists and teachers, and at her suggestion he transferred to the Peabody Conservatory of Music in Baltimore, where he studied from 1966 to 1968 with the former Metropolitan Opera baritone Frank (Francesco) Valentino.

In 1967 Morris had his baptismal experience on the operatic stage when, with Rosa Ponselle's help, he joined the roster of the Baltimore Civic Opera. After a stint as part of the chorus and a tiny role consisting of the single word "vengo" in Puccini's *La Bohème*, he made his formal debut as Crespel, the councillor of Munich, opposite Beverly Sills's Antonia, his daughter, in Offenbach's *Les Contes d'Hoffmann*. His later assignments with the Baltimore company included important roles in Rossini's *The Barber of Seville*, Verdi's *Rigoletto*, and Puccini's *Tosca* and *Gianni Schicchi*. The highlight of the first year of his career, however, may have been the part of the Marquis of Calatrava in Verdi's *La Forza del Destino*, which he sang at a commemorative performance that marked both the fiftieth anniversary of the company and Rosa Ponselle's seventieth birthday.

Working closely with Rosa Ponselle, Morris studied new roles, especially those from operas in which she had appeared, and her coaching had such a profound effect on him that it not only shaped his understanding of certain roles but also the manner in which he related to his music. Watching her in action, Morris learned how deeply a singer can commit himself or herself to a part. Once, while watching her demonstrate a scene, Morris came away with a bruise that lasted for a week when she flew into his arms too impetuously. "What I really got from her," Morris told Thomas P. Lanier during an interview for *Opera News* (June 1985), "more than anything else, was interpretation—singing with your heart and emotion. So many students learn the notes and nothing else."

By 1968, after spending two years at Peabody, Morris was so unhappy with its curriculum that Frank Valentino arranged an audition for him with his fellow Met alumnus, the bass Nicola Moscona, at Philadelphia's Academy of Vocal Arts. Morris transferred there in 1968 and began three years of study with Moscona. He also made the acquaintance of the operatic conductor Anton Guadagno, who helped to arrange his South American debut in Santiago, Chile, and his first European performances, in Bizet's *Carmen* and Donizetti's *La Favorita* at the Liceo in Barcelona, Spain.

While studying at the Academy of Vocal Arts, Morris agreed to be represented by the Hurok

agency. The affiliation proved unexpectedly fortunate, because in November 1980 Morris was informed of a Metropolitan Opera audition that had been arranged by his agent on less than five days' notice. At first he hesitated, feeling he was not ready to try out for the Met, but his agent reassured him that it was to be merely an introduction, to make its officials aware of him.

After singing before most of the Met upper hierarchy except its general manager Sir Rudolf Bing, Morris was invited to join the company's Opera Studio. When he declined, the assistant manager John Gutman insisted that Morris return for a follow-up audition for Bing. Equipped with ten new arias, Morris overcame a last-minute attack of nerves with the help of Moscona and arrived at the audition, only to freeze up when Bing declined to hear the first aria he was to sing. Moscona prevailed on him to sing "Il lacerato spirito," the aria that had been a turning point for him six years earlier, and Morris was immediately signed to a contract with the Met. At twenty-three he had the distinction of being the youngest male singer ever to sign with the company.

On January 7, 1971, three days before he reached his twenty-fourth birthday, James Morris made his Met debut as the king in *Aida*. In reviewing his performance, Theodore Strongin wrote in the *New York Times* (January 9, 1971): "Mr. Morris' king was a promising start. The role is a small one and not a full test of a new singer by any means. But for what it is worth, Mr. Morris sang with a steady voice, its timbre solid as oak. And he had a commanding presence on stage." Morris followed up that "promising start" with a series of student matinee performances as Raimondo in *Lucia di Lammermoor*. Among his other early roles were Ferrando in *Il Trovatore* and Procida in *I vespri siciliani*. He had to abandon his earliest Wagnerian role, that of King Mark in *Tristan und Isolde* during that first season, when he ran into difficulties with both the style and pronunciation. Afraid of damaging his voice, Morris asked to be released from the assignment.

During his first four years with the Met, Morris became accustomed to playing the smaller "character" roles typically undertaken by bass-baritones: Monterone in *Rigoletto*; the Marquis of Calatrava in *La Forza del Destino*; the Friar in *Don Carlo*; and a soldier in Strauss's *Salome*. On Good Friday of 1974 he essayed a Wagnerian role in a small way, with an offstage performance as Tituel in *Parsifal*. Viewing most of those roles as "the plant-your-feet-and-grind-it-out parts" that demand volume but little else from a singer, he seldom found any that demanded the profound analysis and involvement that he had learned from Rosa Ponselle. By his second or third year with the Met, Morris told Lanier in the *Opera News* interview, he was "longing for a real role in which [he] could develop a character, sing softly, and have an occasional nice line."

Away from the Met, Morris' commitments during the early 1970s included engagements with the

Philadelphia Lyric Opera, the Cincinnati Summer Opera, the Houston Grand Opera, and the Santa Fe Opera. He became far more active in Europe, performing in Bellini's *Norma* in Madrid opposite Montserrat Caballé, Donizetti's *La Favorita* at the Teatro Liceo in Barcelona, and in Verdi's *Macbeth* with the Glyndebourne (England) Festival Opera. He also made his recording debut in Europe with Verdi's *I vespri siciliani* (RCA), in a cast featuring Martina Arroyo, Plácido Domingo, and Sherrill Milnes. In New York, in addition to his Met commitments, Morris made his first appearance with the Opera Orchestra of New York in a concert version of Rossini's *William Tell* in March 1972; his later performances with the Opera Orchestra included Donizetti's *Parisina d'Este* (1974), Raimondo in *Lucia di Lammermoor* (1974), Assur in Rossini's *Semiramide* (1976), and Don Alfonso in the world premiere of Thomas Pasatieri's *Ines de Castro* (1976).

As the 1975-76 season opened, it appeared that Morris' portrayal of Timur, the deposed Tartar king in Puccini's *Turandot*, would be the highlight of his work during that year, offering him the opportunity at last to do more than "plant your feet and make a big sound." Comparing his interpretation in a December 28, 1974 Met broadcast with one he had done several years earlier in Vancouver, British Columbia, Morris told an *Opera News* interviewer (January 4, 1975): "At first I played him as an old man, but now I see his strength of character. There are moments of power and very tender moments." Although he found the role satisfying, he also considered it to be too short. Less than three weeks later, however, Morris was thrust onto center stage in a role more than challenging enough to satisfy him: the title role in Mozart's *Don Giovanni*.

Roger Soyer, the French baritone from the Paris Opéra who was originally cast in the lead, bowed out after the first of five performances, and Morris, who had sung the role only once before (during the previous summer, at Chautauqua, New York), was chosen to replace him only days before the second performance. Despite some vocal roughness, Morris was acclaimed by audiences and critics alike and discovered that he had become an overnight sensation. Morris' *Don Giovanni* was seen by millions across the United States that season in a *Live From the Met* PBS telecast. His portrayal took on greater assurance and depth in later seasons, and has since become a staple at the Met. During the 1975-76 season and the national tour that followed, he added Padre Guardiano in *La Forza del Destino* and Colline in *La Bohème* to his Met repertoire.

In recent years James Morris has made certain roles his own either by originating them or by creating radically fresh interpretations. When Richard Bonyngé staged a revival of Massenet's *Le roi de Lahore* during 1977 in Vancouver for the work's centenary, Morris created the role of Timur. He can also be heard as Timur on the 1980 recording by Bonyngé for Decca/London. But the most important of his new roles was that of Claggart, the demonic and sadistic boatswain, in John Dexter's

1978 staging of Benjamin Britten's *Billy Budd* at the Met. After seeing his interpretation, Raymond Ericson of the *New York Times* (March 25, 1979) hailed it as a major contribution to the success of the production. He added that "Mr. Morris realized Claggart's many facets, providing as well some beautiful vocalism and excellent English enunciation."

In 1984 James Morris finally tackled a major Wagnerian role after concentrating for years on Verdi and the French repertory. Having been introduced at Salzburg to Hans Hotter, the definitive Wotan and Dutchman of the postwar era, he worked with Hotter to prepare himself for Wotan in the Baltimore Civic Opera production of *Die Walküre* that was scheduled for February 1984. In the process he discovered that the previously untapped resources of his voice he had to explore for the Wagnerian repertory helped him with works, including Mozart's operas, with which he was already familiar. Following his *Walküre* in Baltimore and his *Der Fliegende Holländer* with the Houston Grand Opera on November 23, 1984, Morris made his European debut in a Wagnerian role at the Vienna State Opera. A reviewer for the *Kronen Zeitung* called his Wotan "a new super god" and "a Wotan of today and tomorrow."

During his June 1985 *Opera News* interview Morris recalled that the Vienna *Walküre* was both a tense and a liberating experience. "I had heard how vociferous the audience can be, in any direction," Morris said, "and that the opera scene there is very political. So when I went out for my first solo call, after signing my first Wotan before a German-speaking public, and received this unbelievable reception, I broke down and started crying on stage—I just couldn't hold it in."

James Morris' greatest critical triumph to date followed with his appearances as Wotan in the San Francisco Opera's completed *Ring* cycle in 1985. Reporting on his performance in *Die Walküre* in the British publication, *Opera* (September 1985), Arthur Bloomfield noted: "Here was nothing less than the greatest Wotan, I imagine, since Hotter. The voice gleamed now, and capitalized on its iron richness. The meaningful descent of the second 'Das Ende' was everything Wagner could possibly have wanted, the vibrantly whispered 'Geh' that toppled the transfixed Hunding was no less remarkable." In *Musical America* (October 1985) Paul Moor was only slightly less enthusiastic in pronouncing Morris "a Wagnerian of the very first rank."

Among Morris' closest professional relationships of recent years is the one he shares with Joan Sutherland and her husband, Richard Bonyng. Apart from the revival of *Le roi de Lahore*, he has performed with them in *I Puritani*, *Turandot*, *Un Ballo in maschera*, *Don Giovanni*, and *Lucia di Lammermoor*. Their recordings together since 1976 included Donizetti's *Maria Stuarda*, Bonyng's own edition of John Gay's *The Beggar's Opera*, Thomas' *Hamlet*, and *Le roi de Lahore*, all for the Decca/London label. "I'd go to the ends of

the earth to work with Joan and Ricky," he told Stephen Wadsworth. "He is a fantastic musician. And Joan. Every time I work with her, I expect to hear the voice maybe reduced, but it never is. And I stand there in the wings with my jaw on the floor. It's a voice lesson for any singer." Morris has also recorded in recent years with Riccardo Muti (*Così fan tutte*, EMI/Angel) and Sir Georg Solti (Haydn's *Die Schöpfung*, Decca/London).

During the 1985-86 season Morris continued to add new roles, including his first portrayal of Scarpia in *Tosca*, with the San Francisco Opera and his debut with the St. Louis Symphony in a concert version of the same work, and King Philip II in *Don Carlo* with the Met. He also brought his Claggart to the San Francisco Opera, and the four villains in *Les Contes d'Hoffmann* to the San Diego Opera. He was seen in the live *Pavarotti Plus!* gala telecast from Lincoln Center on PBS.

Despite his eagerness to annex new roles, Morris has somewhat limited his European engagements. "Just the other day my agent informed me I've turned down La Scala ten times," he admitted to Thomas P. Lanier. "The reason I haven't sung in Europe much is because I felt very family oriented and liked being close to home." "I'm changing that now," he added. "I'm going to be traveling a lot. Even though I'm looking forward to singing in Europe, I still want to devote the major part of my career here. I'm in sort of a quandary now, because I'm getting offers to do new productions of *Ring* cycles all over, and with rehearsals and so on, this ties up three or four months at a stretch." His forthcoming engagements include a new *Ring* cycle with the Munich State Opera, in which he will sing the Wotan in *Die Walküre* and *Das Rheingold* and the role of the Wanderer in *Siegfried*, and his first portrayal of Count Almaviva in Mozart's *Le Nozze di Figaro*.

Although he much prefers rural solitude, James Morris lives in New York City, in a new high-rise apartment decorated in what Thomas P. Lanier has described as "early Spartan" except for a wall-sized sound-system boasting two enormous speakers. A striking, tall and bearded man, he manages at once to be gangly and bulky—physical traits that enhance his commanding presence onstage. In addition to fishing, riding, and tennis, he enjoys "a friendly poker game when the guys are not out for blood." He and his wife, the former Joanne Frances Vitali, whom he married on November 15, 1971, are separated, and their daughter, Heather Frances, lives with her mother in upstate New York. Heather has appeared with her father in productions of *Susannah* in Pittsburgh and in *Boris Godounov* in Tulsa, and had Renata Scotto as her surrogate mother, Norma, in a touring Met production of Bellini's opera.

References: *Christian Sci Mon* p19 Je 1 '82; *Opera N* p18 Je '74, p17+ Mr 31 '79, p10+ Je '85; *Metropolitan Opera Annals* (1976); *Who's Who in America*, 1984-85



Morris, Jan

Oct. 2, 1926– British journalist; author. Address: b. c/o Oxford University Press, 200 Madison Ave., New York City, N.Y. 10016; h. Trefan Morys, Llanystumdwy, Gwynedd. Cymru, Wales

NOTE: This article supersedes the one that appeared in *Current Biography* in January 1964 under the name of James Morris.

Jan Morris, who in the person of James Morris established a reputation as a leading British journalist at twenty-seven, is one of the most prolific and admired travel writers in the world today. In the years that followed his exclusive account for the *London Times*, in 1953, of the British conquest of Mount Everest, James Morris had traveled throughout the world as a foreign correspondent. After becoming a free-lance writer in 1961, he settled down to the production of books that he considered "of varying quality, subject, and success." In 1972 Morris underwent the transsexual surgery so eloquently described in the book *Conundrum*. Now, as Jan Morris, the writer continues to demonstrate skill as a prose stylist specializing in books about travel created in a "light-hearted, romantic vein," and especially concerned with "the wonder of cities."

Jan Morris was born James Humphry Morris on October 2, 1926 in Clevedon, Somerset, England, the son of W. H. Morris. As James Morris, the writer was first educated at the choir school of Christ Church, Oxford, and later at Lancing College, a noted public school near Shoreham, in Sussex. After leaving Lancing in 1944, Morris joined the editorial staff of the *Western Daily Press*, a newspaper published in Bristol. In 1944 Morris enlisted in the elite Ninth Queen's Lancers, serving

as an intelligence officer in Italy and Palestine until 1947, when he left the army with the rank of lieutenant. After his military discharge, Morris remained in the Middle East on the editorial staff of the British-run Arab News Agency in Cairo, Egypt. In 1948 he returned to England, and in the following year resumed his interrupted education at Christ Church, Oxford University, where he studied English literature and edited *Cherwell*, the undergraduate newspaper. Morris left Oxford with a B.A. degree with second-class honors in 1951, and ten years later he found time to complete the requirements for his master's degree.

Joining the *London Times* in 1951, James Morris became the paper's special correspondent in Egypt, Scandinavia, the Netherlands, India, and the United States. When the *Times* bought exclusive rights to reportage on the Hunt-Hillary assault on Mount Everest in 1953, Morris was assigned to cover it. His evocative dispatches, describing the ascent and announcing the mountain's conquest just before the coronation of Queen Elizabeth II, made his reputation. Later that year Morris took a year's sabbatical from the *London Times* as a Commonwealth Fund Fellow for the United States. That sojourn resulted in his first book, *As I Saw the U.S.A.*, which did not appear in print until 1956, when Morris became free of the *London Times*'s prohibition of staff writers publishing books on their own. Published by Pantheon in the United States, it appeared in England in the same year under the imprint of Faber & Faber, with the title *Coast to Coast*.

Leaving the *London Times* in 1956, Morris joined the *Manchester Guardian* (now the *Guardian*) as a "wandering correspondent" who reported on the Suez affair, the Algerian coup that brought General de Gaulle to power, and the celebrated trials of Francis Gary Powers in Moscow and of Adolf Eichmann in Jerusalem. It was at the *Guardian* that Morris began writing the travel essays that were to become his specialty. In *Conundrum* Jan Morris looked back upon the *Guardian* years as follows: "I was least comfortable with the *Guardian* . . . [it] was kind to nearly everyone, and kindest of all to me, for it let me go more or less where I liked, and seldom cut a word or changed an adjective. Yet I was never at ease with it. There was, I thought, something pallid or drab about its corporate image, something which made me feel exhibitionist and escapist, romantically gallivanting around the world while better men than I were slaving over progressive editorials at home."

After the publication of *As I Saw the U.S.A.*, which won the Café Royal Literary Prize in England, Morris produced book after book with amazing speed. In 1957 alone he published two books, both about the Middle East: *Sultan in Oman* (Faber; Pantheon) and *Islam Inflamed* (Pantheon), which was published in England by Faber & Faber as *The Market of Seleukia*. The reviewers of his early books identified certain qualities in his writing that critics have admired to this day. Phoebe-

Lou Adams' encomium for *Islam Inflamed in the Atlantic* (September 1957) is typical: "[He] writes with such verve that he can make even statistics about oil barrels entertaining. Mr. Morris has the qualities of a good travel writer, an eye for landscape and an irrepressible curiosity about people. His descriptions of cities and countrysides are equally vivid, and he conveys the emotional tone of a place as sharply as its shape and color."

In 1958, five years after the heroic Himalayan expedition that it commemorated, *Coronation Everest* (Faber; Dutton) appeared. It was followed by *South African Winter* (Faber; Pantheon, 1959) the next year, and by *The Hashemite Kings* (Faber; Pantheon, 1960) the year after that. A prolonged stay in Venice resulted in the publication of *The World of Venice* (Pantheon, 1960); entitled simply *Venice*, it was published in the same year by Faber & Faber in England, where it won the prestigious Heinemann Award for Literature. A collection of folktales from various parts of the world, *The Upstairs Donkey and Other Stories* (Faber, 1962; Pantheon, 1961), represents Morris' only attempt at writing for children so far.

Having been commissioned in 1960 to write an account of the work of the International Bank for Reconstruction and Development, Morris traveled for eighteen months to Colombia, Thailand, Pakistan, India, Italy, and the United States. The result was *The Road to Huddersfield* (Pantheon, 1963), which had as its British title *The World Bank* when it was published by Faber & Faber in the same year. A Book-of-the-Month Club selection in the United States, it was described in *Newsweek* (August 5, 1963) as "not merely an objective account of the bank's efforts to raise living standards around the world, but a study in the ironic disparities of modern civilization." Morris used the Yorkshire mill town of Huddersfield as a grim example of what happens to those benighted individuals "who pine to exchange their pastorals for the blast of foundries."

A steady flow of political and geographical studies resulted from Morris' travels over the next five years. Two were not published in the United States: *South America* (Manchester Guardian and Evening News Ltd., 1961) and *The Outriders: A Liberal View of Britain* (Faber, 1963). *Cities* (Faber, 1963; Harcourt, 1964,) is a cornucopia of essays about seventy-four cities, ranging alphabetically from Accra in Ghana, West Africa to Wellington, New Zealand, compiled from Morris' previous books and magazine articles. *The Presence of Spain* (Harcourt, 1964), embellished with photographs by Evelyn Hofer, does not merely evoke the "grandeur and magnetism" of Spain but also attempts to capture the "Spanish character." It was published in 1970 by Faber & Faber in England. Morris' next book, *Oxford* (Harcourt, 1965; Oxford Univ. Press, 1965), was described by a reviewer in the *Times Literary Supplement* (November 18, 1965) as an escorted tour "into almost every church, chapel, library, museum and college" of the fabled university town where Morris lived for several years.

Heaven's Command (Faber, 1973; Harcourt, 1973), the first segment of Morris' trilogy about the Victorian British empire, was published five years after its central volume, *Pax Britannica* (Faber, 1968; Harcourt, 1968), appeared. *Heaven's Command* not only recounts the story of Queen Victoria's reign from 1837 up to her Diamond Jubilee in 1897 but also "revives, with grace, the spirit of a past as much deserted as lost," according to a reviewer for the *New Statesman*, November 30, 1973. The *Times Literary Supplement* (November 7, 1968) hailed *Pax Britannica* as "a tour de force, offering a vast amount of information and description, with a style full of sensuality and perfumes. . . . [The author] carries us on his grand tour of Empire inviting us to see its splendours . . . with his own wide eyes." *Farewell the Trumpets* (Faber, 1978; Harcourt, 1978), the final volume of the trilogy, is a chronicle of the British Empire from 1897 up to the time of Winston Churchill's funeral in 1965. (Although the second and third volumes appeared after the metamorphosis of James Morris into Jan Morris, the former name was retained for the authorship of the two books for the sake of uniformity.) While reviewers indicated that the trilogy was not so much a traditional history as a subjective portrait of what the Victorian Empire felt like to James Morris, they acclaimed his ability to revitalize familiar material.

By 1968 James Morris had become so widely known for his ability to make the "complex personality of cities" come alive for his readers that he was commissioned by the director of the Port of New York Authority to write a book about New York as a point of entry that can be approached by land, by water, and by air. Using the resources of the Port Authority, Morris explored not only its facilities but every nook and corner of the metropolis, recording its "vital energy" . . . its "insatiable passion for movement" . . . as the place where "the pace of material progress is set: the progress of perpetual change." His exploration of New York resulted in *The Great Port* (Harcourt, 1969; Oxford Univ. Press, 1985), a book packed with so fantastic an amount of detail that A.B.C. Whipple of the *New York Times Book Review* (October 19, 1969) was prompted to observe that "Morris discovered more about the port and the city than most of the natives have ever learned." *Places* (Faber, 1972; Harcourt, 1973), a second collection of travel essays about various cities, was the last book that was written by James Morris before he was transformed into Jan Morris.

Soon after her final surgery, Jan Morris wrote *Conundrum* (Faber, 1974; Harcourt, 1974), the opening line of which succinctly sets forth the central dilemma of James Morris' life: "I was three or four years old when I realized that I had been born into the wrong body, and should really be a girl." But it was not until 1964, at the age of thirty-eight, that James Morris began to make the strange and painful journey that bridged the physical transition from male to female. Over the next eight years, according to Jan Morris' own estimate, she took at

least 12,000 female hormone pills. In *Conundrum* she recalled that eventually "those thousands of pills . . . transformed my physique: if I was not a woman, I was certainly a strange sort of man." In 1972 she traveled to Casablanca for the surgery that constituted the final step in her transformation. During an interview with John F. Baker for *Publishers Weekly* (April 29, 1974) she told him that *Conundrum* was "by far the best thing" that she had ever done, and she informed Sally Quinn in the *Washington Post* (October 13, 1974) that she "would rather be remembered as a great woman writer than a great male writer."

The critical response, both in Great Britain and the United States, ranged from tasteless commentary to sympathetic approval of a courageous enterprise, and from puzzled attempts to understand James Morris' dilemma to voyeuristic curiosity about his momentous decision to change his sex. Some reviewers expressed their dismay or utter disbelief. Among them was Rebecca West, who wrote in the *New York Times Book Review* (April 14, 1974) that she could not "accept *Conundrum* as the story of a true change of sex, viewing it as "rather a record of a strange self-treatment for a neurotic condition." On the other hand, Bernard Levin, writing in the *London Observer* (April 28, 1974), noted that "as a communication of the incommunicable, *Conundrum* is very good indeed; but it is even more than that. It is also, in many ways, a straightforward autobiography rippling with humor."

Perhaps inevitably, a certain amount of controversy and unwanted notoriety followed in the wake of the publication of Jan Morris' autobiography. Sally Quinn in the *Washington Post* interview reported that it had "aroused the British public as no book had in years," while John F. Baker in *Publishers Weekly* revealed that enough annoying crank mail had arrived at the office of Morris' publisher to make her stay, during a promotional visit to New York, at the home of her literary agent rather than in a hotel. Morris nevertheless told Sally Quinn somewhat defensively: "I'm an innocent sort of person. . . . I was a bit frightened about coming to America for the first time after the operation. I thought Candid Camera would be following me about the streets. But nothing bothers me. . . . I have such a marvelous time, on balance."

Following *Conundrum* Jan Morris published *Travels* (Harcourt, 1976), another collection of essays. She also edited two anthologies, *The Oxford Book of Oxford* (Oxford Univ. Press, 1978) and *My Favorite Stories of Wales* (Lutterworth Press, 1980). She wrote another book about Venice: *The Venetian Empire* (Faber, 1980; Harcourt, 1980), a history of the Adriatic republic's overseas empire, and collected, in *Destinations* (Oxford Univ. Press, 1980), travel essays originally written for *Rolling Stone* magazine. She also edited, with an introductory essay, *The Stones of Venice* (Little, Brown, 1981), in which she tried to show how John Ruskin's personal life had influenced the writing of that classic guide to Venetian architecture.

The year 1982 witnessed the publication of a variety of other books that reveal the breadth of Jan Morris' many-sided interests: *The Spectacle of Empire* (Faber; Doubleday), which *Publishers Weekly* called "an overblown picture album"; *Wales, the First Place*, in collaboration with Paul Wakefield (Potter); *The Small Oxford Book of Wales* (Oxford Univ. Press); and *The Venetian Bestiary* (Thames and Hudson), about the real animals within the city and the imaginary ones featured in its art and architecture.

Perhaps Jan Morris' most personal work since *Conundrum* was *The Matter of Wales: Epic Views of a Small Country* (Oxford Univ. Press, 1984). Morris once described herself as a "Welsh patriot . . . dedicated to the peaceful separation of Wales . . . from the United Kingdom," and has come to consider herself in recent years as being more Welsh than British. That book on her homeland was even more subjective than usual. Part history, part description of the culture, landscape, climate, flora and fauna of Wales, and part meditation upon the life of Owen Glendower, the fifteenth-century Welsh patriot (*New York Times*, March 1, 1985), *The Matter of Wales* received generally enthusiastic reviews. Her first work of fiction, *Last Letters from Hav* (Viking, 1985) is a "mildly playful exercise in cultural pastiche," according to Adam Mars-Jones, who reviewed it for the *Times Literary Supplement* (October 18, 1985), in which historical figures including Sigmund Freud, Princess Grace, and Nikolai Rimsky-Korsakov find their way to the imaginary city of Hav. Comparisons with the fiction of Jorge Luis Borges were inevitable. Miss Morris returned to nonfiction with *The Matter of Wales and Among Cities* (both published by Oxford in 1985) and with *Scotland* (Crown, 1986).

Jan Morris, who is a Fellow of the Royal Society of Literature, received the George Polk Memorial Award for journalism in 1961. She writes rapidly, usually maintaining an output of 2,000 words a day, without any dilution of quality. Discussing her writing routine in the *Guardian* (September 14, 1980), Miss Morris explained that she "writes a book three times. . . . The first . . . is a sort of stream-of-consciousness affair. The second draft is a sensible, no-nonsense tidying-up process. . . . The third [is] when I try to make it sing and flow." She calls her home "a sort of literary machine, geared, greased, fueled, and fitted out with just one purpose, the writing of books." Because the hush of public libraries seems to put a damper on her spirits, she prefers to write in what she has called "raffish public places."

When Sally Quinn interviewed Jan Morris for the *Washington Post* in 1974, she described her as "5 feet 9 inches, slim, bony almost," with "a body which is strong and well proportioned." The interviewer added that she also has "large shoulders, strong-looking arms, an angular face, hands which are not delicate, tousled graying hair, crowsfeet around the eyes, a throaty voice. . . ." In 1949 James Morris married Margaret Elizabeth Tuck-

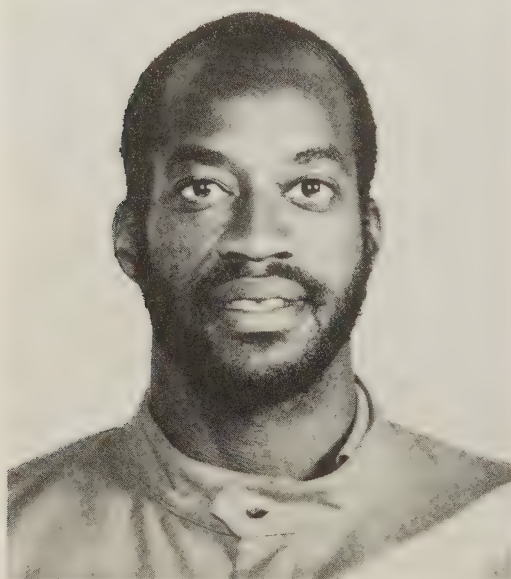
MOSES

niss, and together they had five children, one of whom died in infancy. After James Morris became Jan Morris, the couple divorced.

Although they maintain separate residences in Wales, Jan Morris and her former spouse, whom she now refers to as her "sister-in-law," share a "passionate friendship" that keeps them together almost as much as during their marriage. The two often travel together when Jan Morris is on assignment, and they plan to be buried side by side. Their "gravestone," which now reposes in Jan Morris' li-

brary, bears the following inscription written in both Welsh and English: "Here are two friends, Jan and Elizabeth, at the end of one life."

References: *N Y Times Mag* p19+ Mr 17 '74 por; *Newsweek* 62:43 Ag 5 '63 por; *Washington Post* G p1+ O 13 '74, C p1+ J1 3 '80; *Contemporary Authors (NRS)* vol 1 (1981); *Morris, Jan. Conundrum* (1974); *International Who's Who 1985-86*; *World Authors 1950-1970* (1975)



Moses, Edwin

Aug. 31, 1955—Runner. Address: b. c/o United States Olympic Committee, 1750 E. Boulder St., Colorado Springs, Colo. 80909

Edwin Moses, the world's premier distance hurdler, has since 1977 continuously dominated track-and-field's "man-killer" event, the intermediate 400 meters, a quarter-mile, ten-hurdle race. A two-time Olympic gold medalist, Moses has won an unprecedented unbroken series of 118 final races in his specialty, setting and resetting the world record, which he holds today at 47.02 seconds.

Although quiet and self-effacing, Moses is an esteemed leader among world-class athletes, off as well as on the track. He represents his fellow athletes on the advisory councils to the United States and international Olympic committees, and he has effectively fought against the abuse of steroids and other drugs, for the financial rights of amateurs, and for their fairer treatment by European promoters. His straight-arrow image suffered to some de-

gree from the adverse publicity generated by his arrest for alleged solicitation for prostitution in Los Angeles in 1985, even though the case ended in his acquittal.

Edwin Moses was born in Dayton, Ohio on August 31, 1955, the middle son of two educators. His father, Irving Moses, who died in 1983 of complications from diabetes, was an elementary school principal and science teacher who had played college football. His mother, Gladys Moses, is a curriculum supervisor with the Dayton school system. She, too, had been an athlete in college. Irving Moses Jr., Edwin's older brother, is an industrial relations specialist with the Exxon Corporation in Houston, Texas. Vincent Moses, his younger brother, is reported to be beginning a career in broadcasting.

The priority in the Moses home was on books, including a children's encyclopedia, and science projects, including small-scale rocketry, the dissecting of frogs, and model-car building. In addition to science and sports, Edwin showed an early affinity for art and music, enjoying sculpting and drawing and playing the saxophone in Dayton's all-city student orchestra. He also loved to swim, especially at an ocean beach near an aunt's home in Daytona Beach, Florida, where he vacationed. To make pocket money, he delivered newspapers. His interest in track began when, as a third-grader, he was first taken to the Dayton Relays. The attraction might have remained forever avocational were it not for his physique. Then small for his age by athletic standards, he was discouraged by baseball and basketball coaches from considering a career in those sports.

Because of racial unrest at Dunbar High School in Dayton, Moses chose to be bused to Fairview High School, four miles away, where he was one of a score of blacks among 800 students. He ran track at Fairview as an extracurricular activity, without as yet any career expectations. From Fairview he went to Morehouse University, the distinguished black institution in Atlanta, Georgia, on an academic scholarship, where he majored in physics and continued running, chiefly for exercise and relief from academic pressure. The dynamics and mechanics he learned in the classroom and laboratory helped him to streamline his hurdling technique—to, in his words, "break down the motion" of his body.

At Morehouse, where sports are deemphasized there was a track program but there were no track facilities. Moses trained on his own, in partnership with a fellow student, the hurdler Steven Price. As he belatedly grew to be a six-footer, he systematically improved his running time. Concurrently, he came under the temporary influence of the Reverend Lloyd Jackson, a militant minister (later a coach with Athletes in Action) who served as his unofficial coach and advisor. Rod Milburn, the high hurdler, remembers Jackson as "a fast-talking manipulator, a wicked guy." According to Curry Kirkpatrick in *Sports Illustrated* (July 30, 1984), Jackson had an "us-against-them" attitude and "pumped up Moses with words and dreams à la Bundini Brown's coxswainship of the young Cassius Clay."

In the view of many, the Reverend Jackson was at least partly responsible for Moses' perceived "aloofness" at the beginning of his career, when he wore dark glasses and a mysterious rawhide cord necklace (thought to have something to do with black liberation) and was laconic with the press. Moses acknowledges Jackson's influence on him but scoffs at the widespread perception of him twenty years ago as "distant and unapproachable" and somehow "radical." "They didn't bother to find out about me," he explained to Curry Kirkpatrick in the interview for *Sports Illustrated*. "I've always made friends easily and my friends didn't understand these stories. . . . I know it was difficult to relate to me back then. . . . But did anybody stop to ask if the sunglasses were prescription? My eyes have been sensitive to light since the fifth grade. Without glasses [or contact lenses, which he now wears] I can't see the next hurdle. The rawhide cord necklace was just a gift from my college roommate. 'Chains of bondage,' right? . . . Look, I was just a college boy with Photograys. What was so disturbing about that?" Leroy Walker, his first Olympic coach, testifying to "a drastic change" in Moses over the years, remembers the Moses of 1976 as not "inarticulate or even introverted" but inclined to give "one-word answers" to reporters. "We even talked to his parents about it. Then we had difficulty even getting him to take a victory lap. That's just the way he was. 'I've done my job. Let the performance speak for itself.'"

In 1976 Moses graduated from Morehouse University with a 3.5 average and a B.S. degree in physics and took a job briefly with the General Dynamics Corporation. It was not until the middle of his senior year at Morehouse that he began to take running seriously enough to set his sights on the 1976 Olympics in Montreal. The turning point was the Florida Relays in Gainesville in March 1976. On that occasion he won no races but registered an impressive 13.7 seconds in the high hurdles, 46.1 in the 400, and a second-place 50.1 in the intermediate hurdles. Coach Walker, who witnessed the performance, recalled his impressions for Curry Kirkpatrick: "Anybody who knew anything about hurdling could see that if they were pointing this guy to something other than the 400 intermediates,

they had the wrong race. His size and speed; his base, the ability to carry the stride; his 'skim,' what we call the measurement of the stride over the hurdle—he had it all."

"As we watched him that spring, analyzed his races and charted his progress," Walker went on, "Moses perceived the minute techniques of the event so clearly. He believed in the race. And endurance! He could run the drills we gave him, a 400 flat, then into the lane for a 200 over hurdles. . . . Why, he did that last 200 in 25 seconds. Most guys couldn't carry that over a flat! It was obvious nobody would handle him in Montreal. I went to Europe and told them. 'You're all running for second.'"

Another coach who was impressed with Moses' disciplined style was Dick Hill of Southern University, who told Kirkpatrick, "Compared to Ed, everyone else looked like roosters with their tails on fire." What was most impressive about Moses was his ability to take thirteen steps between each pair of hurdles and to maintain that precise number throughout a race. Andre Phillips, the only other hurdler to attempt a sustained pace of thirteen steps, succeeded only twice.

At the National Collegiate Athletic Association Division III championships in Chicago in the spring of 1976, a driving rain fogged Moses' glasses, causing him to fall and lose. In the Amateur Athletic Union meet at the University of California at Los Angeles in June 1976, he finished fourth despite several stumbles. "I wasn't worried," he later said of the mishaps in Los Angeles. "I knew how fast I could run. I hit those sticks and broke down and still went under 50. With no mistakes I'm gone. All I had to do was extrapolate it out."

Moses set an American record of 48.30 seconds in the 400-meter hurdles in the 1976 Olympic trials. At the games themselves in Montreal in July 1976 he took the gold medal in the event with a world-record time of 47.64. In the Amateur Athletic Union national championships in Los Angeles in June 1977 he lowered that mark to 47.45. In Berlin two months later he suffered the third and last loss of his career in the 400 intermediates. Because "winning isn't the reason" he competes, he viewed the losses positively, as indications that he "wasn't ready." The loss in Berlin ended his period of "preparing."

Moses' nine-year unbeaten streak began in September 1977, when he hurdled 47.58 in the World Cup at Dusseldorf, and he rewrote his own record with 47.13, his forty-third straight victory, in Milan in July 1980. When President Jimmy Carter effected an American boycott of the Olympics in Moscow in 1980 as a protest of the Soviet invasion of Afghanistan, Moses vociferously vented his rancor over being denied a chance at back-to-back Olympic golds. Hard feelings between him and American track and field officials had softened by the time he won the 1983 Sullivan Award for best amateur athlete in the United States. The award followed his second rewriting of his world record in the 400 meters with a time of 47.02 at Koblenz, West Germany in August 1983.

In 1984 Moses began trying to reduce his steps between some hurdles from thirteen to twelve. "We never planned on twelve for a whole race," his coach, Gordon Cooper, told Don Pierson of the *Chicago Tribune* (March 1, 1984). "We don't think that's possible." To achieve twelve steps, Moses was working at strengthening his legs. "We're getting to the point where we know it can be done," Cooper said. "Last year, he was sometimes 20 percent stronger in his right leg. But we don't know yet if we want symmetrical strength. Edwin knows how to use that stronger outer leg on the curves. But I'd love to see him go twelve steps between just four hurdles."

Meanwhile, Moses, with quiet dignity, was becoming a moral leader among world-class athletes, especially esteemed for fighting "shamateurism" and helping to change the amateur rules in the direction of above-board remuneration. (Within the new rules, his own annual income was in the magnitude of \$500,000.) In August 1984 Moses was chosen to recite the Olympic oath in behalf of all the participants in the opening ceremonies of the games in Los Angeles. Reciting from memory, he faltered briefly midway through the oath, but he suffered no such lapse on the track, winning his second Olympic gold medal easily, with a time of 47.75 in the 400.

In a vice-squad sweep of eighty-two alleged "johns" on Sunset Boulevard in Hollywood in the early-morning hours of January 13, 1985, Moses was arrested on a charge of soliciting Susan Gonzales, an undercover female police officer, for purposes of prostitution. The arrest shocked the sports people who knew him well, including Larry Ellis, a coach of the United States Olympic track and field team, who testified to Moses' "impeccable character" and "tremendous leadership ability." The track and field promoter Al Franken told a reporter: "The guy's a 100-percent example of the way to conduct yourself; it [the arrest] doesn't make any sense."

According to a report in *Sports Illustrated* (January 28, 1985), Gordon Baskin, Moses' agent, gave the following version of the incident. Moses had had "a painful argument" with his wife, Myrella, a few days earlier. On January 12 he attended a meeting of the United States Olympic Committee's Athletes Advisory Council. After the meeting, he and other members of the council ate at a restaurant and went to a discotheque. Later Moses went alone to a second discotheque and to an all-night bookstore. When he stopped his car (with license plates reading OLYMPYN) at a stop sign, Officer Gonzales approached and Moses rolled down his window. She asked, "What are you looking for?" Moses answered that he just wanted "to have a good time." "Do you have any money?" "I have a hundred dollars." "Meet me around the corner." A block and a half away, two officers from a squad car and a motorcycle policeman arrested Moses. According to Officer Gonzalez, Moses had initiated the conversation, asking her "How much for an hour," describing certain sex acts, and mentioning \$100.

Los Angeles police commander William Booth told reporters that the police had a "verbatim transcript" of the conversation between Moses and Officer Gonzales, but no such transcript was produced at the trial. On February 15, 1985 a jury in Los Angeles Municipal Court handed down a not-guilty verdict. Asked about the effect of the scandal at home, Myrella Moses shortly afterwards told the press: "I did what any loyal, loving wife had to do. Stick by her man, trust and believe him. That was my job. I never doubted him. He called me, and I came to his rescue. I don't even think about it anymore. February is the shortest month of the year. We won't count it, anyway."

Two months after the acquittal, Mrs. Moses told Juan Williams of the *Washington Post* (April 28, 1985) that her husband's arrest, coming as it did "after the Olympics, after being the United States Olympic Committee's Sportsman of the Year, *Sports Illustrated's* Sportsman of the Year, after all that," was "like somebody hit you with a sledgehammer." "What's important is that we don't let the rumors and the rest of it get between us. First of all, I know Edwin, Edwin wouldn't do anything like that. [He] doesn't need to go to Sunset Strip if he's looking for women. Women throw themselves at him. . . . That's why it's so ridiculous." Commercial sponsors, not so understanding, stopped discussing endorsement deals, including a soft-drink contract that would have been worth more than \$1,000,000. "I don't need the endorsements," Moses said, as quoted by Juan Williams. "I'll make it the old-fashioned way." He said he would run in more meets, especially in Europe, where his appearance in a race is worth between \$20,000 and \$25,000.

Gordon Baskin advised Moses that there was "no use in beating about the bushes right now." "Edwin," he said, as quoted by Juan Williams, "let's rehabilitate your image, let's do some good work for people, let's have a good year on the track . . . and then we'll come back stronger than ever." Among other good deeds, Moses gave 10,000 tickets for a track meet in Los Angeles to poor youngsters, and he lent his celebrity to the 1986 cerebral palsy fund-raising drive. He presented a positive high profile at such affairs as the Gridiron Dinner in Washington, D.C., and the rehabilitation of his image was further helped by the NAACP's alumnus-of-the-year award as well as Italian and French honors. On the track, Moses extended his streak to 118 races with a time of 47.38 in the 400 in a meet at Lausanne, Switzerland in September 1986.

Moses weighs 170 pounds, and his long legs account for half of his six-foot-two stature. "His thighs are long and sleek, his calves large and powerful," Juan Williams reported in his *Washington Post* article after watching Moses in one of his regular training sessions at the University of California at Irvine. "Even so, he looks normal. But when he starts to run, he is transformed. . . . The power in his legs thrusts him forward—like pistons powering him along." As numerous observers have noted, he does not

jump over hurdles but runs, almost "floats," over them.

Using his home computer, Moses analyzes the endurance clockings, pulse and respiratory readings, and other data gathered in his workouts. As Leroy Walker, his former Olympic coach, has pointed out, "Edwin's knowledge of the [400-meter] event is so infinite as to make any coach superfluous, possibly an unnecessary confusion." In his *Sports Illustrated* article, Curry Kirkpatrick quoted Walker: "Edwin is so good it isn't even a story anymore, is it, when he wins or sets a record? After all those races he's still almost invisible. Taken for granted."

Edwin Moses and Myrella Bordt, a West German of Greek and Ethiopian descent, were married in 1982. They live in a two-bedroom condominium in Laguna Hills, California. Moses, who admits to being a loner, has been described by interviewers as "a gentleman" who is imbued with the "work ethic" and is "smart," "articulate," and "personable." Among his hobbies and recreations are piloting small airplanes, scuba-diving, and wind-surfing.

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Mowat, Farley (McGill)

May 12, 1921- Canadian writer. Address: h. 25 St. John Street, Port Hope, Ontario, Canada

Farley Mowat, one of Canada's best-known writers, who has published over two dozen books that have been translated into some sixty languages and have sold some seven million copies worldwide, is most recognized for his work about the Northern Canadian Eskimos, who are threatened by the encroachments of the white man, and about the fate of endangered animal species. His *A Whale for the Killing* (1972) was made into a movie that was shown on ABC-TV in March 1980, and his *Never Cry Wolf* (1963) was made by Disney studios into a full-length motion picture in 1983.

Mowat calls his work "subjective nonfiction," and his forceful, opinionated personality and em-

battled anti-establishment views have made him, in the words of *Chicago Tribune* correspondent Janet Cawley, "the irrepressible gadfly of Canadian literature." He has twice won Canada's most prestigious literary prize, the Governor General's Award; has received many other honors, including several for his children's books; and in 1981 was decorated with the Order of Canada, the highest honor that his native land can bestow upon a civilian.

Farley McGill Mowat was born on May 12, 1921 in Belleville, Ontario, Canada, the only child of Angus McGill Mowat and Helen (Thomson) Mowat. His mother, the descendant of a long line of bankers and clergymen, attempted to instill feelings of piety and respect for the proprieties in her son, but he took more readily to the ways of his father, a sailor, hunter, builder, and would-be novelist who worked as a librarian. The Mowats moved constantly, from Belleville to Trenton to Windsor, and in 1928 the father decided to move the family out west. He built a caravan, a kind of mobile household perched atop the wheels of a Model T chassis, in which the Mowats traveled across the country to Saskatoon, Saskatchewan in the midst of the Canadian prairies. There Farley Mowat continued the interest in wildlife that he had begun in Ontario under the influence of his great-uncle Frank and about which he would later write in his highly acclaimed *The Dog Who Wouldn't Be* (Atlantic-Little, Brown, 1957) and *Owls in the Family* (Atlantic-Little, Brown, 1962). Surrounded by books in his childhood, Mowat grew up with a love not only for wildlife but also for reading. He started writing poetry at the age of seven, at thirteen published a mimeographed magazine that he called *Nature Lore*, and while still only in his teens sold weekly nature articles to the *Saskatoon Star-Phoenix*.

Partly by temperament and partly because he was looked upon by his peers as an outsider, since his family moved so frequently, Mowat was a loner as a child. Self-sufficient with his own company in the wild, by the age of thirteen he was going off alone on thirty-mile snowshoe trips across the fro-

zen plains of Saskatchewan. When he was fourteen, his great-uncle Frank took him on a trip north to Fort Churchill, Manitoba, to study the birdlife of the Arctic tundra, where he saw a spectacle that became imprinted in his mind: a herd of brown caribou moving across the vast land. Mowat was infected, for life, with "virus arcticus"—Arctic fever.

Mowat was eighteen when World War II broke out. His father, a veteran of World War I, greeted the news with enthusiasm and suggested that Farley apply for a place in his old unit, the Hastings and Prince Edward Regiment, also known as the Hasty Pees. Rejected by the Air Force, his first choice, because he was found to be too short and underweight, Farley Mowat entered officer training in the Hasty Pees and in 1942 was sent overseas to England. In July 1943 the regiment took part in the invasion of Sicily, followed by the long drive northward on the Italian mainland.

It was in the midst of combat in Italy that Mowat turned to writing. In the spring of 1944, in Ortona, he was seated in an armored vehicle waiting for the shells to burst around him. As he recounted to Cheryl McCall of *People* (March 31, 1980): "I went back to the only safe place in my mind—my childhood. And I began to write *The Dog Who Wouldn't Be*. It was my escape, and it saved my bloody life." His war experiences provided material for two of Mowat's later books. *The Regiment* (McClelland & Stewart, 1954) was a chronicle of the Hasty Pees and its men, but it took Mowat another twenty-five years to reach inside himself to tell of his own personal pain and his hatred of war and of man's inhumanity to man, in *And No Birds Sang* (Atlantic-Little, Brown, 1979).

Discharged from the Canadian Army in 1946, Mowat enrolled at the University of Toronto in order to qualify for the veterans' educational benefit of sixty dollars per month. Although he attended enough classes over the next four years to receive his B.A. degree in 1949, "civilization" was not what attracted him, especially after his experiences of war. Looking for an experience of harmony with nature, in the summer of 1947 Mowat accepted a job as a government biologist in Canada's barren Northwest Territories, the terrain west of Hudson Bay that he had passed through as a teenager and that he refers to simply as "The Barrens." His assignment was to gauge the extent to which wolves were responsible for the disappearing caribou population of the North. Camping out near a wolf pack and observing it carefully, Mowat discovered that wolves killed only old or sickly caribou; it was the fur trappers who were responsible for the decimation of the caribou herds. Wolves, Mowat also learned, are gentle rather than ferocious and feed mainly on mice. It was not until 1963 that Mowat detailed his discoveries in *Never Cry Wolf*, which was published in the United States by Atlantic-Little, Brown. A plea for the conservation of wolves in the wild, the book became an immediate best-seller, and when it was translated into Russian, under the title *Wolves! Please Don't Cry!*

(because the Russians were unfamiliar with the European folktale about the boy who cried "wolf") the Soviet government banned the slaughter of wolves because of Mowat's findings.

Mowat's book about his life with the wolves had been delayed because, while he was in the Barrens, a human concern intruded into his consciousness and took center stage in his life. An Eskimo tribe, the Ihalmiut, befriended Mowat, adopting him as a "song cousin" and teaching him a pidgin version of their language. Unlike the so-called "civilized" people Mowat knew and had so little use for, those Eskimos lived in harmony with each other and with their natural environment, and, tragically, since the coming of the white man and the upsetting of the ecological balance of their lives, they were dying. Only some forty Ihalmiut Eskimos were left, out of a population that Mowat estimated to have been in the thousands at the turn of the century.

Enraged by the governmental neglect of the desperate plight of the Ihalmiut, Mowat called for government intervention and a policy of conservation of Arctic mammals to save the Ihalmiut from starvation. Since his indignant letters to Ottawa were ignored, he turned to writing. His stories began to appear in the *Saturday Evening Post* and *Atlantic Monthly*, and his first book, *People of the Deer* (Atlantic-Little, Brown, 1952), was taking shape. When the book was published, it catapulted Mowat to fame and into a storm center of controversy. He was attacked as a liar by a cabinet minister in a heated debate in the Canadian Parliament, while his detractors accused him of fabricating the existence of an Ihalmiut tribe and of exaggerating the dire straits of the Canadian Eskimo. Many others, however, rushed to Mowat's defense and hailed his exposé of a cruel reality. The *London Times Literary Supplement* (September 12, 1952) praised *People of the Deer* as "the most powerful book to come out of the Arctic for some years."

Farley Mowat confirmed his controversial reputation as an embattled defender of Canada's Northern native peoples and their environment with *The Desperate People* (Atlantic-Little, Brown, 1959), an even more scathing indictment of the official Canadian approach to the lives and survival of the Eskimos. The book won overwhelming praise. Ivan Sanderson, writing in *Saturday Review* (November 28, 1959), called it "a righteous howl of anguish on the part of a man with a soul . . . a profound emotional experience." Less controversial, but as highly regarded, was Mowat's first juvenile adventure story, published three years earlier by Atlantic-Little, Brown. *Lost in the Barrens* was a suspenseful tale of two boys, one white, the other a Cree Indian, who survive winter in the Barrens through learning from nature and from the Eskimos.

Mowat's continuing fascination with the North inevitably led to his investigations into the history of Arctic exploration. He edited the journal of the eighteenth-century British Arctic explorer and fur trader, Samuel Hearne, as *Coppermine Journey*

(Atlantic-Little, Brown, 1958), following that with a trilogy of volumes that contained excerpts from the diaries and accounts of other Arctic explorers. *Ordeal by Ice* (McClelland & Stewart, 1960) contained the accounts of explorers looking for the "Northwest Passage," a sea route to Asia; *The Polar Passion* (McClelland & Stewart, 1967) dealt with the search for the North Pole; and *Tundra* (McClelland & Stewart, 1973) consisted of what Mowat called "Selections from the Great Accounts of Arctic Land Voyages." Intrigued by the theme of human survival in a hostile environment, Mowat also wrote two books on assignment from the Foundation Company of Canada, the agency responsible for marine salvage operations that had saved hundreds of lives and more than one million tons of shipping over a period of some thirty years. *The Grey Seas Under* (Atlantic-Little, Brown) was published in 1958, followed by *The Serpent's Coil* (McClelland & Stewart) in 1961.

In the winter of 1961 Farley Mowat went to England to undertake research on his next project, a scholarly study of the voyages of the Vikings in the North Atlantic and their settlements in the New World. *Westviking* (Atlantic-Little, Brown) was published in 1965 and was followed by a juvenile novel called *The Curse of the Viking Grave* (Atlantic-Little, Brown, 1966). In *Westviking* Mowat concluded that the ancient Norse voyagers had settled not only in Greenland but also in Newfoundland, and by the time the book was published, Mowat had himself settled in that province, in the small port of Burgeo on Newfoundland's south coast.

Mowat had been visiting Newfoundland ever since 1960, when he bought a fishing schooner called "Happy Adventure," and his misadventures with that unseaworthy craft inspired his delightful book *The Boat Who Wouldn't Float* (McClelland & Stewart, 1969), which won him the Stephen Leacock Memorial Medal for humor. Even before he settled in Burgeo, he had written the highly praised children's book *The Black Joke* (McClelland & Stewart, 1962), a pirate story set in the Newfoundland of the 1930s. Sheila Egoff, writing in *The Republic of Childhood: A Critical Guide to Canadian Children's Literature in English* (Oxford, 1975), called *The Black Joke* "a latter-day *Treasure Island*," with some of "the most exciting [pages] in Canadian children's literature."

During most of the 1960s Mowat lived in Burgeo, where he came to feel an affinity with its seafaring people and outrage at the so-called inroads of "progress" that were robbing its inhabitants of their traditional livelihood, turning independent fishermen into wage workers in a fish factory. In *This Rock Within the Sea: A Heritage Lost* (Atlantic-Little, Brown, 1969), dealing with that tragedy, Mowat's moving text was complemented by the stark photographs of John De Visser.

By the time that *This Rock Within the Sea* appeared, Mowat had left Newfoundland, sad, shocked, and disillusioned by an incident that had occurred in 1967. A pregnant whale swam into Bur-

geo's Aldridge Pond, where it was trapped until the next spring tide one month later. To Mowat's dismay, the townsfolk made a sport of tormenting the whale, firing bullets into her and gashing her with speedboats. It was only with some distance from his pain that Mowat was able to write *A Whale for the Killing* (Atlantic, Little-Brown, 1972). Even though he was able to see the torture of the trapped whale as an outlet for the frustration of the townspeople, trapped themselves by the "progress" of industrialization, Mowat's love of animals and embitterment with his fellow human beings only deepened.

While still living in Newfoundland, Mowat took a trip, in 1966, to Siberia, accompanied by his second wife, the former Claire Wheeler, whom he had married the year before. Several of his books about the Canadian North had been translated into Russian, and the only way he could collect royalties was to take a trip to Russia and spend his rubles there. So much did he fall in love with the Russian people that he could tell Alexander Ross of *Maclean's* (March 1968): "I operate at about 50 percent higher intellectual and emotional activity when I'm with Russians than when I'm with Canadians." The result of his journey, *The Siberians* (Atlantic-Little, Brown) was published in 1970. Mowat told Cheryl McCall of *People*: "The *Siberians* was written almost entirely from Claire's journal. I have no compunctions about it, I steal from her."

The mid-1970s were not Mowat's most productive or most gratifying years. His *Wake of the Great Sealers* (Atlantic-Little, Brown, 1973), the story of the seal hunt of Newfoundland, met with only mixed reviews. David Blackwood of the *Wall Street Journal* (April 3, 1974), for instance, called it "a book of considerable beauty," but Patrick O'Flaherty, writing in *Canadian Forum* (July 1974), dismissed it as a product of "Mowat, the romantic primitive . . . puffing and blowing in his usual way." In those years Mowat also published two more books on the Arctic, recycling some older material: *The Snow Walker* (Atlantic-Little, Brown, 1975), a collection of short stories of the tundra, and *The Great Betrayal: Arctic Canada Now* (Atlantic-Little, Brown, 1976). In 1979 he published his searing war memoirs, *And No Birds Sang*.

When, in the late 1970s, Mowat bought an old farmhouse near the sea, on Nova Scotia's beautiful Cape Breton Island, he became increasingly aware in that setting that all forms of wildlife were imperiled. Determined to do a thorough investigation of the wildlife of the Eastern Seaboard of North America from 1500 on, after five years he published his carefully documented *Sea of Slaughter* (Atlantic Monthly Press, 1985). Detailing the devastating destruction of wildlife on the Eastern Seaboard since the coming of the Europeans, Mowat cited such examples as the Eastern wood buffalo that once roamed freely in the woodlands of New England and northeastern Canada and the Eskimo curlew, a bird that once numbered in the tens of millions but is today virtually extinct. After Mowat

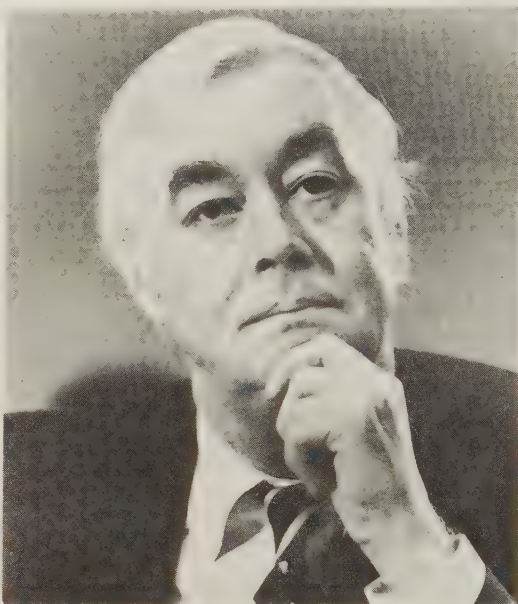
had a computer specialist analyze the raw data he had compiled, they came to the astounding conclusion that Western man has destroyed 80 to 90 percent of wildlife on the Atlantic seaboard and its immediate adjacent interior.

Mowat had planned to come to the United States on a promotional tour for *Sea of Slaughter*, but at Toronto's Pearson International Airport, on April 23, 1985, he was barred from traveling there by American immigration officials, who informed him that he was being excluded under the McCarran-Walter Act, which denies entry to anarchists, communists, or anyone deemed "prejudicial to the public interest." Mowat demanded an apology from President Ronald Reagan, which was not forthcoming, but after protests were registered by the Canadian Prime Minister Brian Mulroney, officials at the United States Department of State, and renowned writers such as Norman Mailer, he received a letter from the American consul, granting him permission to visit the United States for one month for business purposes.

Mowat declined that offer, castigating the American anti-environmentalists and the members of the gun lobby whom he deemed responsible for the move to exclude him. In an ironic turn of fate, the publicity surrounding his case resulted in far more media attention for *Sea of Slaughter* and its harsh and uncompromising message than a personal tour by himself would have brought. By May of 1985 the book had entered its third printing. Mowat has documented the whole experience in *My Discovery of America* (McClelland & Stewart, 1985). To his surprise, that discovery involved not only the repressive bureaucracy of the United States government, but the mass support he received from the American people, in the form of more than 1,000 letters of support.

Farley Mowat takes a sober view of the effect—or lack of it—of his crusades in behalf of threatened wildlife. He pointed out to Cynthia Marquand of the *Christian Science Monitor* (November 1, 1985) that although *Never Cry Wolf* has been published in some forty languages, it seems to have accomplished little to reverse man's destruction of the wolf species. Disenchanted and embittered, he told Mark Uehling of *Newsweek* (September 30, 1985): "My inclination is toward the other animals, rather than the human animal. . . . It is really only in the north that I find the people I admire, the people of adversity." Yet he was heartened in the fall of 1985 by the outpouring of public support to save "Humphrey," the whale that lost its way in the Sacramento River in California. "I think mankind is belatedly learning to be humane," he was quoted in the press as saying. Mowat and his wife, Claire, divide their year between their Cape Breton house in Nova Scotia and their home in Port Hope, Ontario. Janet Cawley described Mowat in the *Chicago Tribune* (May 6, 1985) as "small in stature, with a bushy bird's nest of a red beard and laugh wrinkles fanning out from the eyes. He has the appearance of a cheerful woodland gnome."

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Moynihan, Daniel Patrick

Mar. 16, 1927—United States Senator from New York. Address: b. Rm. 464 Russell Senate Office Bldg., Washington, D.C. 20510

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1968.

Rising from humble beginnings on the streets of New York City, Daniel Patrick Moynihan has been, over the course of his long and varied career, shoeshine boy, bartender, sailor, longshoreman, university professor, author, government bureaucrat, ambassador, adviser to four presidents, and, since his election in 1976, United States senator from New York. A man of conviction with a flair for the dramatic and a gift for eloquence, Moynihan was until recently a spokesman for the so-called "neoconservative" movement, although he has always preferred to categorize himself as being of the Democratic center. According to the sociologist David Riesman, a Harvard University faculty colleague, Moynihan's broad academic interests have equipped him to deal with issues "on a plane of both contemporary and historical perspective," but it is his instinctive understanding of and com-

passion for the plight of the underprivileged that has won him the admiration of his fellow Americans. "I don't think there's any point in being Irish," Moynihan once said, as quoted in the *New York Times Magazine* (January 7, 1979), "if you don't know the world is going to break your heart eventually."

Daniel Patrick Moynihan was born in Tulsa, Oklahoma on March 16, 1927, the oldest of the three children of John Henry Moynihan, a newspaper reporter, and his wife, the former Margaret Ann Phipps. When young Pat was about six months old, he moved with his parents to New York City, where John Moynihan went to work as an advertising copywriter for RKO, the motion-picture production company. Despite the Depression, the Moynihan family—which by then included two more children, Michael and Ellen, who were born in 1928 and 1931, respectively—lived rather comfortably until John Moynihan became caught up in New York's glittery night life. Heavily in debt, the hard-drinking father deserted his family in the mid-1930s. Virtually destitute, Margaret Moynihan and her children lived in a succession of cold-water flats in Manhattan slum neighborhoods, and for a time they were on welfare. The boys helped their mother, a practical nurse, make ends meet by shining shoes and hawking newspapers in the bars around Times Square.

In the meantime, Pat Moynihan received his elementary and secondary education in public and Roman Catholic parochial schools in New York City. An apt student, he was encouraged by his teachers at Benjamin Franklin High School in Harlem, where he finished first in the graduating class of 1943, to continue his studies. Assuming a college education to be beyond his financial means, Moynihan took a job instead, as a longshoreman on the Hudson River railway docks. A few months later, as he told Thomas Meehan in an interview for the *New York Times Magazine* (July 31, 1966), at the urging of a friend he decided to take City College's freshman entrance examinations "mainly to prove to myself that I was as smart as I thought I was." Moynihan easily passed the qualifying exams and enrolled at City College in the fall of 1943.

A year later, Moynihan enlisted in the United States Navy and, after being accepted for that service's V-12 officer's candidate training program, studied at Middlebury College in Vermont and at Tufts University in Medford, Massachusetts. After receiving his B.N.S. degree from Tufts in 1946, Moynihan served for a year as a gunnery officer on the USS *Quirinus*. On his discharge in 1947, he spent the summer tending bar in the saloon that his mother owned and operated near Times Square, then resumed his college education at Tufts University. He received his B.A. degree, *cum laude*, in 1948 and his M.A. degree the following year from the university's Fletcher School of Law and Diplomacy. Moynihan had hoped to begin a diplomatic career immediately, but after failing the English composition portion of the government's Foreign Service examination he decided to remain at the

Fletcher School and start work on his doctorate. It was to be a protracted project that he did not complete until 1961, when he finally submitted his doctoral dissertation on international labor.

The recipient of a Fulbright Fellowship, Moynihan spent the 1950-51 academic year studying at the London School of Economics and Political Science. Captivated by England, he stayed on in the country for two more years, supporting himself by working as a budget assistant at the United States Air Force base at Ruislip, on the outskirts of London. During his return voyage in the summer of 1953, Moynihan met Paul Riley, a longtime New York Democratic party activist. It was through Riley that Moynihan became involved in his first political campaign—Robert F. Wagner's successful bid for the mayoralty of New York City. In 1954, after serving briefly as director of public relations for the International Rescue Committee, he signed on as a staff worker in W. Averell Harriman's New York gubernatorial campaign. Following the election, Moynihan was rewarded for his efforts with a job on Governor Harriman's staff. From 1955 through 1958 he was, in succession, a special assistant of the secretary to the governor, an assistant secretary, and an acting secretary to the governor. He then served on the New York State Tenure Commission, from 1958 to 1960.

Concurrently with his work in government, Moynihan pursued an academic career. In the late 1950s he was a lecturer at several local colleges, and he directed the New York State government research project at Syracuse University, where he was also an assistant professor of political science at the Maxwell Graduate School of Citizenship and Public Affairs. It was while he was at Syracuse that he began contributing articles to the *Reporter*, a liberal, anti-Communist fortnightly then edited by Irving Kristol. In one of those pieces, "Epidemic on the Highways," which was published in the April 30, 1959 issue, he pointed an accusing finger at automobile manufacturers whose production of faulty vehicles was at least partly responsible for the rapidly accelerating number of car accidents. Consumer activist Ralph Nader, the author of *Unsafe at Any Speed*, reportedly derived some of his ideas for automobile safety from Pat Moynihan.

Throughout that period Moynihan maintained his involvement in Democratic politics. A New York State delegate to the Democratic National Convention in 1960, he enthusiastically backed the presidential nomination of Senator John F. Kennedy, whom he had met while working for Governor Harriman. During the ensuing campaign, Moynihan wrote position papers on urban problems for Kennedy. Shortly after taking office as president in January 1961, Kennedy, who had been greatly impressed by Moynihan's expertise, appointed him special assistant to Secretary of Labor Arthur J. Goldberg. Two years later, he was named assistant secretary of labor for policy planning and research. At thirty-six, he was the youngest sub-cabinet member in the Kennedy administration. A few weeks before his death, President Kennedy as-

signed Moynihan to a committee charged with drafting the federal government's proposed antipoverty program. The committee's report became the basis of the Economic Opportunity Act of 1964.

A member of the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University since 1960, Moynihan collaborated with Nathan Glazer, the sociologist, in writing *Beyond the Melting Pot; the Negroes, Puerto Ricans, Jews, Indians, and Irish of New York City*, a study sponsored by the center and published in 1963 by M.I.T. Press. The critically acclaimed report, which the political commentator Richard H. Rovere called "perhaps the most perceptive inquiry into American minorities ever made," concluded that ethnicity had become a permanent aspect of American society. Two years later, Moynihan was one of the principal authors of a Labor Department white paper on the problems of poor urban blacks, called *The Negro Family: A Case for National Action*. The "Moynihan report," as it came to be known, argued that a major factor behind the social disadvantages suffered by American blacks was the instability of black family life, which was largely the result of centuries of discrimination. In his analysis, Moynihan dealt frankly with such explosive issues as illegitimacy and poor performance in IQ tests among young ghetto blacks and, in so doing, gave many observers the impression that he ascribed those shortcomings to inherent racial defects, though nothing in the report justified that view. Among those who found fault with his report were such influential black civil-rights leaders as the Reverend Martin Luther King Jr. and Floyd McKissick. Moynihan responded to the attacks in an article for the February 1967 issue of *Commentary*, in which he maintained that the chance to push for a "total commitment to the cause of Negro equality" had been missed because of the shortsightedness of civil-rights leaders.

Acting on the advice of New York Democratic leaders, Moynihan resigned his Labor Department post in mid-1965 and entered the state's Democratic primary as a candidate for the New York City Council presidency. Soundly beaten in the primary, he retreated once more to the relative obscurity of academia, accepting a professorship of education and urban politics at Harvard University's newly established John F. Kennedy School of Government and the directorship of the Harvard-M.I.T. Joint Center for Urban Studies. During that time, he wrote *Maximum Feasible Misunderstanding; Community Action in the War on Poverty* (Free Press, 1969), an evaluation of the community-action experiment in the implementation of federal antipoverty legislation, and edited two collections of articles about poverty and urban renewal programs: *On Understanding Poverty; Perspectives From the Social Sciences* (Basic Books, 1969) and *Toward a National Urban Policy* (Basic Books, 1970).

Widely recognized as an expert on urban and racial problems, Moynihan took several leaves of absence over the years to return to Washington as

a consultant to government agencies and committees. In 1969 he joined the incoming Republican administration of Richard Nixon as assistant to the president for urban affairs and director of the cabinet-level Urban Affairs Council. One of Nixon's most trusted domestic advisers, Moynihan was the chief architect of the family-assistance program that constituted the backbone of the president's welfare reform package. He detailed the history of Nixon's bold proposal and its ultimate rejection by Congress in *The Politics of a Guaranteed Income; the Nixon Administration and the Family Assistance Plan* (Random House, 1973). Moynihan's influence at the White House declined significantly in 1970, after his memorandum to Nixon recommending the adoption of a policy of "benign neglect" on the "issue of race" was leaked to the press. Although he repeatedly explained that he meant only that the administration should consider allowing peoples' passions to cool before again pressing the issue of civil rights, it took him several years to live down his "anti-black" reputation.

Returning to his Harvard post late in 1970, Moynihan stayed out of the headlines until 1973, when President Nixon appointed him United States ambassador to India. During his two years in New Delhi, Moynihan kept an unusually low profile and spent most of his time entertaining or working on *Coping; Essays on the Practice of Government* (Random House, 1974), a diverse collection of his writings on such topics as traffic safety, urban architecture, and the relationship between the president and the press. By his own admission, his only genuine accomplishment as ambassador was to persuade Congress to forgive the enormous debts India had incurred in the 1960s for grain purchases.

Moynihan returned home early in 1975 with the intent of resuming his teaching career, but within weeks he was back in the national spotlight with the publication, in the March 1975 issue of the neo-conservative journal *Commentary*, of a scathing analysis of what he saw as "the massive failure of American diplomacy" at the United Nations. In that article, entitled "The U.S. in Opposition," he argued that the time was ripe for the United States to stop apologizing for being "an imperfect democracy" and to start asserting itself at the UN by "speaking for political and civil liberty and doing so in detail and in concrete particulars." "It is time . . .," he concluded, "that the American spokesman came to be feared in international forums for the truths he might tell." President Gerald R. Ford apparently agreed, for in June 1975 he appointed Moynihan United States ambassador to the UN.

Moynihan's "bare knuckle" approach brought a whole new style to the world assembly. Within weeks of taking office, he had publicly denounced General Idi Amin, the president of Uganda, as "a racist murderer," criticized the Organization for African Unity, and took the UN itself to task for its failure to support "the principles of liberal democracy." After spearheading the unsuccessful

fight to block passage of a General Assembly resolution declaring Zionism to be "a form of racism" he condemned the vote as "a reckless and obscene act." Moynihan's outspokenness earned him the overwhelming approval of his countrymen and prompted the *National Review* to hail him as its Man of the Year for 1975. But his feisty assertiveness did not sit well with many of his fellow ambassadors, including Great Britain's Ivor Richards, who chided Moynihan for behaving like the "Wyatt Earp of international politics." Shortly after that, Dr. Henry A. Kissinger, the secretary of state, and President Ford subtly began to withdraw their support. When the State Department failed to endorse his efforts to break up the "anti-American" voting bloc at the UN, Moynihan resigned his post on February 2, 1976, citing his need to return to Harvard in order to maintain his tenure. He gave an account of his stormy eight months at the UN in *A Dangerous Place* (Little, Brown, 1978), which he wrote in collaboration with Suzanne Weaver.

At the time of Moynihan's resignation, there was widespread speculation in the press that he would seek an elective office. Four months later, on June 10, 1976, he announced his candidacy for the Democratic nomination for the United States Senate, joining a field that included such popular New York Democrats as Ramsey Clark, a former United States attorney general, New York City Council President Paul O'Dwyer, and Congresswoman Bella Abzug. Moynihan narrowly won the Democratic state primary, edging out the favorite, Mrs. Abzug, by just 9,000 votes. In his campaign against the incumbent Republican Senator James L. Buckley, Moynihan focused on such pressing domestic issues as unemployment, inflation, poverty, and the economic crises facing the nation's large urban centers, especially New York City, then teetering on the brink of bankruptcy. The answer, he said in his stump speeches, was "jobs, jobs, jobs" and a federal commitment to full employment. Many black voters, still smarting from his controversial "benign neglect" memo, and a large number of liberal Democrats were initially hostile to Moynihan's neoconservatism, but faced with a choice between Moynihan and another term of the ultraconservative Buckley, they eventually fell into line. When the votes were counted in November 1976, Moynihan had scored an impressive victory, taking 54 percent of the votes to Buckley's 45 percent. He was reelected to a second term in 1982 by a landslide plurality of more than one-and-a-half million votes over his Republican opponent, Florence M. Sullivan. It was the largest majority in an off-year election in the history of the Senate.

Moynihan arrived on Capitol Hill in January 1977 "an instant celebrity," as one longtime Washington observer put it, but he approached his new job with uncharacteristic caution. "You don't get anywhere in the Senate by being a smart-ass from New York," he explained to Joyce Purnick of the *New York Post* (February 14, 1977). Moynihan did raise some eyebrows, however, when he announced that his vote for Senate majority leader

would go to the person who could get him a seat on the powerful Senate Finance Committee, an assignment normally reserved for more senior members. The veteran Senator Robert C. Byrd got Moynihan's vote, and in February 1977 Moynihan got his coveted appointment, along with assignments to the Intelligence and Environment and Public Works committees and the chairmanship of the Finance Committee's public assistance subcommittee.

As more than one political analyst has pointed out, Moynihan used his committee assignments to "bring home the goods" to New York by concentrating on the bread-and-butter issues that were the chief concerns of his constituents. Dismayed by federal fiscal policies that took more dollars out of New York in taxes than were returned in revenue-sharing programs, he joined forces with his Republican colleague, Senator Jacob K. Javits, to call for massive federal aid in capital works projects, such as the modernization of the Erie Canal, and cosponsored a bill providing \$1.65 billion in federal loan guarantees to help refinance New York City's massive municipal debt. A large part of that debt was due to the city's backbreaking welfare burden. As chairman of the Senate's public assistance subcommittee, Moynihan was at the center of the ongoing debate over welfare reform, and although he failed to win widespread support for his federal welfare plan, he managed to persuade President Jimmy Carter to include among his welfare reform proposals a request for an increase in the federal government's share of state welfare costs.

Concerned about the emergence, particularly in urban areas, of an "underclass" trapped in poverty, Moynihan has devoted much of his time in recent years to arousing his colleagues' interest in the plight of these citizens—40 percent of them children—and in the connection between child poverty and the disintegration of the traditional family structure. In his view, the decline in the number of two-parent families is at least partly the result of government policies. "The government simply does things that affect families," he told Lena Williams in an interview for the *New York Times* (March 6, 1986). "Right now, the government is taxing families into poverty." Believing that the "only option" is whether the government's policies will be "purposeful" and "intended" or "residual" and "derivative," Moynihan has strongly advocated the formulation of a national family policy that would, in his words, "shape every area of government, taxes, social security, welfare, housing to strengthen incentives and supports for two-parent families." He has outlined his ideas on the subject in *Family and Nation* (Harcourt Brace, 1986), a collection of the Godkin Lectures that he gave at Harvard University in 1985.

Because of Moynihan's past association with the neoconservative cause, many veteran Washington observers expected the senator to be one of the few Democrats to support President Ronald Reagan's supply-side economic policies, but although he

generally supported Reagan's long-term budget-balancing goals, Moynihan strongly disagreed with the president's methods. He was especially critical of the administration's efforts to save money by cutting back on social welfare programs, including Social Security. Calling Reagan's plan to trim Social Security "a breach of faith" with elderly Americans, he played a major role in developing the bipartisan compromise that eventually resulted in the Social Security reform act of 1983. More recently, during the Senate-House conferences on the tax revision bill in 1986, Moynihan championed the cause of low- and middle-income taxpayers by, among other things, persuading his fellow legislators to retain the deduction for state and local income taxes and by fighting for the abolition of tax shelters. "We cannot afford . . . a society whose affluent members simply don't pay taxes at anything like the rate of the average citizen," he argued in an article published on the Op-Ed page of the *New York Times* on July 7, 1986. "It puts the whole concept of citizenship in jeopardy."

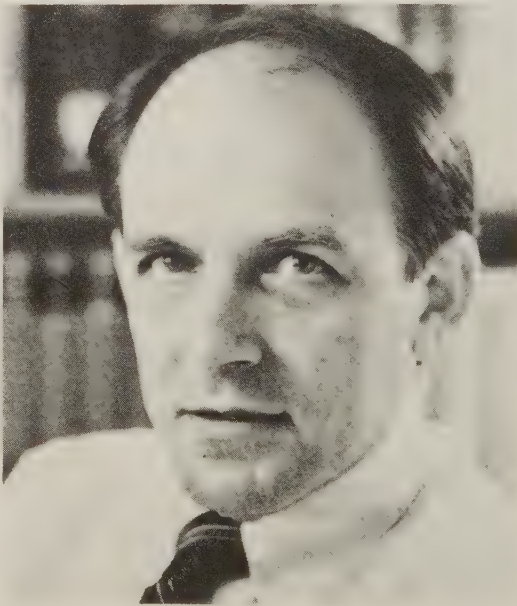
Moynihan's gradual shift toward traditional Democratic liberalism in domestic policies was matched by a similar change in the area of foreign affairs. Formerly an uncompromising hard-liner toward the Soviet Union, he has in recent years become one of the Senate's most outspoken proponents of arms control, and he has repeatedly voted against funding for two of President Reagan's pet projects: the MX missile and the Strategic Defense Initiative, popularly known as "Star Wars." He has also publicly clashed with the Reagan administration over its program of covert aid to the "contra" guerrillas bent on overthrowing the leftist government of Nicaragua and its decision, in October 1983, to invade, at the request of the Organization of Eastern Caribbean States, the island of Grenada, which he deplored on the floor of the Senate as "an act of war." As he outlined it in his book *Loyalties* (Harcourt, 1984), Moynihan's approach to the conduct of foreign policy is grounded in his fundamental belief in international law—a belief that, according to the *New York Times's* William Shannon, verges on "Wilsonian idealism."

Senator Moynihan has received more than fifty honorary degrees and many awards, including the Meritorious Service Award of the United States Department of Labor, the Arthur S. Flemming Award for his work in the federal antipoverty program, the International League for Human Rights Award, the John LaFarge Award for Interracial Justice, and the first Hubert H. Humphrey Award from the American Political Science Association in recognition of "notable public service by a political scientist." In 1984 the State University of New York at Albany bestowed upon the senator a Medallion of the University, its highest award for public service, and in 1986 he was one of five recipients of the Encyclopaedia Britannica's newly established international award for communicating knowledge.

A husky six feet four-and-one-half inches tall, Daniel Patrick Moynihan has shaggy gray hair and

what one interviewer described as a "cherubic Irish face" with "foxlike" blue eyes. Gregarious and exuberant, he has a taste for the good things in life, including Savile Row suits and gourmet food, and a passion for language evidenced by his habit of speaking in "exclamation points and italics." When he is not tending to Senate business he works several hours a day on books, articles, and speeches or takes time out for fishing or hiking. Moynihan and his wife, the former Elizabeth Therese Brennan, have been married since May 29, 1955. Mrs. Moynihan, a writer and lecturer with a special interest in archaeology, is the author of *Paradise as a Garden: In Persia and Mughal India* (1979). The Moynihans, who have three grown children, Timothy Patrick, Maura Russell, and John McCloskey, maintain a home in Washington, D.C. and a farm near Pindars Corner, New York.

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When President Ronald Reagan in his 1986 State of the Union address called for finding ways to

help America's poor "escape the spider's web of dependency on government programs," he was echoing a theme spelled out in compelling detail by Charles Murray in *Losing Ground* (Basic Books, 1984), the most influential work on poverty and social policy since Michael Harrington's liberal exposé of "the invisible poor," *The Other America* (1962). Harrington's book had brought poverty into the arena of public discussion and, by influencing President John F. Kennedy, laid the intellectual and moral groundwork for the "war on poverty" declared by Kennedy's successor, President Lyndon B. Johnson. Johnson's "Great Society" venture escalated under following administrations at a cost of hundreds of billions of dollars and with a proliferation of legislation, court decisions, and executive orders. Despite the escalation, the domestic anti-poverty crusade, like the foreign military one in Vietnam, lost ground continually, as Murray, using an array of data up to the year 1980, demonstrates in his book. In his view, the failure was not merely tactical, but rooted in the Great Society strategy: the policies and programs aimed at uplifting the poor had the built-in perverse tendency to subsidize and thereby perpetuate and exacerbate poverty, especially in the inner cities.

With his argument that the Great Society welfare and income-support programs for healthy, working-age people have done more harm than good for the poor, Murray has infuriated most liberal critics. On the other hand, many conservatives have embraced his *Losing Ground*, along with *Wealth and Poverty* (1981), George Gilder's book on supply-side economics, as a rationale for dismantling the federal social welfare apparatus built up since 1965. Murray wrote *Losing Ground* under the auspices of the Manhattan Institute for Policy Research, where he is a senior research fellow.

Charles Alan Murray was born in Newton, Iowa on January 8, 1943 to Alan B. Murray, an executive with the Maytag Company, and Frances B. (Patrick) Murray. He has two older sisters, Linda and Priscilla. At Newton Community High School his chief extracurricular activity was debating. On Maytag and Harvard honorary scholarships, he majored in history at Harvard University, in Cambridge, Massachusetts, where he was president of the Harvard Radio Network.

After taking his B.A. degree *cum laude* at Harvard in 1965, Murray went to rural Thailand, where he worked in village health programs as a Peace Corps volunteer for five years and as a research scientist for the American Institutes for Research, one of the largest nonprofit social-science think tanks, for one year. Back in the United States, he did his doctoral studies in political science at the Massachusetts Institute of Technology, in Cambridge, concentrating on quantitative methods and political development. He took his Ph.D. degree at M.I.T. in 1974.

Murray was on the staff of the Washington, D.C. headquarters of the American Institutes for Research as a research scientist from 1974 to 1979 and as the chief scientist from 1979 to 1981. In those

posts he conducted and supervised evaluations of federally subsidized demonstration programs and projects in the fields of welfare, urban education, child nutrition, day care, teenage pregnancy, delinquency, criminal justice, and geriatric services. Among the programs and projects were the Rev. Jesse Jackson's Push for Excellence aimed at stimulating achievement among inner-city students; Cities in Schools, an effort to integrate inner-city human services; and the Unified Delinquency Intervention Services Program, aimed at reforming recalcitrant and violent juvenile offenders in Chicago. With Louis A. Cox, Murray wrote *Beyond Probation* (Russell Sage Foundation, 1979), a study of the crime-reduction effects of juvenile corrections.

Later, in the preface to *Losing Ground*, Murray would sum up his sixteen years' experience in the field, "watching people who run social programs." "Whether they have been counseling inner-city students in Atlanta, trying to keep Chicago delinquents out of jail, or teaching prenatal care to Thai villagers, they have shared an uncommon energy and dedication," he wrote. "Over the years, however, I was struck by two things. First, the people who were doing the helping did not succeed as often as they deserved to. . . . Second, the relationship between the ways people were to be helped and the quality of their lives became increasingly confused. Beyond certain minimums of physical well-being few of the many things that produce satisfaction, dignity, and happiness . . . were purely economic." Regarding the first, he asked himself: "Why, when their [the program runners'] help was so obviously needed and competently provided, was it so often futile? In the instances when the help succeeded, what were the conditions that permitted success?" Regarding the second, his question was: "How did the goods that social programs dispense fit in with the non-economic assets?"

In the summer of 1981 Murray left the American Institutes of Research to become an independent consultant and "to concentrate [his] thinking on why it is that we could have spent so much money and bought so little"—a line of inquiry he pursued with the encouragement of Burton Pines of the conservative Heritage Foundation. The first fruit of that pursuit was the monograph *Safety Nets and the Truly Needy* (Heritage Foundation, 1982), a study of the efficacy of the "war on poverty" declared by President Lyndon B. Johnson in 1964. In that essay he demonstrated that the massive federal programs initiated under Johnson were, at best, no more effective in reducing poverty than the laissez-faire policies of the Eisenhower administration had been in the 1950s, and he concluded that the level of poverty is a factor of overall national economic performance and not of the amount of government social spending. That was not a new thesis, but rather a return to the old and supposedly discredited conservative argument that tax advantages given to those at the top of the economy will "trickle down" to those at the bottom through stimulated production. What was new was

Murray's unabashed proclamation of the factual and moral rightness of the argument and his marshaling of statistics behind it. Looking at the period 1950–80, for example, he showed that the proportion of Americans living in poverty increased in those years when the gross national product fell: 1954, 1958, 1970, 1974, and 1975. In all other years the proportion decreased. In the 1970s, he pointed out, the welfare cash doled out by the government annually ballooned 156 percent, to \$21.8 billion, and at the end of the decade the percentage of American poor was the same as it had been in 1968—thirteen percent.

Murray's research, predictably, was in the main faulted by liberals in the field and applauded by conservatives, even though he had taken the latter to task for not doing their homework and publicizing "the hard fact that trickle-down economics works." Among those in the cheering section was Joan Taylor Kennedy at the Manhattan Institute for Policy Research, who saw in Murray's monograph the potential for a full-length book on the working-age poor and discriminated-against as they have been affected by federal social policy. William Hammett, the president of the institute, decided that such a project was worthy of subsidization and offered Murray the opportunity of writing the book as a senior research fellow of the institute, with an annual stipend of \$35,000.

Thus subsidized, Murray spent two years researching and writing *Losing Ground*, relying principally on statistics in collections at the Library of Congress and the Bureau of the Budget. Wanting to be fair to the mass of data, which was often complicated and ambiguous, while addressing a general audience, he wrote the main text in lay language and covered the welter of details in subtext notes, essentially small essays, for readers wanting to take a closer look.

The complex story Murray unraveled in *Losing Ground* began with the question, "Why at that moment in history [the declaration and funding of the war on poverty] did so many basic trends in the quality of life for the poor go sour? Why did progress slow, stop, reverse?" The answer, as he stated in his preface, did not lie in "easy hypotheses," such as changes in demographics and racism, or in "failures of craft," such as the tactical maladministration of this or that potentially "good" program. "The error was strategic. A government's social policy helps set the rules of the game—the stakes, the risks, the payoffs, the tradeoffs, and the strategies for making a living, raising a family, having fun, defining what 'winning' and 'success' mean. The more vulnerable a population and the fewer its independent resources, the more decisive is the effect of the rules imposed from above. The most compelling explanation for the marked shift in the fortunes of the poor is that they continued to respond, as they always had, to the world as they found it, but that we—meaning the not-poor and the un-disadvantaged—had changed the rules of their world. Not of our world, just of theirs. The first effect of the new rules was to make it profit-

able for the poor to behave in the short term in ways that were destructive in the long term. Their second effect was to mask these long-term losses—to subsidize irretrievable mistakes. We tried to provide more for the poor and produced more poor instead. We tried to remove the barriers to escape from poverty, and inadvertently built a trap."

Going back historically in Part I of *Losing Ground*, Murray showed that the traditional national consensus about the purpose of welfare was based on the premise that "a civilized society does not let its people die in the streets"; for "those who would otherwise be destitute," the society makes "a decent provision," but one hedged with qualifications, so as not to encourage indolence. That was the consensus from the founding of the Republic through the 1950s. The changes made by President Franklin D. Roosevelt's New Deal in the national emergency of the Great Depression of the 1930s, changed some of the institutional loci of the federal dole but not the purpose of that dole. "Nothing in the New Deal provided help just because a person was [relatively] poor or disadvantaged."

By Murray's account, beginning in the late 1950s the traditional consensus was strained by the convergence of various forms of discontentment with the welfare system among disparate factions—blue-collar, white-collar, and elite (intelligentsia and policy-makers), Democrat and Republican, liberal and conservative—and in the 1960s the consensus was decisively broken by the force of a new "elite wisdom" that held that poverty is "structural," that "the system is to blame," and that government is responsible not just for "equality of opportunity" but also for "equality of outcome."

By his welfare-reform rhetoric in the early 1960s ("Give a hand, not a handout"), President John F. Kennedy was attempting simply to shift "the focus of federal policy away from the dole and toward escape from the dole," Murray pointed out, but Kennedy thereby "brought the federal government into a role that it had barely considered in the past: not mounting a WPA as an emergency measure to relieve unemployment, but instead taking a continuing responsibility for helping Americans to help themselves."

The "changes in the rules," as Murray characterized the reforms in federal social welfare policy, were announced to the "players" in the welfare game during the years of legislative hegemony (1964–66) of Kennedy's successor, President Lyndon B. Johnson, who implemented the Kennedy rhetoric in blitzkrieg fashion, under the slogan "the Great Society" but piecemeal, without a master plan. Apart from "the idiosyncratic influences of Lyndon Johnson's ego and skills," a polar shift in the assumptions about social policy was taking place, pushed by such forces as the migration of the civil rights movement to the North and the ascendancy of a Pollyanna-like attitude in economics. "In only three years, from 1964 to the end of 1967 . . . social policy went from the dream of ending the dole to the institution of permanent income transfers that embraced not only the recipi-

ents of the dole but large new segments of the American population. It went from the ideal of a color-blind society to the reinstallation of legalized discrimination. They were polar changes. . . . The great legislative victories that required money for implementation did not begin to affect large numbers of persons until about 1967-68 and did not reach full scope until the 1970s."

In Part II of *Losing Ground* Murray described trendlines for some of the most basic social and economic indicators in support of his admittedly "hazardous" proposition that "things not only got worse for the poor and disadvantaged beginning (in most cases) in the last half of the 1960s, they got much worse than they 'should have gotten' under the economic and social conditions that prevailed in the society at large." The "most damning statistic" for Murray was his calculation of the "latent poverty" rate—the percentage of people who would fall below the poverty line if Social Security and other transfer payments from the government are left out of consideration. That rate rose from 18 percent in 1968 to 22 percent in 1980.

In the absence of a longitudinal sample of "the poor and disadvantaged"—necessary for seeing if social policy is successful in the long term, Murray used a time-line comparison between blacks and whites as the best available proxy. Piercing the misleading picture given by the advances made by working and middle-class blacks, he indicated a relative decline since 1966 in the quality of life of blacks in general (proxy for the poor in general) through the statistics of a growing gap between rates of employment and student achievement scores of blacks and whites, the alarming increase in the black crime rate, and the tripling of the incidence of illegitimate births among blacks. Surely, Murray argued, those trends are the opposite of what the Great Society programs aimed at and of what one would have expected, given the expanding economy, massive federal welfare spending in the 1970s, and the breaking down of racial barriers.

In Part III of his book, Murray used a hypothetical composite, "Harold and Phyllis," a poor, young, child-expecting couple in Pennsylvania, as a dramatic example of how the liberalization of Aid-for-Dependent-Children eligibility rules and benefits constitutes an "incentive to fail" rather than to succeed. With the options facing them "pre-reform," in 1960, Harold would have been motivated to marry Phyllis and to take an entrance-level job available to him paying \$40 a week, the equivalent of \$111 in 1980 purchasing power, to support his wife and child. With the more liberal welfare benefits available in 1970, the couple would have received \$134 (in 1980 terms) from the government if Harold was unemployed, whether they were married or not. If Harold was employed and they were married, their income would have risen by only two dollars, to \$136. If he was employed and they lived together *unmarried*, their total income, including Aid for Dependent Children, would have risen to \$270.

For Murray, the War on Poverty had become a "domestic Vietnam." Once set in motion, the budgeting process for massive welfare spending gained momentum relentlessly, and politicians, academics, bureaucrats, and journalists became "stuck in [the] mindset" of its ideological justification. It became impossible for them to face the fact that the war on poverty was depriving the poor of the motivation to work and encouraging patterns of passivity and dependence. In the last chapter of *Losing Ground* Murray proposed a program that would "convert a large proportion of the younger generation of hardcore unemployed into steady workers making a living wage," would "drastically reduce births to single teenage girls," would "reverse the trendline in the breakup of poor families," and would "measurably increase the upward socioeconomic mobility of poor families"—results that have "eluded the efforts of social programs installed since 1935." His proposal was to scrap "the entire federal welfare and income-support structure for working-aged persons" and thus "leave the working-aged person with no recourse whatsoever except the job market, family members, friends, and public or private locally funded services." "It is the Alexandrian solution: cut the knot, for there is no way to untie it." The solution included the elimination of affirmative action and other "pernicious" preferential treatment programs for blacks. It did not include the elimination of unemployment insurance, which Murray views as a positive, job-oriented benefit, or a variety of educational programs that "worked or can work," including the Head Start program. Also on the positive side, Murray recommended the issuing of educational vouchers to enable parents of all income levels to send their children to schools of their own choice, including private schools.

No book within recent memory prompted so much debate over the legacy of the Great Society anti-poverty programs as *Losing Ground: American Social Policy 1950-80* did in the months following its publication in September 1984 by Basic Books. The book was heatedly discussed in symposia ranging from a conference sponsored by the Institute for Research on Poverty to the twentieth-anniversary Great Society panel at the LBJ Library in Austin, Texas. Murray, taking part in the panel, felt like "a drunk at a temperance meeting."

Phillip Keisling of the *Washington Monthly* (December 1984) described *Losing Ground* as "clearly argued, well-documented, and marked by stretches of pungent writing." Christopher Jencks, after a lengthy refutation of Murray's views in the *New York Review of Books* (May 9, 1985), conceded that *Losing Ground* "does at least cast debate over social policy in . . . the correct terms." In the *New Republic* (November 19, 1984), Nicholas Lemann wrote of Murray: "As near as I can tell he would go back to before the sixteenth century, when the poorhouse was invented. This takes some courage, because it makes it so easy for him to be dismissed as a nut. . . . But his is a vision that coheres, as the left's on this subject doesn't anymore."

In seeking ammunition for dismissing the book's argument, liberal critics zeroed in on the last chapter of *Losing Ground*, in which Murray recommended getting rid of non-elderly federal welfare. In an interview with Ken Auletta for the black-owned *Washington Monthly* (September 1985), Murray admitted that he had been "ambivalent" in writing that last chapter, not only because he anticipated being called "a kook" but also because he "was extremely scared of trying to run the world" in the wake of such a draconian solution. He told Auletta that in this regard he had "become radicalized since the book came out." "I'm still very scared of the transition, the amount of misery, and so forth," he said. "But I feel much more strongly than I did a year ago that either we will have to go that route or else we will have to say that we will live with an underclass of the size it is now. . . . I want to see a society that lets the man who is a janitor . . . think of himself as being special by virtue of having held a job and raised a family. . . . He is the backbone of the country. He's got to be able to think of himself that way, and a social policy that puts him back on a pedestal has done no small good."

Murray was a contributor to *Crime and Public Policy* (Institute for Contemporary Studies, 1983), edited by James Q. Wilson, and his articles have appeared in the *Atlantic*, *Harper's*, and the *American Spectator*, among other periodicals. He has appeared on *Firing Line*, the *MacNeil-Lehrer Report*, and many other television current-events discussion shows, and he is in demand as a speaker at colleges and universities across the United States.

Charles Murray is five feet ten inches tall, weighs 160 pounds, has brown hair and hazel eyes, and prefers casual dress. He and Catherine B. Cox, a writer, were married on July 29, 1983. They live in a Washington, D.C. townhouse with their daughter, Anna, and two Himalayan cats. Murray has two children, Narissa and Sara, from his previous marriage to Suchart D  j-Udom. That fifteen-year marriage ended in divorce in 1981. The social scientist has no religious affiliation, and he describes his politics as "independent."

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Nader, Ralph

Feb. 27, 1934- Consumer advocate; lawyer; author. Address: b. P.O. Box 19367, Washington, D.C. 20036

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1968.

In the two decades since a young, unknown attorney took on the Detroit automobile industry with his hard-hitting tract, *Unsafe at Any Speed: The Designed-in Dangers of the American Automobile*, Ralph Nader has become known as the founder of the consumer rights movement in America. His name is synonymous with the seat belt in cars and with public safety issues generally. Even his critics acknowledge that Nader's achievements are "as immutable as FDR's" and that "No living American is responsible for more concrete improvements in the society we actually do inhabit" than Citizen Nader, *The New Republic* editorialized in 1985.

In the era of the "Reagan Revolution," when federal constraints on business and industry are being loosened, Nader's personal popularity has diminished somewhat and the causes he promotes are out of fashion. But Nader is a modern "man for all seasons," and his unrelenting advocacy of the consumer's cause is institutionalized in the form of the network of organizations, called Public Citizen, Inc., that he founded in the early 1970s. "The most important question that can be asked about any society" Nader once said, in a statement that comes close to summing up his credo, "is how much effort



do citizens spend exercising their civic responsibility. We can't possibly have a democracy with 200 million Americans and only a handful of citizens."

Ralph Nader was born on February 27, 1934 in Winsted, Connecticut, to Nadra and Rose (Bouziane) Nader, Lebanese immigrants who operated a restaurant and bakery in the small town of Winsted. He was the youngest of their two sons and two daughters. In an interview with Ken Auletta for *Esquire* (December 1983), Nader recalled that he

had "read all the muckraker books before [he] was fourteen—*America's 60 Families, The Jungle*."

Nader's dream of becoming a "people's lawyer" was instilled in him in adolescence by his parents, who in noisy free-for-alls conducted family seminars in the duties of citizenship in an industrial democracy. Mark Green, a former Nader associate, told Ken Auletta that "when [the Naders] sat around the table growing up it was like the Kennedys. Except that the subject was not power but justice." And in the *Esquire* article, Michael Pertschuk, a former "Nader's Raider" who chaired the Federal Trade Commission during the presidency of Jimmy Carter, compared Nader's father to "an Old Testament prophet—righteous."

Following his graduation in 1951 from Winsted's Gilbert School, Nader entered the Woodrow Wilson School of Public and International Affairs at Princeton University. There he demonstrated his nonconformity by refusing to wear white bucks, the style of loafers preferred by the Princeton elite in those years, and by attempting, unsuccessfully, to prevent the campus trees from being sprayed with DDT.

Graduating *magna cum laude* in 1955, with a major in government and economics, Nader enrolled in the Harvard Law School. He became an editor of the *Harvard Law Record*, a staid academic journal that Nader tried to turn into a rostrum for the discussion of social reformist ideas. After earning the LL.B. degree with distinction in 1958, Nader served for six months in the U.S. Army as a cook at Fort Dix, New Jersey. At sub-bargain prices at the base PX, he purchased the twelve pairs of shoes and four dozen cotton socks that, in the mid-1980s, Nader has not yet worn out.

In 1959, when many of his law school classmates were settling into careers with high-powered New York firms or with the government in Washington, Nader set up a small legal practice in Hartford, Connecticut. In the early 1960s he traveled widely, in the Soviet Union, Africa, and South America as a free-lance journalist for the *Atlantic Monthly* and the *Christian Science Monitor*, and in Scandinavia. Distressed by what he saw as indifference on the part of American corporations to the global consequences of their actions, Nader early in his career spoke out against the arrogance of corporate power. Though timely, his message was veiled in generalities, and failed to attract an audience.

By 1964, Nader had grown restless in Hartford. "I had watched years go by and nothing happened," he said of the decision to carry his fight to Washington, D.C. "Before that, decades had gone by. I decided it took total commitment." Moreover, he had found an issue whose time had come—one that both dramatized corporate negligence and aroused the concern of American consumers—auto safety.

Nader had become interested in highway safety as a college student, when hitchhiking was his primary means of transportation and the auto accidents he had seen alarmed and appalled him. As early as 1958 Nader had written his first article on

unsafe vehicle design, "American Cars: Designed for Death," which was published in the *Harvard Law Record*. Sharing Nader's concern with the liability of automobile manufacturers for the mounting carnage on the nation's highways was Daniel Patrick Moynihan, then the Assistant Secretary of Labor for policy planning, who hired the young attorney for the position of staff consultant on highway safety. From the spring of 1964 until May 1965, Nader devoted his time to producing a legislative background document, "A Report on the Context, Condition and Recommended Direction of Federal Activity in Highway Safety," and to developing an extensive network of contacts among members of the Washington Press Corps and on Capitol Hill.

But, unsatisfied with a dusty tome on a government shelf, Nader turned his impeccable, exhaustively documented study into one of the century's most influential muckraking books. Published in November 1965, *Unsafe at any Speed* (Grossman) indicted the whole Detroit automobile industry for its emphasis on styling over safety, but Nader trained his fire on the General Motors Corporation and its sporty Chevrolet Corvair, which he called "one of the nastiest-handling cars ever built." As Jonathan Rowe observed in the *Washington Monthly* (March 1985), Detroit "had always preferred to keep safety discussions focused on the driver and the road," but Nader changed "the premise of the debate, directing attention to the car and the company that made it."

Support for highway safety legislation was building in Congress and in the administration of President Lyndon B. Johnson, but when Nader accused General Motors of having hired private detectives to investigate and discredit him, swift passage of the Traffic and Motor Vehicle Safety Act of 1966 was ensured. In a nationally televised hearing of Connecticut Senator Abraham Ribicoff's subcommittee on executive reorganization on March 22, 1966, General Motors President James M. Roche admitted that there had been "some harassment" of Nader and publicly apologized to him.

Overnight, Nader became an American folk hero, the David who had slain an industrial Goliath, proof that "one man could still make a difference," as Rowe put it in the *Washington Monthly*. And when it became known that Nader lived alone in a cheap, one-room efficiency apartment in downtown Washington, owned no car, put in one-hundred-twelve-hour work weeks, and required only \$5,000 a year for personal expenses, he acquired the aura of a "Jimmy Stewart hero in a Frank Capra movie," to quote *Newsweek* (January 22, 1968).

Ralph Nader now began to fight for the public interest on many fronts, and his efforts culminated in legislation that improved safety standards in the construction of natural gas pipelines and in underground coal mining. He was also instrumental in the passage of the Wholesome Meat Act of 1967, which established federal inspection standards for slaughterhouses and processing plants to protect

against the contamination of poultry and meat. Dubbed a "zealous consumer crusader" by the news media, Nader began to spend one-quarter of his time crisscrossing the country, giving lectures in which he enlisted the support of ordinary citizens for the burgeoning consumer rights movement. More important, to quote Jonathan Rowe, Nader "tapped a vein of social concern among scores of young people then in college or law school."

To realize his goal of creating what Ken Auletta called "a Fifth Estate to represent the public against . . . an unholy alliance between corporations and the government," in 1969 Nader formed the Washington, D.C.-based Center for Study of Responsive Law. Staffed by what Harrison Wellford, an early executive director of the Center, told the *Washington Post* (Sept. 13, 1981) were the "best and brightest [young] lawyers in the country," the organization became, in Auletta's words, "the guerrilla base of operations for Nader's Raiders." Early Center projects included investigations of the Federal Trade Commission, the Interstate Commerce Commission, and the Food and Drug Administration. The Nader group's close scrutiny demonstrated that, time and again, those government regulatory agencies were susceptible to influence exerted by the very industries they were designed to monitor and that, as Thomas Whiteside wrote in a lengthy profile of Nader in the *New Yorker* (October 8, 1973), "the agencies, theoretically operating in the public interest, were . . . providing a bureaucratic shield behind which special interests exerted control."

In August 1970, in an out-of-court settlement of Nader's \$16,000,000 lawsuit against General Motors for invasion of privacy, the consumer advocate received \$425,000. Much of the \$284,000 Nader retained after paying his legal fees was used as seed money for his Corporate Accountability Research Group. Among other activities, the Corporate Accountability Research Group has campaigned for the federal, rather than the state, chartering of corporations so that concentrations of economic power might be more easily monitored by shareholders and watchdog groups. In 1970 Nader also started the Public Interest Research Group (PIRG), which fights for consumer and political reform on the community and college campus level in twenty-six states.

In 1971 Nader founded Public Citizen, Inc., a consumer lobbying group, as a counterforce to powerful corporate lobbies. Public Citizen in turn became the parent organization for the Tax Reform Research Group, the Retired Professionals Action Group, and Congress Watch, which publishes *Who Runs Congress*, an invaluable guide to the inner workings of Capitol Hill.

Because of their systematic exposés of industrial hazards, unsafe products, and governmental ineptitude in enforcing consumer safety laws, Nader and his so-called Raiders have been compared to the renowned muckrakers of the late nineteenth and early twentieth centuries. But reformers like Upton Sinclair, Ida Tarbell, and Lincoln Steffens

were writers, who inflamed with one issue, then moved on to another. But Nader and his associates, most of them lawyers, always built legal and judicial means of remedial action into the structure of their organizations. Nevertheless in the early 1970s he continued to score major legislative victories. He was credited with a key role in the establishment of the Environmental Protection Agency in 1970 and in securing passage of the far-reaching Freedom of Information Act of 1974.

By 1971 a Harris poll recorded that Nader was the sixth most popular public figure in the United States. The following year presidential nominee George McGovern sounded out Nader on the possibility of running for the vice-presidency on the Democratic party ticket. According to Jonathan Rowe, Nader had political clout because he had media clout. The news media were infatuated with Nader because he furnished them with accurate information as well as headlines, and politicians feared the bad publicity he could bring them.

By the middle of the decade Nader was condemning the economic power of large corporations in terms of being responsible for a violence so pervasive that the American public had not yet begun to recognize its subtly insidious extent. Not surprisingly, Nader had by now earned his share of powerful detractors.

In August 1971, just months before he joined the U.S. Supreme Court bench, Lewis F. Powell Jr. wrote a legal memorandum entitled "Attack on American Free Enterprise System." In developing his argument Powell called Nader "perhaps the single most effective antagonist of American business." He then quoted from a magazine article that said, "The passion that rules in [Nader]—and he is a passionate man—is aimed at smashing utterly the target of his hatred, which is corporate power." Powell further advised that there "should be no hesitation to attack the Naders" who decry corporate enterprise.

By the end of the 1970s Nader's influence was visibly on the wane. He had been instrumental in the creation of the Occupational Safety and Health Administration (OSHA) in 1976, but suffered a major setback two years later, when Congress fell just a few votes short of creating the Consumer Protection Agency, which had been Nader's dream. His efforts to compel Detroit to equip motor vehicles with inflatable air bags also met with failure, for by 1980 automobile manufacturers were the object of national concern, not outrage.

Moreover, Nader himself was being described in the press as one "too busy for fiction, just as he's too busy to own a car, too busy to have a family, too busy to care about clothes, or anything but reforming the nation for consumers." However, a more substantive criticism of Nader appeared in the *Chicago Tribune* (January 4, 1985). Thomas Ferraro reported that when Congress rejected the Consumer Protection Agency, "Some blamed Nader's refusal to compromise and his combative nature." Ferraro also observed that, on Capitol Hill, those who see him as "an effective lobbyist" often com-

plain that "they might vote with Nader a hundred times and then be called 'a tool of industry' for a single vote he considers anti-consumer."

In the early 1980s it is conservative doctrine that "Naderism" results in the overregulation of industry. And for its part, the American public now takes Nader's accomplishments for granted, from seat belts and shatterproof windshields to smoking and nonsmoking sections in public facilities. "I'm no longer seen as the Lone Ranger," Nader told the *Chicago Tribune*. "I consider myself a public citizen. I enjoy achieving justice in society."

In 1985 Nader headed just two of the almost two dozen National Consumer organizations he has formed. He continues to fund the Corporate Accountability Research Group largely from the fees he receives as a lecturer and from the many articles and books that he publishes. Most of the Public Citizen groups are funded by grants from small foundations and by voluntary contributions.

Since Ronald Reagan acceded to the Presidency in 1981, Nader's consumer groups have launched investigations into the nuclear power industry, the Educational Testing Service, the postal service, and the insurance industry. Nader himself still refuses to accept an economic situation in which "the manufacturer is the lord and the market place the manor" to quote Whiteside's *New Yorker* piece. Nader has targeted as the "enemy of the '80s" the vast power of the giant corporations. He has also blasted the Reagan administration for providing a "government of General Motors, by Exxon, for Du Pont."

In October 1980 Nader resigned as President of Public Citizen, Inc., so that he might devote more time to projects that organize citizens at the community level. Two such recently formed groups are Citizen Utility Boards, which monitor public utilities, and Buyers Up, which brings homeowners and small businesses together to negotiate lower prices for their home heating fuel.

In 1986 Nader and coauthor William Taylor published *The Big Boys* (Pantheon Books), a profile of nine corporate-power-wielding chief executive officers. In *Newsweek* (June 2, 1986) Rich Thomas praised Nader and Taylor for the evenhandedness of their view of business leadership, though he complained that the 571-page book was "rambling and badly organized." Although the authors hardly refrained from upbraiding their subjects, Thomas noted that *The Big Boys* had set "off in search of corporate pestilence but [found] excellence instead. . . . Nader views The Big Ones as genuine achievers, men whom he would gladly enlist as lieutenants in the utopian consumer autocracy he envisions—under himself, of course, as Chief Scold."

Ralph Nader continues to live monastically in an eighty-five-dollar-a-month rooming house in the Du Pont Circle area of Washington. His single appliance is a black-and-white television set. He watches only news programs and documentaries, except for an occasional episode of *Star Trek*. He is relaxed and witty in the presence of friends, who

tend to be professional associates, but is too busy to socialize very much. As a baseball fan whose love of the game was instilled by his childhood heroes, the New York Yankees, Nader believes that professional sports teams should be owned by their fans.

Nader's sister, Laura Nader Milleron, an anthropology professor at Berkeley, told the *Christian Science Monitor* (April 29, 1980) that "He was the last child, the most relaxed, the most regular." Her brother is capable of working nonstop, she said, because "he's at peace with himself, and happier than ninety percent of the people who are running around, taking desperate vacations in Bermuda and Hawaii, spending money . . ."

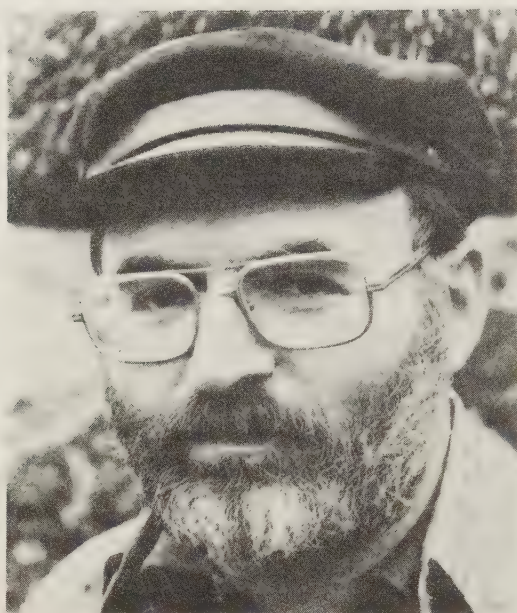
Ralph Nader is lean of build and stands six feet four inches tall. He is sallow-complexioned and has short, curly black hair that is now beginning to turn gray at the temples. He still favors the plain, narrow-laped suits and skinny ties that he has worn since he left the army in 1959.

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Navasky, Victor (Saul)

July 5, 1932- Editor, writer. Address: b. The Nation, 72 5th Ave., New York City, N.Y. 10011

Since 1977, the veteran political journalist Victor Navasky, a writer as wily and witty in style as he is hard-working in scholarship, has been editing the *Nation*, the oldest American journal of critical opinion and the staunchest standard-bearer of the liberal left among such journals. Navasky, trained in law as well as political science, began his career as cofounder, editor, and publisher of the political satire magazine *Monocle* more than a quarter of a century ago. He is the author of the acclaimed books *Kennedy Justice* (1971), a thorough examination of the ways that Robert F. Kennedy used his power as attorney general in the administration of his brother, President John F. Kennedy, and *Naming Names* (1980), a "moral detective story" about the Congressional inquisition into "subversion" in Hollywood in the years 1947-53. *Kennedy Justice* was nominated for a National Book Award, and *Naming Names* won the American Book Award in the nonfiction paperback category in 1982.



Victor Navasky

The *Nation*, described by Navasky as a "progressive" journal of "dissent," is pro-environment and anti-nuclear, and it leans to pacifism. Founded by abolitionists in 1865, the publication has over the years boasted such writers as Henry James, John Dos Passos, Upton Sinclair, H. L. Mencken, E. L. Doctorow, Frances Fitzgerald, and Kurt Vonnegut Jr. Because of the quality of its readership and the intense interest with which it is read, the *Nation* has an influence far out of proportion to its limited circulation. "The *Nation* is unique in American journalism . . .," H. L. Mencken once said. "It is read by its enemies."

Victor Navasky was born on July 5, 1932 in New York City, the second child and only son of Macy Navasky, a clothing manufacturer, and Esther (Goldberg) Navasky. The first political issue to have a forceful impact on his childhood consciousness was blacklisting. "I grew up in a very liberal milieu," he recalled in an interview with John F. Baker for *Publishers Weekly* (October 10, 1980). "And I became aware, as I was going to school in Greenwich Village, that the parents of some of my classmates were out of a job because of their politics."

After graduating from the Little Red School House, a private elementary school in Greenwich Village, Navasky went to Elisabeth Irwin High School, a Manhattan public school that he remembers as being "very political." Given time off from school to engage in community activity, he chose to work with the politically involved Independent Citizens' Committee of the Arts, Sciences, and Professions. He was also an aficionado of folk music at a time when folk musicians were aiming their messages at such targets as the House Un-American Activities Committee (HUAC), and its Communist witch-hunting. Navasky saw first-

hand what the Congressional committee was doing when FBI agents visited a vacation lodge where he was working one summer and subjected one of its guests, the character actor J. Edward Bromberg, to a harassing interrogation. In spite of a physician's warning that Bromberg had a weak heart, HUAC soon afterward summoned him to testify in its hearings on alleged Communist infiltration of the movie industry. Shortly after testifying, he died of heart failure.

Navasky always thought that he "would like to write," but his primary interest was in public affairs, and he did not actually do much writing until he began majoring in political science at Swarthmore (Pennsylvania) College. He edited the college newspaper, the *Swarthmore Phoenix*, and co-wrote two one-act plays, both political satires, which were staged at the college. One, "United We Stood," dealt with the ramifications of an English professor's discovery of a major flaw in the United States Constitution's ratification clause. "Patrick Henry had fallen in a beer vat during the celebration preceding the signing, and by mistake gave Thomas Jefferson an early draft," Navasky explained in a *Contemporary Authors* interview with Jean W. Ross. "Anyway, the plot dealt with what happened in the twentieth century when it was discovered—should one make it public or keep it quiet?" As a participant in the honors program at Swarthmore during his last two years there, Navasky was required to write a seminar paper every week.

Navasky left Swarthmore with a B.A. degree *magna cum laude* and a Phi Beta Kappa key in 1954. Following two years of compulsory service as a medic in the United States Army, he entered Yale University on the GI Bill to study law. In the late Fred Rodell's course at Yale, "Law and Public Opinion," Navasky learned how to write about law for the lay reader and make complex issues understandable to that reader. After taking his LL.B. degree at Yale, in 1959, he wrote speeches for Governor G. Mennen Williams of Michigan in Williams' unsuccessful campaign for the 1960 Democratic presidential nomination.

When they were students at Yale, Navasky, Dick Lingeman, and Marvin Kitman had started the political satire magazine *Monocle* as a hobby. After the Williams presidential primary campaign failed, the three men reassembled the magazine in New York City, in 1961, and published it sporadically for several years as a commercial venture. They also published the radical political weekly *Outsiders' Newsletter*. In addition to publishing, editing, and writing for *Monocle* and the newsletter and working as a consultant to the United States Civil Rights Commission (in 1961), Navasky was making a name for himself in free-lance writing.

When a friend suggested that he and Navasky collaborate on a book about Robert F. Kennedy's tenure as attorney general of the United States (1961-64), Navasky took up the suggestion, in 1966, and he pursued the project after the friend dropped out. "I'd voted for Bobby [Kennedy] for

the Senate, with many reservations," Navasky recounted to Jack Robbins of the *New York Post* (May 5, 1972). "Nobody really knew what he stood for. It seemed useful to do a book, if only for that reason, and it turned out that up to that time nobody had written a book about the office of attorney general." In the *Contemporary Authors* interview, Navasky told Jean W. Ross of Robert F. Kennedy's ambivalent cooperation: "Kennedy passed the word to his people that they should go through the motions of cooperating, but not tell me anything. He himself wouldn't see me in the beginning, but he didn't tell his people not to see me. So I was in the position of traveling across the country to see somebody, and then what I would learn would be only what I could have found out in the newspaper clippings. In a way it was worse than if they had just said no cooperation, period. Finally they did actually say that." Navasky proceeded with the book anyway, because he felt that "the story could be told from the public record and that it was important to put it in one place."

Navasky experienced more consistent non-cooperation from the Federal Bureau of Investigation, the law-enforcement arm of the Department of Justice, then still being run by J. Edgar Hoover, its charter director, as his private fiefdom, a domain that Kennedy had to deal with almost as if it were a foreign power. "From the day I started till the day I finished, the FBI declined to assist me in any way," Navasky later recounted. He "tried not to let issues of access prejudice matters of substance," but his perspective was "inescapably" shaped by such issues. "For instance," he pointed out, "my hypothesis that to understand the FBI it helps to think of it as a secret society was stimulated in part by my own exposure to the quaint rituals of the bureau's crime records office, which considers its job more to withhold than to provide information." After Robert F. Kennedy's death, Navasky said, some of his Justice people became "imprudently helpful" to him in their reminiscences and in guiding him through the random source material to which they had access, but his account remained an unauthorized one and he "had only *ad hoc* access to confidential memoranda, files, and correspondence."

Kennedy Justice was published by Atheneum Press in 1971. As Navasky pointed out in his Author's Note, the book was not meant to be either a portrait of Robert F. Kennedy or a chronological reconstruction of his Justice Department regime. "Rather," he explained, "it is a series of forays into what is forbiddingly known as the Decision-making process, a look at how an institution makes up its mind, a tracing of one man's attempt to translate policy values into results, an inquiry into how justice is or isn't done." The premise of the book, in his words, is that President John F. Kennedy's brother, Robert F. Kennedy, "had a chance to be the maximum attorney general, to explore the outermost reaches of that office, and that therefore Robert Kennedy's attorney generalship provides a unique opportunity to focus on the points at which

the pursuit and exercise of power meet bureaucratic resistance—and to ask what are the consequences of that conflict." Navasky's chief concern was the danger, especially with an attorney general as formidable as Kennedy, that "law may be used as a political weapon—especially where the attorney general enjoys a 'relationship to the president' that eliminates the sort of checks and balances within the executive branch that function to restrain executive exuberance."

Writing in the *National Review* (November 19, 1971), George F. Will described *Kennedy Justice* as "a taut and, at times, gripping study . . . intelligently conceived, elegantly organized, meticulously researched, and convincingly executed." Will judged it to be "probably the best book ever written on a Kennedy brother, and . . . the best ever written on an executive department of the federal government." Among the many reviewers who lauded the fairness and balance of the book were John J. Fried and Laurence J. Barrett. Reviewing *Kennedy Justice* in the *New Republic* (October 9, 1971), Fried noted that while, on the one hand Navasky gives more than one instance of Kennedy's making "a Faustian bargain, trading policy for power," on the other he "gives Kennedy high marks for bringing intelligent and humane law to the Justice Department, for using the best and most imaginative ideas available to him, for inspiring those who surrounded him, for committing himself to social reform and equal justice." In *Time* (November 15, 1971), Barrett observed that while "Kennedy's power sources were also disguised traps" in Navasky's analysis, "Kennedy does not emerge as a shattered icon; the zest and the victories he brought to his department are . . . given equal time."

From 1970 to 1972, Navasky was manuscript editor of the *New York Times Magazine*. During the following four years he wrote "In Cold Print," a monthly column on publishing, for the *New York Times Book Review*. Lively and opinionated, that column elicited many letters from irate publishers. In 1974 Navasky managed former United States Attorney General Ramsey Clark's first campaign for the United States Senate. He was adjunct associate professor at New York University in the academic year 1972-73, a Russell Sage Foundation scholar in 1975-76, and Ferris visiting professor of journalism at Princeton University in 1976-77.

Linda and James J. Storrow Jr. were the publishers of the *Nation* for twelve years, until 1977, when they sold the magazine to a group of investors organized by Hamilton Fish, 3d, the son of United States Representative Hamilton Fish Jr. and the grandson of Representative Hamilton Fish Sr., an isolationist who led the opposition to America's entry into World War II in Congress. With the sale, Fish became the new publisher of the magazine, and he recruited Navasky as editor. The *Nation's* circulation at the time of its sale to the Fish group was about 22,000, low by mainstream magazine standards, and its operating losses were estimated at \$100,000 annually. Pointing out that the publica-

tion had been a money-losing operation for virtually all of its 112 years, former publisher James Storrow (who kept a share in the new ownership) observed that the *Nation* had survived "subject to the whims and wills of wealthy patrons" and that by "some kind of miracle [it had] maintained its independence."

While writing *Kennedy Justice*, Navasky had found an issue on which to concentrate his long-incubating concern with blacklisting. That issue was the morality of informing in government cases. "I became interested in the role of the informer," he told John F. Baker in the interview for *Publishers Weekly*, "because Kennedy got Jimmy Hoffa [the late president of the Teamsters union] jailed on the basis of information from a man under criminal indictment. Yet this informer was regarded as some sort of hero for helping put Hoffa away." Thus began the genesis of *Naming Names*, Navasky's book on the House Un-American Activities Committee and its investigation of Communists in Hollywood, conducted between 1947 and 1953. The most significant aspect of that investigation for Navasky was the ritual of informing that the investigators required of the accused as the token of their repentance. Studio employees known to have attended Communist party or front meetings were kept off their employers' blacklist—and thus allowed to maintain their livelihood—only if they named others who attended those meetings. The price of redemption and rehabilitation and "honor" was betrayal.

Eight years of research and writing went into *Naming Names*, for which Navasky perused mounds of documents and interviewed scores of producers, directors, writers, and actors. Eleven of those interviewed were informers, and most of the others were victims of the Hollywood blacklist. Although Navasky strove not to prejudge the informers, to treat them as weak or evil persons or to trick them with his questioning, his sympathies were with those who refused to betray old friends and associates. He told Jean W. Ross in the *Contemporary Authors* interview that his thesis was essentially that "those who resisted the committee and refused to name names were acting in the spirit of the Constitution and defending the First Amendment" and "those who named names ended up contributing to the worst aspects of the domestic cold war."

In his book, Navasky made clear that the purpose of the Congressional hearings was not fact-finding (because HUAC already had the names it wanted named) but the staging of a character-testing "degradation ceremony," a "surrealistic morality play" in which the witnesses were expected to play "a symbolic role." The real twist of the book was Navasky's belief that the Congressional committee was "honest" and consistent in its exaggerated view of the Communist threat and its reaction to that threat, while the frightened liberals who turned on their own because of the political climate showed a lack of probity and consistency.

Published in hardcover by Viking Press in 1980 and issued as a Penguin paperback the following year, *Naming Names* was, like *Kennedy Justice*, a critical success. Describing the book as "an ethical drama," Daniel Aaron wrote in the *New York Review of Books* (December 4, 1980): "One can only applaud the adroitness with which Navasky has put together a lucid and persuasive narrative with such a mare's nest of fact and supposition." In *Time* (October 27, 1980), Melvin Maddocks hailed Navasky as "that rare historian who can, like a novelist, illuminate the boundaries where power and conscience meet."

Navasky created a sensation and embarrassed the Carter administration early in his editorship of the *Nation* when he released to the media a year's worth of minutes from President Carter's cabinet meetings, which had been leaked to the *Nation* by an unnamed Washington source. He has been prominently involved in two high-court cases. One was a suit he brought under the Freedom of Information Act to obtain a list of more than 1,000 books covertly produced, sponsored, or subsidized by the Central Intelligence Agency. On October 4, 1982, the United States Supreme Court declined to hear that case.

The other legal action was a landmark case closely watched by book publishers on the one side and journalists on the other. Early in 1979, Navasky obtained an advance typescript of *A Time to Heal*, a memoir by former President Gerald R. Ford, who had assumed the presidency when, in 1974, President Richard Nixon resigned under the pressure of the Watergate scandal. President Ford's book contained previously unrevealed information about Ford's pardon of Nixon—his first important official act as president—and Navasky regarded that information as "news" and, therefore, fair journalistic game. Accordingly, he wrote a 2,250-word article, "The Ford Memoirs: Behind the Nixon Pardon," which consisted of a summary of and excerpts from the section of the book dealing with the pardon.

When Navasky's article was published in the *Nation* (April 7, 1979), Brooks Thomas, the president of Harper & Row, the publishing company that was about to issue Ford's book, called it a "rip-off." The following February, Harper & Row and the *Reader's Digest* (which owned the digest rights) filed a civil action for copyright infringement. The publishers won their suit in federal district court but lost on appeal. The matter was finally settled in favor of the publishers in 1975, when the United States Supreme Court reversed the district court of appeals decision, ruling that "the unpublished nature of a work" tends "to negate a defense of fair use." Harper & Row and the *Reader's Digest* were awarded \$12,500 in damages, less than one-tenth of the amount they had spent in legal costs.

Among the other memorable articles published in the *Nation* in recent years were investigative reports on FBI surveillance of the *Nation* and the *New Republic*, the massacre of 241 American marines in Beirut, and the Soviet downing of Korean

Air Lines Flight 007, resulting in the death of 269 passengers and crew. In his 1984 presidential campaign, Walter Mondale apparently relied on the *Nation* as his source in charging that the joint chiefs of staff had recommended the removal of the marines from their barracks five days before they were suicide-bombed. The Flight 007 article was based on official tapes obtained by the *Nation* suggesting that American authorities may have known that the plane was invading Soviet airspace and raising the question, Why were the pilots not advised of that fact? It was also the *Nation* that first raised questions about Lee Iacocca's handling of fund-raising for the restoration of the Statue of Liberty.

Although the magazine is still losing about \$200,000 a year, under Navasky the circulation of the *Nation* has tripled, standing now at more than 70,000. He has introduced leaves of absence for the staff, an editor-exchange program with Britain's *New Statesman*, and an intern program in which volunteers (about ten at a time) augment the full-time staff of thirty-five. The *Nation* Institute, described by Navasky as the *Nation*'s "second cousin," is a non-profit social-action foundation

that sponsors conferences of editors, writers, and others concerned with such problems as censorship and the trend toward concentration in the communications industry.

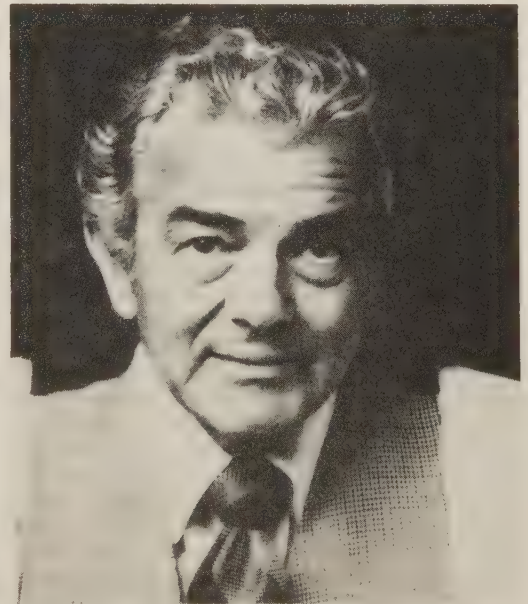
Victor Navasky and Anne Strongin were married on March 27, 1966. They have three children, Bruno, Miri, and Jenny. The Navaskys live on Manhattan's Upper West Side. Navasky is five feet ten inches tall, weighs 195 pounds, and has hazel eyes and a fringe of graying brown hair. Like his father before him, he is a boxing fan. In politics he is Democratic and in religion, Jewish. The sense of humor that helped make *Monocle* such a lively publication is manifest in his conversation, in occasional pieces of his freelance output, and in his third book, *The Experts Speak* (Pantheon Books, 1984), written with Christopher Cerf. *The Experts Speak* is, in his words, an "unbook," a "collection of false expertise in politics, science, the arts, economics, and philosophy."

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Neuharth, Allen H(arold)

Mar. 22, 1924- Corporation executive; journalist.
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When, in 1975, Allen H. Neuharth won the national Horatio Alger Award, bestowed each year on persons who "typify the results of individual hard work, honesty, and adherence to traditional ideals," the honor seemed singularly appropriate. For Neuharth had, after all, risen in typical Alger fashion, from humble beginnings as a newsboy in rural South Dakota to become chairman and chief executive officer of the Gannett Company, the largest and most profitable publicly held newspaper chain in the United States. A former reporter and editor with nearly forty years of journalistic experience, the feisty and flamboyant Neuharth transformed what had been a regional group of small-town newspapers into a \$2.5 billion media conglomerate. It owns and operates ninety-three daily newspapers, including the smartly designed *USA Today*, the nation's only general-interest daily, thirty-eight non-daily newspapers, eight television stations, and sixteen radio stations, among its other assets. Nevertheless, Neuharth prefers to describe himself as "basically a newsperson who happened to get into general management." As he explained to Jean Penn in a recent interview for *Playboy* (January 1985), "For me the rewards are not just financial. The pleasure comes out of participating in figuring out what makes the world work and conveying that information." At the company's



annual shareholders' meeting on May 19, 1986, Neuharth announced that he was immediately stepping down as chief executive officer in favor of John J. Curley, Gannett's president. He retains the post of chairman and head of the newly created executive committee.

Allen Harold Neuharth was born on March 22, 1924 in Eureka, South Dakota, the second of the two children of Daniel J. Neuharth, a farmer, and

his wife, Christina. Two years later, the father died in an accident on the family farm in Alpena, South Dakota, leaving Allen and his older brother, Walter, in the care of their mother, who went to work as a waitress in a local restaurant and took in washing and sewing to support the family. Allen Neuharth himself began working when he was only eleven years old, as a newsboy delivering the *Minneapolis Tribune*. By the time he was thirteen, he was holding down a part-time job in the composing room of the weekly *Alpena Journal*. He later worked afternoons and weekends for several local businessmen, including a butcher and a druggist. His part-time jobs left him little time for extracurricular activities at Alpena High School, though he belonged to the staff of the school newspaper, the *Echo*, eventually becoming, in his junior year, its editor.

Following his graduation from high school, Neuharth entered Northern State Teachers College in Aberdeen, South Dakota on a scholarship, intending to study for a law degree. In 1943, however, he left school and enlisted in the United States Army. He spent the next few years as a combat infantryman in Europe and in the South Pacific, where he was awarded the Bronze Star for valor. On his discharge in 1946, he enrolled on the GI bill at the University of South Dakota with a journalism major and a minor in political science. Appointed editor of the *Volante*, the campus newspaper, in his junior year, Neuharth managed to secure summer internships as, successively, a reporter for the *Rapid City* (South Dakota) *Journal* and as a sportswriter for the Mitchell (South Dakota) *Daily Republic*. He earned his B.A. degree, *cum laude* and Phi Beta Kappa, in 1950.

A few weeks later, Neuharth signed on as a general assignment reporter with the Associated Press bureau in Sioux Falls, South Dakota. In 1952 he resigned from the AP to launch, with a college friend, *SoDak Sports*, a statewide weekly tabloid devoted entirely to sports. When the venture collapsed, in 1954, Neuharth, humiliated and deeply in debt, moved to Florida—"the farthest I could go without leaving the country," he told one interviewer—and accepted a job on the reporting staff of the *Miami Herald*, a Knight (now Knight-Ridder) newspaper. An aggressive and resourceful journalist, he won local acclaim for his investigative series, including one that uncovered a mail-order racket that had grossed an estimated \$1.5 million from the sale of cheap religious trinkets. As one former colleague recalled to David Shaw in an interview for *Esquire* (September 1979), "We called him The Black Prince. Everywhere he went, he left the field littered with dead." During his years at the *Miami Herald*, Neuharth rose quickly through the ranks, working his way up to, successively, copy editor, Latin American correspondent, Washington bureau reporter, assistant city editor, executive city editor, and assistant managing editor.

Impressed by Neuharth's record, Knight's managers appointed him, in 1960, assistant executive editor of the newspaper chain's *Detroit Free Press*,

which was then locked in a fierce competition for readers with the rival *Detroit News*. In his three years with the *Free Press*, Neuharth had to contend with crippling work-stoppages, including a Teamsters' strike, and he was unable to win concessions from union members that would have put the newspaper in the black, but he nevertheless left his imprint on the *Free Press*. "For the first time, an editor cared how much inventory the photo department carried," Neal Shine, a veteran *Free Press* staffer who is now its senior managing editor, explained, as quoted in *Business Week* (September 30, 1985). "He put us on the road to running the place in a more businesslike manner."

In 1963 Paul Miller, then the president of Gannett, persuaded Neuharth to leave Detroit to become general manager of the company's two flagship newspapers in Rochester, New York, the *Times-Union* and the *Democrat and Chronicle*. Just three years later, he was named executive vice-president of the Gannett chain and president of Gannett Florida. Although Neuharth has often said that he found the move to management from the newsroom to be wrenching, he admitted to Arthur M. Louis, who interviewed him for a *Fortune* magazine (April 20, 1981) profile, "Whatever your title, if you're running the place, you have greater opportunities to accomplish things than if you're a reporter or editor, because the guy who controls the purse strings controls the whole show."

As head of Gannett's Florida operations, Neuharth decided to establish a new daily newspaper in the rapidly growing Cocoa-Cape Canaveral area. Within two years of its founding in 1966, *Cocoa Today* was making a profit. Moreover, according to David Shaw, it had gained a reputation "as perhaps the best paper of its size in the country." *Cocoa Today* was the first newspaper Gannett had ever started from scratch, and Neuharth's future at Gannett depended to a large extent upon its success. He was rewarded for his efforts in 1970 with his promotion to president and chief operating officer of the company. Since its founding in 1906, when Frank E. Gannett acquired a half-interest in the *Elmira* (New York) *Gazette* and began buying up and combining other financially ailing upstate New York newspapers, the Gannett chain has grown primarily through the purchase of small-town newspapers. After Gannett's death in 1957, Paul Miller, a former AP Washington bureau chief, took over the presidency. Miller continued the established pattern of acquiring small- and medium-market newspapers, especially those that enjoyed monopoly status in their areas, thus avoiding the expense and the headaches of competition.

As president, and after 1973, as chief executive officer of Gannett, Neuharth devoted most of his time and energy to building up the company and increasing its profit margin. Between 1970 and 1975, Gannett acquired some twenty newspapers in Florida, Michigan, Vermont, Pennsylvania, New York, and Hawaii, among other states. Making all its newspapers profitable has been the goal of the Gannett group from its beginning. (When he

was asked how to pronounce the company's name, Neuharth, in a quip that has acquired the status of legend, reportedly once replied, "The accent is on the net.") Under Neuharth's guidance, the majority of Gannett newspapers have had year after year of record earnings, a fiscal performance regularly applauded by financial news analysts as outranking even that of such prestigious dailies as the *New York Times*. Because most of Gannett's papers had no competitors, Neuharth was free to raise advertising and subscription rates at will, but the papers' healthy balance sheets owed as much to Neuharth's emphasis on efficient management and cost-cutting production methods as to increased revenues.

Among other innovations, Neuharth assembled a staff of experts at Gannett's headquarters to oversee the production, sales, and financial practices of each of its newspapers, set up a central purchasing subsidiary, known as the Gannett Supply Company, to keep costs down and insure a dependable source of such often scarce commodities as newsprint, and developed a formal system of budgeting and planning. Stung by criticism from some media commentators that Gannett newspapers' coverage of national and international events was spotty and unimaginative, he upgraded the Gannett News Service, the group's wire service, and, in 1975, acquired the Louis Harris & Associates polling organization. He also increased the editorial budgets of many struggling local papers. By the end of the decade, Gannett papers were winning journalism awards by the basketful. As the editor of the *St. Cloud Daily Times*, for example, admitted to an interviewer for *Business Week* (September 30, 1985), his paper "was a blight on journalism in Minnesota" until Gannett took it over and turned it into what is generally considered to be one of the best dailies in the state outside the Minneapolis-St. Paul metropolitan area.

Increasing Gannett's profit margin and improving the editorial quality of its newspapers were not Neuharth's only concerns as Gannett's chief executive. Although he carefully avoided political involvement, he spoke out often and forcefully on such pressing social issues as civil rights. For example, in a speech he delivered to members of the journalism fraternity Sigma Delta Chi in Birmingham, Alabama in November 1978, he declared, "If we are going to understand all our readers, and accurately reflect our communities, our newsroom staff must reflect the makeup of those communities. That means more women, more blacks, and more Hispanics in our newsrooms . . . and more of all in leadership roles." Neuharth was not just speechmaking. According to a survey published in the *Washington Post* on April 29, 1979, Gannett numbered among its local newspaper publishers more women than any other media chain, and it was an acknowledged leader in minority hiring.

Employment in newspaper publishing was well over 400,000, making newspapers the third-ranking industry in the United States, when Neuharth was elected, in 1979, president and chairman of the

American Newspaper Publishers Association (ANPA), a post he held for two terms. He used this important platform to step up his calls for the implementation of fair hiring practices and to warn against "frightening" encroachments on the freedom of the press by "an imperial judiciary." As he told delegates at the annual convention of the ANPA in New York City in April 1979, he was especially incensed by recent Supreme Court rulings that had, in his view, "battered holes in the First Amendment big enough to drive the Constitution through." "The courts have destroyed our shield laws, sent our reporters to jail, held our editors in contempt, and fined publishers," he continued. "We must fight to rescue, defend and uphold the First Amendment . . . from the first word to the last, from the front pages of our newspapers to the last. Let those cynics who say the only concern of publishers is our profit statement take note." Backing up his rhetoric, he announced the creation of an ANPA fund to help defray the legal costs of newspapers caught in First Amendment court battles.

When Paul Miller retired at the end of 1978, Neuharth assumed the additional title of chairman of Gannett. To keep in personal contact with his far-flung and rapidly expanding media empire, he customarily spent three or four days a week on the road, sometimes visiting the newsrooms and publishing plants of two or three Gannett newspapers in a single day. Branching out into other mass-media markets, Neuharth engineered the acquisition by merger in June 1979 of Combined Communications Corporation, which owned the *Cincinnati Enquirer* and the *Oakland Tribune*, several radio and television stations, and a national billboard company, among other assets. That acquisition contributed substantially to Gannett's increased revenues from broadcasting and outdoor advertising, each accounting for 10 percent of the company's income. By means of judicious acquisitions and carefully planned internal expansion, Neuharth doubled Gannett's size in just three years. In 1979 its revenues topped \$1 billion for the first time. Perhaps more important, in the five-year period ending in 1979, Gannett's profits had grown at an annual compounded rate of 19.8 percent. "We needed Wall Street approval, and the only way to get that was with profit and predictability," Neuharth told David Shaw. "Wall Street didn't give a damn if we put out a good paper in Niagara Falls. They just wanted to know if our profit increases would be in the 15 to 20 percent range. Now they know." In recognition of Neuharth's achievements, *Dun's Review* named Gannett one of the five best-managed companies in the country in 1980, and Neuharth himself was chosen as newspaper publishing's "Chief Executive of the Year" by the *Wall Street Transcript*, an honor he has since won three times.

At the end of 1980, Neuharth announced the establishment of Gannett Satellite Information Network, or GANSAT, to explore the commercial use of communications satellites. One of the new sub-

sidiary's principal projects was to be the development of a national general-interest newspaper. Neuharth's announcement of the venture, at a year-end executive meeting in December 1980, was greeted with skepticism by most industry insiders, who noted that only the business-oriented *Wall Street Journal* had been successful on a national level. Undeterred, Neuharth forged ahead and, on September 15, 1982, the first issue of *USA Today* rolled off the presses. Designed to be, in Neuharth's words, a "second read"—that is a supplement to rather than a substitute for local papers—and aimed primarily at an audience of young, highly mobile, affluent professionals, *USA Today* offered its readers capsule summaries of the major news stories in each of the fifty states, an extensive business section, exhaustive nationwide sports coverage, a full page of weather reports, and visually arresting, four-color graphics.

Neuharth involved himself closely in all aspects of the newspaper's operations during its first six months of publication. Even resuming his role of newsman, he stayed late into each night writing headlines, editing stories and, occasionally, rewriting entire articles. Although it was belittled by some press critics as "fast food" journalism or as the print equivalent of *Good Morning, America*, ABC-TV's relentlessly chirpy breakfast-time network news program, *USA Today* quickly found its market. By the end of its first year, the weekday paper was comfortably ahead of its original projected circulation of 1,150,000. And despite their occasionally disparaging comments, Gannett's competitors began to imitate the newspaper's innovative, visually arresting page layout, its bold use of color, its expanded weather and sports coverage, and its informative and easily understood charts and graphs. As far away as Turkey and Greece, travelers encountered local papers that copied the colorful format of *USA Today*.

While readers seem to have taken to *USA Today* from its inception, making it in three years the nation's third-highest circulation paper, behind the *Wall Street Journal* and the *New York Daily News*, advertisers were slower to follow. To increase the number of *USA Today*'s paid advertising pages, Neuharth brought in as publisher Cathleen P. Black, a supercharged executive who had significantly improved advertising revenues at *Ms.* and *New York* magazines. In November 1985, Gannett released figures claiming an average of 12.56 pages in paid advertising, up 52 percent from the previous year, and an overall increase in ad revenue of 78 percent. A hike in the newsstand price of *USA Today*, which had been increased from the initial twenty-five cents to thirty-five cents in August 1984 with only a negligible loss in circulation, to fifty cents in August 1985 is expected to contribute some \$40 million annually to the newspaper's brightening financial picture. Neuharth, who had been prepared to support *USA Today* financially for five years, expects the paper to break even by 1987. Indeed, he is so confident of its success that in July 1984 he began publishing

an international edition which is available in more than thirty countries in Europe and the Middle East. For introducing what it called "the nation's first national newspaper designed for the general public," the Center for Communication in New York City presented Neuharth with its first annual Communication Award in 1984. In the same year, *Fortune* magazine ranked Gannett second among all American corporations admired for their innovative spirit.

Although he devoted much of his time in the mid-1980s to overseeing the development of *USA Today*, Neuharth, who relinquished the title of president to John J. Curley in March 1984, did not neglect the wider interests of Gannett. Among other things, he moved the corporate headquarters from Rochester, New York to Rosslyn, Virginia, across the Potomac River from Washington, D.C., and persuaded the stockholders to change Gannett's charter in order to prevent unfriendly takeover moves. Meanwhile, he continued to woo, and often win, companies that further enlarged Gannett's media empire. He stunned competitors with his winning bid of \$200,000,000 for the *Des Moines Register* and parts of its parent company, triumphing over nearly a hundred suitors. Merger talks with such media giants as CBS and Time, Inc. were inconclusive, but in March 1985 Neuharth acquired from CBS *Family Weekly*, the Sunday-newspaper insert, which he renamed *USA Weekend*. In the same month, he purchased the Triangle Sign Company of Chicago, making Gannett the largest outdoor advertising company in North America. Five months later, he negotiated the acquisition of the Evening News Association, the publisher of the *Detroit News* and a few smaller papers and the owner of several profitable television stations. That last acquisition brought Gannett's contracted purchases for 1985 to nearly \$1 billion. Neuharth recently masterminded the purchase of the Louisville (Kentucky) *Courier-Journal* and the Louisville *Times*—"the third jewel in the Triple Crown," in the publisher's words—for \$300 million, a record price for an American newspaper, according to *Newsweek* (June 2, 1986). According to *Value Line*, the investor's service, the acquisitions were "costly, but affordable" for Gannett. "We don't think with our glands," Neuharth said, as quoted in the *Washington Post* (September 8, 1985). "Unless any kind of deal, whether it's a big one or a small one, makes economic sense, we're not going to do it. . . . We're not anywhere for emotional or sentimental reasons."

Allen H. Neuharth, who stands five feet seven inches tall, was described by a reporter for *Time* (April 28, 1980) as being "a wiry imp with an athletic walk, a lopsided grin, and a supremely self-confident air." He dresses exclusively in gray, black, and white clothing simply because "it makes things easier." Some have found his style to be imperious, and the short fuse of his temper is legendary, but he is also said to have a fondness for pranks and practical jokes. An admitted

workaholic, he spends so much time on the road, traveling an estimated 300,000 miles a year, that he is rarely at any of his several homes, which include apartments in Washington, D.C., New York City, and Lake Tahoe, Nevada, and an ocean-front house, called "Pumpkin Center," in Cocoa Beach, Florida.

From his first marriage, to Loretta Faye Helgeland, which ended in divorce in 1972, Neuharth has two children, Daniel J. 2d and Janet Ann. On December 31, 1973 he married Lori Wilson, then a Florida state senator. They were divorced in 1982. Neuharth's long list of awards includes seven honorary doctorates, fellowship in Sigma Delta Chi, one of the highest honors that society of profession-

al journalists can bestow, and the Ida Wells Award for his commitment to providing job opportunities for minorities. He has been named outstanding chief executive of the year in the publishing industry by *Financial World* magazine three times, most recently in 1985.

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Opel, John R(oberts)

Jan. 5, 1925- Business executive. Address: b. IBM Corporation, Old Orchard Road, Armonk, N.Y. 10504

John R. Opel, the former chairman of the board of International Business Machines Corporation, the world's preeminent manufacturer of computers and information processing equipment and systems, rose to the top of the executive ranks in the company after serving apprenticeships in marketing, public relations, product development, manufacturing, and finance. His tenure at IBM, which began when he signed on as a salesman in 1949, coincided with the corporation's explosive growth, much of which took place under his direction. As president, from 1974 to 1983, chief executive officer, from 1981 to 1985, and chairman of the board,

from 1983 until his retirement in June 1986, Opel oversaw IBM's transition from a traditional main-frame computer manufacturer to a high-volume, mass-market business, developing, producing, and selling a wide range of information-processing equipment, from electric typewriters to personal computers to multimillion-dollar data processing systems.

John Roberts Opel was born in Kansas City, Missouri on January 5, 1925, the son of Norman J. Opel, a hardware-store owner of German ancestry, and his wife, the former Esther Roberts. Reared in the nearby town of Jefferson City, Missouri, he had what he has described as "a very ordinary but idyllic middle-American childhood." "I fished all the time," Opel has recalled, as quoted in *The Computer Establishment* (1981), a study of IBM by Katharine Davis Fishman. "The town was somewhat immune to the problems of larger cities. There was one school. There was a heterogeneity of economic strata and the subordinate social structure was governed by the fact that there was one of everything, and you had to come to terms with that. You could walk from one end of town to the other." At the local public high school, Opel was the star of the swimming team, but he also took his studies seriously. "Early in life . . . , I learned if you do your homework you're going to know more than most of the other kids because most of them won't read the books," he told Katharine Fishman. "You set a goal and energize yourself to achieve it."

Following his high school graduation in 1943, Opel served a tour of duty in the South Pacific with the United States Army. On his discharge from military service two years later, he enrolled at Westminster College in Fulton, Missouri. He earned his B.A. degree from Westminster in 1948 and his M.B.A. degree from the University of Chicago's Graduate School of Business in 1949. Shortly after that, he joined IBM as a sales representative in his home state. For the next ten years, from his base in Jefferson City, he covered a sales district that stretched from the Ozark Mountains to the Iowa border. "When I started as a salesman at IBM my territory was a poverty-stricken district in the

Ozarks," Opel told Katharine Fishman. "The territory was empty before me—I started with thirteen customers and an annual revenue of thirty-six thousand." Opel was one of a group of four salesmen selected by T. Vincent Learson, IBM's sales manager, to monitor manufacturing operations at the company's plant in Endicott, New York, with a view toward simplifying the process. "I was the only one with experience in production, from business school," he recalled in the interview with Katharine Fishman. "We installed different procedures and learned a lot of new techniques."

Opel's field experience and his impressive record as a sales representative attracted the attention of IBM's president, Thomas J. Watson Jr., the son of the company's founder. In 1959 Watson tapped Opel to be his executive assistant at corporate headquarters in Armonk, New York. Over the next decade, Opel gained experience in a wide variety of management posts, ranging from manufacturing to product development to press relations. In 1964, for example, T. Vincent Learson, who was by that time a senior vice-president, drafted Opel for the revolutionary System 360 project. The System 360 was the first in a line of compatible computers with interchangeable peripheral equipment and software. "My role . . . was supporting Learson . . .," Opel explained to Katharine Fishman. "I had to rationalize the differences [between the marketing and technical staffs] and see what was doable and not be a patsy. The development engineers trusted me—I'd grown up with them. I had to get at what was the truth. Those were days of polarization," he continued. "There were constant arguments about machine architecture. I'd get into them and take a position." When it became apparent that IBM could not meet its delivery dates for the System 360, Opel decentralized operations, setting up what he called "a troika of managers" from development engineering, manufacturing, and field engineering at every site. The stunning success of this ambitious undertaking virtually assured IBM the dominant position in the rapidly expanding computer market.

Having earned his battle stars in the 360 campaign, John Opel climbed steadily up the corporate ladder. He was named a corporate vice-president in 1966 and the following year he was appointed to the powerful management committee, the elite body that frames and implements corporate policy. When, in 1968, IBM reorganized its finance, planning, and control activities, placing them under a single officer, Opel was promoted to the newly created post of vice-president in charge of corporate finance and planning. He was advanced to the rank of senior vice-president in 1969. His rapid rise through the ranks notwithstanding, Opel was admittedly frustrated at times by IBM's centralized management scheme. "No matter what I had in my jurisdiction, I typically felt I was more competent to deal with it than anyone else," he said, as quoted in a *Time* magazine (July 11, 1983) cover story about IBM. "And that wasn't conceit, it was just simple laws of nature." Opel got the chance to run

a division for the first time in 1972, when he was designated group executive of the development and manufacturing arm of the data processing product group, IBM's largest and most profitable division. Later in the same year, he was elected to IBM's board of directors.

In 1974, at the age of forty-nine, John Opel was elected president of IBM. He succeeded Frank T. Cary, who remained with the corporation as its chairman and chief executive officer. Opel and Cary worked closely together, with the chairman ensuring that the president was involved in every key decision, throughout the 1970s—a period Cary has described as "a time of planning and consolidation." Faced by a massive antitrust suit brought by the United States Department of Justice in 1969 and challenged by dozens of competitors who introduced a dazzling array of increasingly sophisticated mini- and microcomputers as well as the inexpensive "plug-compatible" machines that used IBM software, the giant corporation saw its overall share of the market slip from 60 percent in 1970 to 40 percent by the end of the decade. But thanks to its time-honored strengths—reliable customer service, efficient, large-scale production, and zealous, knowledgeable sales representatives—and to the mushrooming growth of the computer industry itself, IBM still managed to post a respectable growth rate of 13 percent throughout the 1970s. The company's worst year came in 1979, after it launched its 4300 series of small to medium-sized mainframe computers at prices so low that the entire computer industry was thrust into turmoil. Anticipating similarly low prices for the new entries in IBM's mainframe line, many customers switched to leasing instead of buying, thus cutting sharply into IBM's profits and contributing to its first full-year earnings decline in more than twenty-five years. Despite such setbacks, IBM retained its place as the top computer manufacturer in the United States. As Opel put it in an interview for *Business Week* (June 8, 1981), "[In the 1970s,] we tripled our revenues, more than tripled our profits, and we almost doubled our manufacturing space."

Few within the computer industry were surprised when John Opel's election to the post of chief executive officer of IBM was announced in March 1980. He formally took over the leadership of the corporation from Frank Cary on January 1, 1981. Opel, who continued to serve as president, also assumed the chairmanship of the corporate management committee. As chief executive officer, Opel was determined to implement the aggressive growth strategy that he had helped to formulate as a longtime member of the management committee. Some phases of the far-reaching plan, such as extensive investment in new plants and state-of-the-art equipment and increased spending for research and development, had already been put into effect. On the heels of the mid-sized 4300 line of computers, the so-called "E" series, IBM introduced in November 1980 the 3081 model, the first of the large business computers in the "H" series. Those two series, offering higher

performance at a lower price, represented the first new generation of computers in fifteen years. Eager to cash in on the burgeoning personal-computer market, then dominated by Apple Computer, which had a four-year head start, IBM embarked on the development of its own personal computer in July 1980. To oversee the project, company executives organized an "Independent Business Unit" and gave it an unprecedented amount of freedom from the corporate bureaucracy. Thirteen months later, IBM unveiled its personal computer, the PC. Within weeks of its debut, the IBM PC was "the standard" for the personal-computer market, according to industry analyst Ulrich Weil. Opel himself developed the marketing strategy for the PC, which was sold in IBM's own retail stores, along with a broad range of IBM products, and at such outlets as Sears Roebuck, Computerland, and other independent distributors.

During John Opel's second year at the helm, the Department of Justice abruptly dropped its thirteen-year old antitrust suit charging IBM with monopolistic and anticompetitive practices, having concluded that the case was "without merit." The decision, in Opel's words, afforded the company "final, real, and total vindication." Freed from the crushing burden of annual seven-figure legal fees, IBM flooded the market with new products, such as the 3083 series of large computers, which were second only to the top-of-the-line 3081 model in power. Just four months after unveiling the 3083, IBM announced that its successor, the 3084, the most powerful computer to that date, with twice the data-storage capacity and speed of the largest 3081, was in development. Similar improvements were made in several products specifically designed for the small business office, including the desk-top Displaywriter and the Datamaster, a compact computer that combines data processing and word processing.

Intent on staving off competition, especially from the Japanese, Opel overhauled IBM's pricing strategy. Despite the price cuts and an international recession, IBM's worldwide gross income for fiscal 1982 skyrocketed to a record \$34.5 billion, and profits rose a full 20 percent. "Our strategy for the eighties is working," Opel declared, as quoted in *Dun's Business Month* (December 1982). "We want to be the lowest cost producer of everything we make." Moreover, because of the technological strides it had made in the past few years, IBM was, in his view, in an ideal position to cash in on the apparently unquenchable global thirst for information. "Each of our businesses offers a significant growth opportunity," he added, "and we're going to pursue them all. Our investment in R & D will stop growing only when we run out of ideas." Opel's ideas included an expansion into the field of telecommunications and automated office equipment. As evidence of its intentions to compete in these new arenas, IBM purchased a 12 percent stake in the Intel Corporation, a leading computer-chip manufacturer, and a 15 percent share of the Rolm Corporation, which makes computerized switch-

boards and other advanced telecommunications devices.

In February 1983 John Opel succeeded Frank Cary as chairman of IBM's board of directors. At that time, he relinquished the presidency to John F. Akers, a senior vice-president and a group executive of the information systems and communications division, but he continued to serve as chief executive officer through January 1985, when he reached the mandatory retirement age of sixty. Opel also took over, in March 1983, the chairmanship of the policy committee of the newly formed corporate management board. A few months later, he reported to the board that IBM's financial performance for the fiscal year had topped the previous year's showing. From August 1982 to July 1983, IBM shares nearly doubled in price, soaring from 62 and one-half to 121. At least part of the company's healthy increase in earnings was due to the fact that more customers had opted to purchase rather than lease new IBM equipment. To protect its hard-won market, IBM successfully sued the Japanese computer manufacturer Hitachi, charging that the competitor had stolen the plans for IBM's latest series of mainframe computers.

In John Opel's final year as chief executive officer, IBM posted net earnings of \$6.6 billion on a worldwide gross income of \$45.9 billion. The company had thus grown to be almost twice the size it had been when Opel had taken charge four years earlier. Under his guidance, the company had avoided a potentially damaging antitrust suit brought by the executive commission of the European Economic Community. The out-of-court settlement, reached in August 1984, required only that IBM disclose certain product information to the trade bloc earlier than it had done previously. For most of its history, IBM had been primarily a supplier of hardware, but in the mid-1980s, the industry giant made major inroads into the business-oriented personal computer software market. In September 1984, for example, IBM introduced thirty-one internally-developed programs for its personal computer. As Andrew Pollack, among other industry analysts, observed in the *New York Times* (January 20, 1985), IBM's growth, coupled with its progressive diversification, aroused considerable unease among its struggling competitors. Estimating that the total electronic information-processing industry earns revenues of about \$250 billion annually, Opel has contended that IBM's \$45.9 billion market share is not excessively large. "It's not a real problem," he assured Pollack, adding that the often repeated charge that IBM's dominance curtails innovation was a "myth" espoused "for very self-serving reasons."

As John F. Stacks perceived in his *Time* magazine cover story about IBM, John Opel attained the top leadership post by "molding himself into just what the company wanted, because that is exactly what he, too, wanted." A self-proclaimed "product of the culture of IBM," Opel, like his three predecessors—Thomas Watson, Jr., T. Vincent Learson, and Frank Cary—as chief executive officer, is

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fundamentally a marketing man. "You have to remember who pays the bills," he once remarked, as quoted in *Business Week* (June 8, 1981). "No matter what the primary discipline—finance, manufacturing, or whatever—you have to know and experience the excitement of sales. That's where you really see things happen." A firm believer in IBM's traditional emphasis on promotion from within, Opel deliberately created within the organization an atmosphere in which talented employees could "grow," to use his word. With that purpose in mind, he increased the number of Independent Business Units, which operate like small companies within IBM, to guide IBM's excursions into robotics, biomedical systems, analytic instruments, educational software, and telecommunications. "You have to have people free to act, or they become dependent," he explained to John Stacks. "They don't have to be told; they have to be allowed."

John R. Opel, who has characterized himself as "an i-dotter and t-crosser," habitually put in a long day in his office at IBM's corporate headquarters in Armonk, New York, often working in his shirt-sleeves at a chest-high, standup desk. According to the business analyst Gideon I. Gartner, as quoted in the *New York Times* (March 26, 1980), in meetings the IBM executive "digs in deepest, pursues the most intelligent lines of thought and is best able

to assess normally complicated subjects." Although IBM recently relaxed its longstanding dress code, Opel continued to abide by the regulations. As John Stacks noted in his *Time* profile: "His shirts are white oxford cloth and as buttoned down as the man. His ties are impeccable and subdued, his shoes standard-issue corporate cordovans: no buckles, tassels or other frills."

Cherishing his privacy, Opel rarely agrees to give a personal interview, and little is known about his private life. He and his wife, the former Julia Carole Stout, whom he married on December 28, 1953, have five children—Robert, Nancy, Julia, Mary, and John. In his leisure hours, Opel enjoys fishing, birdwatching, attending the opera, and reading. An active member of the Business Council Executive Committee, the Council on Foreign Relations, and the Wilson Council, he is a trustee of Westminster College, the University of Chicago, and the Conference Board, and he sits on the boards of directors of the Federal Reserve Bank of New York, Pfizer, Inc., Prudential Insurance Company of America, and Time, Inc.

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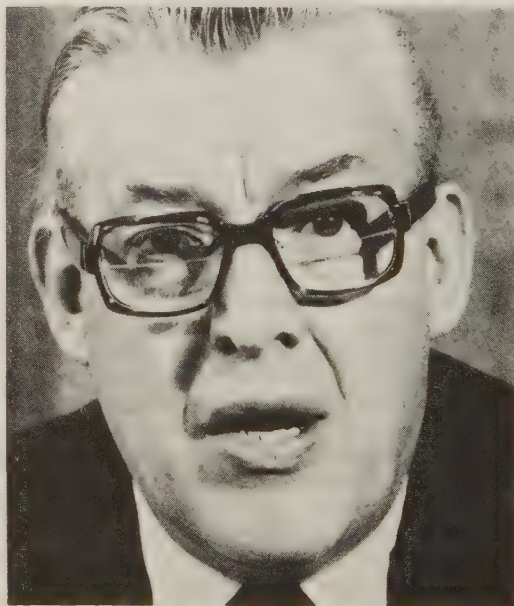
Paisley, Ian (Richard Kyle)

Apr. 6, 1926– Northern Ireland political leader; Protestant clergyman. Address: b. House of Commons, London S.W.1, England; h. "The Parsonage," 17 Cyprus Ave., Belfast, Northern Ireland

NOTE: This biography updates the article that appeared in *Current Biography* in 1971.

At the eye of the storm that has been the politics of Northern Ireland since the beginning of the "troubles" that have claimed nearly 2,500 lives since 1969, is the Reverend Ian Paisley, a fundamentalist minister who is acknowledged to be most influential representative of embattled Protestants in their struggle to maintain ascendancy over Ulster's Catholics. Whatever his rostrum—pulpit or legislature—Paisley has preached that the Roman Catholic Church represents a threat to Northern Ireland and has warned that attempts to unify the province with the Irish Republic would be met with determined resistance by Protestants. Addressing a rally of some 100,000 people in Belfast on November 23, 1985, Paisley vowed, "We are prepared to lay down our lives rather than surrender."

Ian Richard Kyle Paisley was born in Armagh, Northern Ireland on April 6, 1926, the younger of the two sons of the Reverend J. Kyle Paisley, a Bap-



tist minister, and his wife, Isobel, a native of Edinburgh, Scotland and a former governess. He grew up in Ballymena, County Antrim, where his father, who was known as a "hellfire and brimstone" preacher, established his own church after breaking with his denomination. After attending the Bal-

lymena Model School, where he and his brother, Harold, were remembered as "sturdy boys and moderate scholars," he entered the Ballymena Technical College in 1939, and after graduating, he tried his hand at farming. Feeling a "definite calling" to enter the ministry, Ian Paisley—who was said to have begun preaching when he was only sixteen—then enrolled in the Barrie School of Evangelism of the Reformed Presbyterian Church in South Wales and later obtained a diploma from the Theological Hall of the Reformed Presbyterian Church in Belfast. He was ordained to the ministry by his father in 1946, in a ceremony viewed as untraditional by some Presbyterians.

Paisley founded the dissident Free Presbyterian Church of Ulster in 1951, assuming the title of moderator. In 1969 he established the Martyrs' Memorial Free Presbyterian Church—named for the Protestant reformers John Calvin and John Knox. He claimed at the time that the church, located on Ravenshill Road in Belfast, was "the largest Protestant church to be opened in the United Kingdom since the turn of the century." Recent estimates have put the number of Free Presbyterians in Northern Ireland at about 7,000, but surveys in the late 1960s placed the membership of Paisley's church at some 20,000 and indicated that he might claim the support of as many as 200,000 Ulster Protestants. The official Presbyterian Church, the largest Protestant denomination in Ireland, has repeatedly sought to disassociate itself from Paisley's anti-Catholic rhetoric. In a statement to the *London Times* (January 29, 1969), some of its officials said, "While Mr. Paisley's own church body remains relatively small . . . the attention he has received . . . [for] his more outrageous statements and activities, has built him up to a public figure out of true proportion."

Since 1690, when British troops under William of Orange defeated Roman Catholics loyal to King James II at the Battle of the Boyne, the six counties of northeastern Ireland have been dominated by Protestants, who now number about 900,000, with Ulster's 600,000 Roman Catholics suffering what they regard as discriminatory treatment, especially in the areas of employment, housing, and the administration of justice. Since 1922, when the Irish Free State was formed and Northern Protestants chose to remain part of the United Kingdom, sectarian tension has been endemic to Northern Ireland. In 1969 the violent Protestant reaction to the Catholic civil rights movement led the British to establish a military garrison there.

Against that backdrop, Paisley's anti-Catholic message has found a receptive audience. "You cannot talk peace until the enemy surrenders," he has said. Although he has repeatedly denied that he is bigoted toward individual Catholics, he clearly considers the Roman Catholic Church as "the enemy." Throughout the 1960s he combined his inflammatory rhetoric with his manifesto warning that Protestants would brook no interference in Ulster's affairs from either London or Dublin. Although he has consistently condemned violence,

meetings of his supporters often end in confrontations with Catholics or with the police.

Convicted of unlawful assembly in January 1969, Paisley was freed on bail to stand as a Protestant Unionist candidate from the rural constituency of Bannside for Stormont, the parliament of Ulster. The seat was retained by Captain Terence O'Neill, the prime minister of Northern Ireland, but Paisley showed considerable strength, garnering 6,331 votes to O'Neill's 7,745.

When James Chichester-Clark succeeded O'Neill as prime minister in May 1969, Paisley urged Protestants to "give the prime minister a fair chance." But in the summer of 1969, when Northern Ireland suffered some of the worst sectarian violence in its history, and Chichester-Clark asked the British to dispatch troops to Belfast and Londonderry, Paisley declared that the request showed that Ulster had "capitulated to the Roman Church."

Campaigning on a platform to end the moderate reforms benefiting Catholics, Paisley was elected to Stormont as a Protestant Unionist member from Bannside on April 16, 1970, defeating the Unionist candidate by a vote of 7,981 to 6,778, and he immediately demanded that Chichester-Clark resign. "If not," Paisley threatened, "I will make it so hot for him that he will want to retire." About two months later, in the general elections of June 18, 1970, Paisley won the seat for North Antrim in the British parliament, defeating the incumbent official Unionist candidate by 2,679 votes. In September 1971, he helped to found the Democratic Unionist party (DUP), which became the second-largest political party in Northern Ireland.

Paisley's career in the early 1970s represented a reaction to the upheavals that were convulsing Northern Ireland. Since 1920, Ulster had been governed by a legislature similar to the British Parliament. Great Britain's responsibilities under that arrangement included taxation and defense, while Stormont, the Northern Ireland legislative body, retained control over provincial security. By the early 1970s, however, the British prime minister, Edward Heath, had become convinced that local government could not cope with the continuing breakdown of law and order, and on March 30, 1972 he suspended Stormont. That act precipitated both the resignation of Brian Faulkner, the prime minister of Northern Ireland, and a two-day general strike by Protestants, during which Paisley cautioned his followers not to copy "the deplorable tactics your enemies have adopted."

On March 21, 1973 Paisley pledged his opposition to a British white paper on Northern Ireland that had been issued the day before, proposing a new Ulster assembly in which Protestants and Catholics would be proportionally represented. But he told his followers at a Belfast rally a few days later, "use your heads and not your fists" in the campaign against power-sharing. Elected to the new assembly on June 30, 1973, Paisley warned that he would take part in it only to "render it inoperative," a threat made good when he and oth-

er unionists disrupted the first session on July 31. At the first session that was attended by members of a new Catholic-Protestant coalition on January 22, 1974, Paisley and seventeen other Protestant members were ejected following a brawl that left five policemen injured. "This isn't democracy," Paisley said afterward. "Our protest was constitutional, but we were met with jackboot fascism."

Following his reelection to Westminster on February 28, 1974, Paisley vowed to "wreck" the Sunningdale agreement that had been concluded by the British and Irish governments to establish a framework for a Catholic-Protestant coalition government in Northern Ireland. The agreement brought on a two-week strike by Protestants that lasted from May 14 to May 28, 1974, crippling the province and toppling the government of Brian Faulkner, who had returned to power the previous year. In May 1975, in yet another attempt to establish an effective government for Ulster, voters elected a seventy-eight-member constitutional convention, whose objective was the formulation of means by which the province could be returned to local rule. Dominated by Paisley supporters, the convention eventually disbanded in March 1976, with the problems of power-sharing and local rule still unresolved. With the issue of local rule continuing to vex politicians, Paisley again called a general strike for May 3, 1977, but participation fell far short of expectations. Talks between the DUP and other unionists seeking the restoration of self-government were suspended on January 9, 1978, after Jack Lynch, the Irish prime minister, revealed that he had been assured by the British government that Catholics would have a share in any new Ulster government.

In the wake of a Belfast bombing attributed to the Irish Republican Army that left twelve Protestants dead on February 12, 1978, Paisley urged his followers to practice restraint and avoid direct retaliation. At the same time, he tried to enhance his stature internationally by campaigning for a seat in the European Parliament even though he was strongly critical of the European Economic Community and maintained that Northern Ireland would not benefit from membership. He was elected on June 7, 1979, easily defeating the official Unionist candidates.

During 1980, as the British government explored ways of coping with the situation in Northern Ireland, Paisley was occasionally consulted for advice and counsel. At Stormont talks with British ministers on January 7, 1980, he reiterated his opposition to considering Northern Ireland's relations with the Republic as a legitimate subject for discussion, a viewpoint that he has tenaciously retained. When Prime Minister Charles J. Haughey of Ireland, on February 16, 1980, called for "a declaration by the British . . . of their interest in encouraging the unity of Ireland," Paisley replied: "Mr. Haughey should learn quickly that neither Irish bullets nor Irish blarney will make the Ulster people surrender." The Stormont talks eventually broke down, on March 19, 1980, in a deadlock over the issue of power-sharing.

When a British white paper, published on July 2, 1980, proposed an eighty-member assembly elected on the basis of proportional representation, Paisley, who remained committed to straight majority rule, termed the scheme "totally unworkable." Following secret talks between British Prime Minister Margaret Thatcher and Ireland's Prime Minister Charles J. Haughey, Paisley told Parliament on December 9, 1980: "This House will have to learn again that you cannot coerce the majority of the people of Northern Ireland." Paisley supporters gave a dramatic demonstration of their opposition to a united Ireland on February 5, 1981, when 500 men in military formation—unarmed, but waving what Paisley said were gun licenses—gathered for a night rally outside Belfast. "We are going to fight for what we believe is right," Paisley declared at the rally. "It is our Christian right to defend our firesides, our children, our wives, and our British heritage."

When the Irish republican hunger striker Bobby Sands died in prison on May 5, 1981, Paisley announced that he would hold a "rival memorial service" to "commemorate the many thousands of victims of IRA violence." After the Reverend Robert J. Bradford, a Unionist member of Parliament, was killed by IRA gunmen on November 14, 1981, Protestants were outraged. Two days later, Paisley and two other DUP members were suspended from Parliament after one of them charged that "the blood of Ulster" was on the hands of the British government.

Six hundred British troops were sent as reinforcements to Northern Ireland on November 18, 1981, a move that Paisley regarded as merely a "cosmetic exercise." In a Belfast newspaper advertisement he asserted, "The crisis of our generation is upon us," and he urged Protestants to stop work and mount anti-British demonstrations. Tens of thousands heeded the call, and on November 23, Paisley told an audience at Newtownards, "I say to Margaret Thatcher, 'Here are men willing to fight Ulster's enemies.'" Paisley's provocative rhetoric during the crisis undoubtedly contributed to a State Department decision, on December 21, 1981, denying him an entry visa to the United States on the ground that his presence would be "prejudicial to U.S. public interests." Paisley termed the action a "denial of free speech" and repudiated the suggestion that he encouraged violence.

On April 5, 1982 the British government, through its secretary for Northern Ireland, James Prior, announced plans for a seventy-eight-member Ulster assembly, to be elected on the basis of proportional representation. Although Paisley expressed skepticism as to whether such a measure would bring peace to Ulster, he indicated that he found it preferable to being ruled directly by London. "If this particular effort in devolving power to the people of Northern Ireland fails, the British government will not for a very long time make another attempt," he predicted a few months later. In its election manifesto, issued on September 30, 1982, the DUP opposed power-sharing, but urged that

vigorous action be taken against the IRA and called for a "Falklands-style offensive in Northern Ireland." Paisley was elected to the new assembly from North Antrim on October 20, 1982.

When the European Parliament voted on February 23, 1983, to conduct an inquiry into Northern Ireland, Paisley vowed that he would not cooperate with it. He called the parliament's report, published on December 12, 1983, a "comfort to terrorists," and said that it was a "blatant lie" for the report's author to claim to have interviewed members of all major political parties. "He certainly did not meet any representative of the DUP," Paisley charged.

In a rare display of "solidarity" with Irish nationalists, Paisley has registered strong disapproval of the British government's continued use of paid informers—known as "supergrasses"—in trials involving alleged terrorists. "It is quite offensive and improper to have anyone convicted on the uncorroborated evidence of a 'supergrass,'" Paisley has said. In May 1983 he called on Northern Ireland's voters in the British general election to "unite behind the DUP," and was reelected to Westminster with a 13,000-vote majority over four opponents.

In his campaign for a second term in the European Parliament on March 22, 1984, Paisley cited figures showing that Great Britain had suffered "a net loss of 1,123 million pounds" as a result of payments made to the EEC and reiterated his opposition to British membership in the Common Market. He was elected on June 18, 1984, with 230,251 votes—the largest number cast for any Northern Ireland candidate.

When the New Ireland Forum, a body of nationalist politicians from both the North and the Republic, issued its report on May 2, 1984, calling for a "unitary state" comprised of all thirty-two counties of Ireland, Paisley branded the document "propaganda" and predicted that it would make Northern Ireland Protestants "even more resolute and determined" in opposition to unification. He ruled out DUP participation in any discussions on the report. Even the prospect of dining with President Ronald Reagan could not sway Paisley from his belief that the Republic of Ireland had no business in Ulster affairs. Invited to Dublin by Ireland's Prime Minister Garrett FitzGerald to meet the visiting American president, Paisley told a reporter for the *Irish News* (May 29, 1984), that "real unionists will not be bought by free dinners and free wine, even if the guest of honor is the President of the United States."

The Anglo-Irish agreement signed on November 15, 1985 by Prime Ministers Margaret Thatcher and Garrett FitzGerald confirmed the worst fears voiced by Paisley and other unionists over the preceding sixteen years. Under its terms, the Dublin government was for the first time granted a "consultative" role in Ulster affairs, specifically on questions affecting Catholics, and was also given a share of responsibility for cross-border security with Great Britain.

On November 23, 1985, at a Belfast rally attended by about 100,000 persons, Paisley and thirteen other unionist members of the British parliament signed a pledge to resign their seats in protest against the pact. A few days later, after the House of Commons approved the agreement, Paisley termed it "another Munich," and vowed to fight it by "democratic means." Those means took the form of forcing by-elections in fifteen Ulster constituencies on January 23, 1986, as a "referendum" on the agreement. Paisley and all of his fellow unionists except one were returned to office but refused to take their seats in Westminster, in a continuing protest at the Anglo-Irish agreement.

A unionist-led "civil disobedience" campaign against the agreement began on March 3, 1986, with a general strike that disrupted industry, transportation, electric power and government functions for twenty-four hours throughout the province. Although Paisley and his colleagues had cautioned against violence, dozens of policemen were injured in clashes with strikers and downtown Belfast became a battle zone for several hours.

When on June 12, 1986 the British government announced the dissolution of the Ulster assembly for its current session, Paisley called the move a "victory for anarchy" that was "putting Ulster into darkness once more" and warned that Ulster was on the verge of civil war. Addressing a "new provincial assembly" convened by Unionists at the Belfast city hall the following month, he declared: "We have slowly and deliberately withdrawn our consent from being governed by Westminster." In August, following a visit to the United States, he marched in the Apprentice Boys of Londonderry parade, and shouted "Ulster still says no!" to the cheering crowd of Protestant loyalists.

Despite his reputation as a hardliner, Paisley seems to have emerged, in the words of Alf McCreary in the *Christian Science Monitor* (April 24, 1986), as "almost a moderate in comparison to other unionists." At the annual DUP conference in April 1986, Paisley declared: "I will not have my country destroyed or my people slain just because some hotheads say 'This is the way to do it.' These are not people who will save Ulster."

Describing his place in the Byzantine politics of Ulster, Paisley told Padraig O'Malley, as quoted in his book *The Uncivil Wars* (1983): "Other loyalists were prepared to negotiate deals . . . for their own political ends. . . . The opposition has tried that with me, but they've found, just as the British government has found, that Ian Paisley cannot be licked or bought."

Among other affiliations, Paisley has served as president of Whitfield College of the Bible in Laurencetown, County Down; co-chairman of the World Congress of Fundamentalists; and a member of the International Cultural Society of Korea. His academic distinctions include an honorary D.D. degree from Bob Jones University in Greenville, South Carolina. Since 1966 he has edited the *Protestant Telegraph*, a Belfast weekly. Among his

published works are *History of the 1859 Revival* (1959), *An Exposition of the Epistle to the Romans* (1968), *A Startling Exposure: Billy Graham and the Church of Rome* (1970), *Massacre of St. Bartholomew* (1972), *United Ireland—Never!* (1972), *America's Debt to Ulster* (1976), and *No Pope Here!* (1982).

The Reverend Ian Paisley was married on October 13, 1956 to Eileen Emily Cassells, a former member of the DUP assembly and convention and of the Belfast city council. The Paisleys, who make their home in Belfast, have three daughters, Sharon, Rhonda, and Cherith, and twin sons, Kyle and Ian. Known as "the big fella," Paisley stands at six feet four inches, weighs about 240 pounds, and is

a spellbinding orator with a booming voice. He is a devoted family man, abstains from alcohol and tobacco, and avoids motion pictures. According to Anthony Carthew, writing in the *New York Times Magazine* (August 9, 1970), Paisley is "a reincarnation man" who claims that all the other churches have "gone wrong," and whose purpose, pursued with "absolute sincerity," is to "bring us all back to the true path."

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Paley, Grace

Dec. 11, 1922– Writer; political activist; educator.
Address: b. c/o Farrar, Straus and Giroux, Inc.,
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Few writers have ever earned so lustrous a reputation as Grace Paley's solely from a literary commodity of doubtful marketability, the short story. Not every one of the forty-five stories that she has published in three collections over a period of twenty-six years scores unerringly. But in most of them her readers hear "a voice like no one else's: funny, sad, lean, modest, energetic, acute," as Susan Sontag remarked after the appearance of Grace Paley's first book, *The Little Disturbances of Man*, in 1959. She has said that she found her own voice by hearing the voices of others, mainly the

polyglot New Yorkers around her, whom she shaped into the characters of her fiction. A born storyteller as well as a listener, she uses simple language to probe complex situations. The redemptive importance of telling, of speaking out, is one of her themes. She is herself an articulate activist and feminist, particularly vocal in antimilitary, antinuclear, and antipollution efforts. Donald Barthelme long ago called her "a wonderful writer and troublemaker." Much admired by her colleagues for style and craftsmanship, she also teaches courses in writing at Sarah Lawrence College.

Grace Paley was born on December 11, 1922 in New York City's borough of the Bronx, the youngest "by a great deal" of the children of Isaac and Manya (Ridnyik) Goodside. Her parents, Ukrainian-born Jews, had in their youth been political outlaws whose opposition to the regime of Czar Nicholas II had brought exile, her father to Siberia and her mother to Germany. On the occasion of the birth of a son in 1904, the czar pardoned all prisoners under twenty-one. Soon after their release the couple sailed for New York, where they lived first on Manhattan's Lower East Side and then in the Bronx. Isaac Goodside taught himself English, became a physician, and retired from his practice at sixty to spend his time painting.

The distinctive language—voice, idiom, tone, rhythm—of Grace Paley's short stories may be partly attributed, she believes, to what she heard as a child in her East Bronx home, where Russian and Yiddish, as well as English, were spoken. Although her parents had not retained their radicalism, they enjoyed reminiscing about their days of protest and dissent and discussing politics with their leftist relatives. In an interview with David Remnick of the *Washington Post* (April 14, 1985), Grace Paley recalled, "When I was little I loved to listen to my parents' stories, all the talk that went on. I loved to listen and soon I loved to talk and tell."

After the sixth grade Grace Paley lost interest in school, but evidently a bright student, she graduated from Evander Childs High School and entered Hunter College in New York City in 1938, when

she was still fifteen. Absenteeism led to her expulsion from Hunter in her first year. She later attended New York University, but did not stay for a degree. "I really went to school on poetry," she said in the *Washington Post* interview. "I learned whatever I know about language and craft from writing poems." In the early 1940's she studied with W.H. Auden at the New School for Social Research in New York. William Butler Yeats was another poet she admired.

During the "years and years" in which she wrote poetry Grace Paley became a wife, in 1942, and eventually the mother of two children and worked occasionally as a typist. She also soon made herself seen and heard in the community action of her Greenwich Village neighborhood, joining with other PTA mothers, for example, in demonstrations against civil defense and with area residents in opposing the building of a road through Washington Square. As she became increasingly interested in the women on her block and those with whom she associated in nearby shops, parks, and playgrounds, she realized that they had little or no place in current literature. She did not know how to bring them into her imitative and "literary" poetry; so in the mid-1950s she began to explore the possibilities of prose.

In turning to the short story, Grace Paley chose a form that has much in common with poetry. Both thrive through verbal economy while allowing multiple levels of meaning. Also like poetry, the stories that she writes are intended to be read aloud. In that early period she had not yet found a way to use her "own Bronx English tongue" in poetry. But prose offered a way, with the result that, as Sarah Jane Evans wrote in the *Guardian* (November 6, 1985), she "sprang fully formed upon an unsuspecting world in 1959."

But for the author, her publishing debut was neither sudden nor effortless. The better-known magazines invariably returned her manuscripts. Of the ten stories (eleven if one story is counted as two related stories) in her first collection, only three appeared previously in print, two in the little magazine *Accent*, published by the University of Illinois, and a third in a minor little magazine. After a time, however, her work came to the attention of Ken McCormick, an editor with Doubleday and Company, whose children were friends of her children. Impressed by the three stories, he told Mrs. Paley, "Write seven more and you'll have a book."

The Little Disturbances of Man: Stories of Women and Men at Love (Doubleday, 1959; Weidenfeld, London, 1960) takes its title from the story "An Interest in Life," whose heroine, Ginny, or Virginia, deserted by her husband and left to bring up their children alone, makes a list of all her troubles in hopes of qualifying to appear on the television show *Strike It Rich*. But a friend scornfully informs her that guests on *Strike it Rich* are victims of tornadoes and floods and other "catastrophes of God," while her list consists only of "the little disturbances of man."

Although the title is ironic, the stories of the first collection are less grim than later ones that confront rape, drug addiction, mental illness, violent death, and accidental death on the subway. Grace Paley approaches humanity's lesser woes—loneliness, frustration, disappointment, poverty, and aging—with compassion and honesty. She was ahead of her time in the candor with which she treated female sexuality and in her recognition of the plight of the single parent. Above all, she blends sadness with humor and sees the pleasures of life along with its sorrows.

Children and adolescents and older New Yorkers, both male and female—all are heard in Grace Paley's stories. Their ethnic diversity is as great as the city's itself, Irish, Italian, black, and Oriental, among others. But her Jewish characters are her most successful creations. In "Goodbye and Good Luck" of *The Little Disturbances of Man* Aunt Rose recalls her love affair with Volodya Vlashkin, "the Valentino of Second Avenue," who performed at the Russian Art Theater in the best Yiddish plays. One of her most engaging portraits is of Shirley Abramowitz, the self-fulfilling grade-school heroine of "The Loudest Voice," who begins her tale, "There is a certain place where dumb-waiters boom, doors slam, dishes crash; every window is a mother's mouth bidding the street shut up, go skate somewhere else, come home. My voice is the loudest." Because of that attribute, she is given the responsibility of narrating her school's Christmas play, which covers the life of Jesus from birth to crucifixion.

Despite the "unevenness" with which critics charged Mrs. Paley, *The Little Disturbances of Man* was far more enthusiastically received than are most first collections of short stories by unknown writers. In 1968 it was reissued by a different publisher, Viking Press—an event, as *Newsweek's* critic Walter Clemons noted, "almost without parallel in the forlorn history of short-story collections." It happened because of word-of-mouth endorsement of the book by devoted followers of Grace Paley, backed by the praise of professionals. Philip Roth, for example, credited her with "deep feelings, a wild imagination, and a style whose toughness and bumpiness arise not out of exasperation with the language, but the daring and heart of a genuine writer of prose." He was also delighted with the "understanding of loneliness, lust, selfishness, and fatigue that is splendidly comic and unladylike."

Fresh and individual, improvisatory in tone, and confident in point of view, *The Small Disturbances of Man* seemed the work of "a natural." But Grace Paley has explained in interviews that she writes short stories in the slow, painstaking way that she writes poetry, revising and clarifying again and again. She speaks her sentences aloud as she writes, to pin down the idiomatic sound. As William Novak pointed out in *America* (June 8, 1974), "Without resorting to the common gimmicks of her trade, she focuses her talent and energy on the craft itself and creates straightforward and solid

constructions. . . . There is one more thing which exerts an undeniable appeal on other writers who read her work—the hint of moral imperative. For, while she never deals explicitly with moral questions, they are seething under the surface.” Susan Sontag said, in fact, of Grace Paley, “Like the modern Russian writers, she demonstrates a possible unity of the art of consciousness and the naturalness of conscience.”

In the interval between the publication of her first book of short stories and her second, *Enormous Changes at the Last Minute* (Farrar, 1974; Deutsch, London, 1978), Grace Paley tried for two or three years, at the urging of others, to write a novel. All that remains of her effort are passages that appeared in the late 1960s in *The Noble Savage* and *New American Review*. She probably had in mind her unproductiveness as a novelist when she observed in a comment for the dust jacket of *Enormous Changes at the Last Minute* that she wrote short stories “because art is too long and life is too short.”

Favorable opinion of Grace Paley’s second collection was not unanimous. Some negative reaction may have stemmed from objection to the author’s progressive politics, but other dissatisfaction was based on what the reviewer judged to be literary flaws, such as weakness or absence of plotting. Several approving critics were particularly interested in a story titled “A Conversation with My Father,” in which a short story writer tried to please her elderly father by writing the kind of story that he says he likes. She herself always despised the story with “plot, the absolute line between two points. . . . Not for literary reasons, but because it takes all hope away. Everyone, real or invented, deserves the open destiny of life.” The story she writes for her father does have plot, but also allows for the possibility of change in the life of her protagonist. Her father, battered by his European past, accuses her of making jokes and refusing to acknowledge tragedy. “A Conversation with My Father” is very likely autobiographical. Grace Paley herself wrote in a prefatory note to *Enormous Changes*, “Everyone in this book is imagined into life except the father. No matter what story he has to live in, he’s my father.”

Disregarding Grace Paley’s statement that her characters are imagined, some critics persist in believing that at least one of her women is autobiographical, Faith, whom they often refer to as the author’s “alter ego.” Faith dominates some of the stories in the first two collections and also in the third, *Later the Same Day* (Farrar; Virago, London, 1985). To a degree she embodies certain concepts or themes that repeatedly concern Grace Paley. Her wryly amusing, self-mocking acceptance of her susceptibility and vulnerability to the opposite sex in an example. In one of the stories of *The Little Disturbances* she thinks about her “destiny, which is to be, until my expiration date, laughingly the servant of man.” In another story she asks herself “the sapping question: What is man that woman lies down to adore him?”

When they appear in *Later the Same Day*, Faith and some other characters have grown older. “I’m always interested in generational things,” Grace Paley said in an interview for *Publishers Weekly* (April 5, 1985). Faith, with her love for and strong sense of responsibility toward her sons and her parents, is a means of linking the past, present, and future and of looking at changes. True to her name, Faith has an irrepressible belief in the possibility of improvement. The circumstances of her conversion to social activism are told in “Faith in a Tree” of *Enormous Changes*, and at least two stories in *Later the Same Day* deal with the bonding among women that Mrs. Paley feels is important to effective action. Faith recalls in “Friends” that over the heads of their babies in sandboxes mothers once made eye contact and smiled. They sealed a bond “at least as useful as the vow we’d all sworn with husbands to whom we’re no longer married.” In “Ruthy and Edie” Faith and her two friends of the title know themselves to be “ideologically, spiritually, and on puritanical principle against despair.”

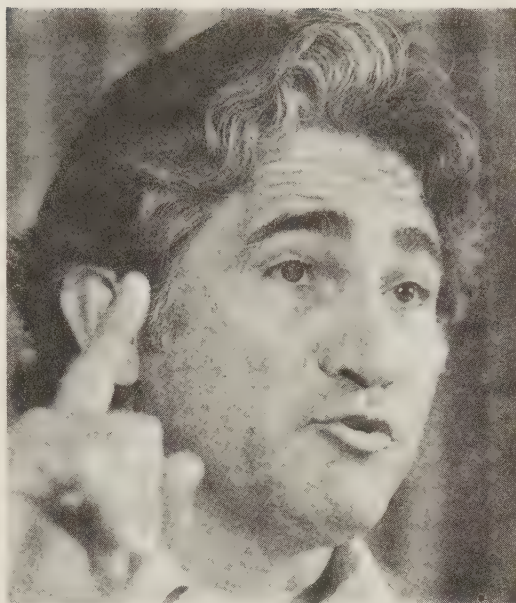
In accordance with her statement that “writers have to look at the world with open eyes, unclouded by the film of ideology,” as quoted in the *Chicago Tribune* (April 21, 1985), Grace Paley treats the political concerns of her characters undidactically, as part of their personal lives. She is a self-described “somewhat combative pacifist and cooperative anarchist” and can boast that she was “political” at the age of twelve. By the time of the Vietnam War she was a seasoned agitator. A member of the War Resisters League, she joined in encouraging draft evaders, and in 1968 she made a fact-finding visit to American deserters in Stockholm and Paris. The following year she was a member of a peace movement mission in Hanoi. Since the end of the war there she has protested the United States economic treatment of Vietnam. On other trips abroad, she attended the World Peace Congress in Moscow in 1974, and in 1985 she visited Nicaragua and El Salvador, after having campaigned in the United States against the government’s policies toward those countries. The threat of nuclear disaster has motivated much of her political activity. She was one of “The White House Eleven,” who in December 1978 were arrested for unfurling an antinuclear banner on the White House lawn. Eventually tried and convicted, they were fined \$100 each and given a 180-day suspended sentence. She serves as secretary of the Greenwich Village Peace Center and regularly hands out protest literature on Village street corners.

Not at all muted by conservative criticism of her political convictions—such as Carol Iannone’s article “A Dissent on Grace Paley” in *Commentary* (August 1985)—Grace Paley, who has served on PEN’s executive board, made a very lively contribution to the International PEN Congress in New York in January 1986. At the final session she helped to mount a protest directed to Norman Mailer, head of PEN’s American chapter, regarding “the underrepresentation of women” on panels.

Earlier she had joined in leading the opposition to the appearance of Secretary of State George P. Shultz as a guest speaker at the conference.

Grace Paley is a popular and much-respected teacher of writing whose stories have been used as models in writing workshops. She began teaching in the early 1960s with courses at Columbia and Syracuse universities. Since 1966 she has been a member of the faculty of Sarah Lawrence College in Bronxville, New York. She also gives a course at the graduate school of City College in New York City. One of the appeals that teaching has for her, she has explained, as reported in *Time* (April 15, 1985), is that "teaching always puts you in contact with new historical experience—not just with people but with the nature of their lives." Grace Paley has won several literary grants and awards and in 1980 was elected to the American Academy and Institute of Arts and Letters. The film *Enormous Changes at the Last Minute* was based on three of Grace Paley's stories that John Sayles adapted for the screen and Mirra Bank and Ellen Hovde directed. It was shown at the Film Forum in New York in the spring of 1985. A book of Grace Paley's poetry, "Leaning Forward," is scheduled for publication in 1986.

Married on June 20, 1942 to Jess Paley, a motion picture cameraman, Grace Paley is the mother of two children, Nora and Dan. She and Jess Paley were divorced, and in 1972 she married Robert Nichols, a writer and landscape architect who now lives in retirement in Thetford Hill, Vermont, where Grace Paley spends part of the year. But her apartment in the Greenwich Village neighborhood that has inspired so much of her writing is still her real home. A small, though plump, woman, she stands five feet one inch tall; she has a round, pleasant face, expressive dark eyes, and waywardly curly gray hair. "Paley is a genuine article, unpretentious, funny and wise," Remnick wrote in the *Washington Post*. Other interviewers, both British and American, have also been impressed by her sense of humor, as well as by her warm, compassionate manner and her concern for others. It is not only her slow pace of writing that has kept her literary output low. Life is full of distractions as she follows her own advice: "When you feel a pull, go with it."



Pastora (Gómez), Edén

(päs-tō'rá ā-den')

Jan. 22, 1937– Nicaraguan rebel leader. Address: San José, Costa Rica

In April 1982, Edén Pastora, a hero of the Nicaraguan revolution that toppled dictator Anastasio Somoza Debayle in 1979, stunned the world with his vituperative attack on his former colleagues in the Sandinista National Liberation Front, whom he accused of betraying nationalist principles for those of Marx and Lenin. Known as "Commander Zero," when he led a daring takeover of Somoza's national palace in 1978 and commanded the Sandinistas' southern front during their final military offensive, Pastora held important posts in the national reconstruction government before turning against the revolutionary junta. Denounced as a traitor by the Sandinistas, Pastora organized an opposition force in Costa Rica with help from the United States, claiming to be defending "genuine Sandinism." But his coalition disintegrated after he refused to ally himself with the larger, United States-backed, *contra* military force, which continued to include former members of Somoza's hated national guard. Charging that he had been "shot down by the CIA," Pastora announced in May 1986 that he was abandoning the struggle against the Nicaraguan government.

Edén Pastora Gómez is a native of the small town of Dario, Matagalpa province, the birthplace of Rubén Dario, Nicaragua's national poet. He was born on January 22, 1937, one of the six children—five boys and one girl—of Pánfilo Pastora and Elsie Gómez de Pastora. His father was a politically conservative middle-class landowner, and the family lived comfortably by rural Nicaraguan standards. When Edén was seven, his father was killed, re-

References: *Chicago Tribune* XIV p38 Ap 21 '85 por; *Commentary* 80:54+ Ag '85; *Guardian* p22 N 6 '85 por; *London Observer* p24 J1 23 '78 por; *N Y Post* p33 Mr 2 '74 por; *N Y Newsday* p61 Ag 6 '86 por; *N Y Times* Bk R p7 Ap 14 '84 por; *Newsweek* 105:91 Ap 15 '85 por; *Time* 125:98 Ap 15 '85 por; *Pub W* 227:71+ Ap 5 '85 por; *Washington Post* D p2 D 29 '68 por, C p1+ Ap 14 '85 por; *American Women Writers* (1981); *Contemporary Authors new rev ser* vol 13 (1984); *Twentieth-Century American-Jewish Fiction Writers. Dictionary of Literary Biography* vol 28 (1984); *Who's Who in America, 1984-85*; *World Authors: 1970-1975* (1980)

portedly in a land dispute by members of the guardia nacional, or national guard, dictator Anastasio Somoza García's repressive security force. The incident, Pastora later remarked, left him with an abiding hatred for "injustice, oppression, and regimes of terror."

As a boy, Pastora wanted to become a priest, but his mother discouraged the idea. He was active in sports at primary school, where his classmates included the future Sandinista leader Carlos Fonseca Amador, and at the Colegio Centroamérica, an elite, Jesuit-run secondary school in Managua. When Pastora was sixteen, a Panamanian priest introduced him to the nationalist principles and career of Augusto César Sandino, the rebel general who fought United States intervention in Nicaragua in the 1920s and 1930s. Sandino was assassinated in 1934 on orders of Anastasio Somoza García, the United States-appointed national guard commander, but his struggle for independence inspired future opponents of the Somoza dynasty. Somoza García ruled Nicaragua until his assassination in September 1956. Power then passed on to his older son, Luis Somoza, and eventually to his younger son, Anastasio Somoza Debayle. The dynasty had a reputation for being politically repressive, enforcing a highly unequal division of wealth, and monopolizing the country's key industries.

In the mid-1950s Pastora went to Mexico to study medicine at the University of Guadalajara, where he organized an anti-Somoza Nicaraguan revolutionary committee with like-minded students. He did not complete his studies, but returned to Nicaragua in 1959 to join the recently formed Frente Revolucionario Sandino (FRS), or Sandino Revolutionary Front, a guerrilla movement operating in the northern mountains, near the Honduran border. Associated with the conservative opposition to the Somoza regime, the FRS was one of a number of armed rebel groups of diverse ideologies that sprang up in the late 1950s and early 1960s, including the leftist groups that fused to become the Frente Sandinista de Liberación Nacional (FSLN) in 1961.

Pastora remained with the FRS until the early 1960s, when he accepted political amnesty from the interim government of René Schick Gutiérrez and retired from combat for several years to devote himself to cattle ranching. He returned to political activism in 1966 but demonstrated no clear-cut ideology, collaborating alternately with conservative opposition groups and the FSLN. After a brief imprisonment in 1967, Pastora allowed the Sandinistas to use his ranch as a military training camp, but he went abroad later that year, when the national guard stepped up its counterinsurgency campaign. In 1970 Pastora formally joined the FSLN in Mexico and then served for several years in a guerrilla unit in Nicaragua's northern mountains before quitting the front to work with the conservative Somoza opponent Fernando ("El Negro") Chamorro Rappachioli. He left Nicaragua again in 1973 for exile in Costa Rica, where he took out citizenship

and started a successful shark fishing enterprise in the Caribbean coastal town of Barra del Colorado.

In October 1977 the "insurrectionist" or *tercerista* tendency of the then-divided FSLN launched a series of spectacular assaults on national guard barracks in the northern, southern, and central regions of Nicaragua. The operation was a military failure, but it helped to galvanize the political opposition to Anastasio Somoza Debayle, who had succeeded the figurehead President Schick in 1967, and it inspired Pastora to join the *terceristas*, led by Daniel and Humberto Ortega. The anti-Somoza struggle reached a turning point with the government-inspired assassination, in January 1978, of Pedro Joaquín Chamorro, the highly respected editor of Nicaragua's major independent newspaper, *La Prensa*, and the leader of a broad coalition of opposition business groups and liberal political parties. Chamorro's murder effectively dispelled any lingering hopes on the part of moderates that Somoza might accept a reformist solution to the country's political crisis, and it touched off a wave of mass strikes and demonstrations.

The second key event in 1978 that mobilized popular opposition to Somoza was the FSLN's dramatic seizure, in August, of the national palace in Managua by means of a unit commanded by Edén Pastora. While Chamorro's death underscored the regime's intransigence, the Sandinistas' bold strike at the center of power showed up Somoza's vulnerability in the public eye. Pastora had conceived of the action, dubbed "Operation Pigpen," as early as 1970, and was given military command when the leader originally chosen, Germán Pomares, was taken ill. Styling himself "Comandante Cero" ("Commander Zero")—for the zero hour, he later explained, when things happen—Pastora led a group of twenty-five young Sandinistas disguised as national guardsmen in the takeover, seizing more than 1,500 hostages, including the entire national congress in session. After forty-five hours of negotiations and several unsuccessful counterattacks, the Somoza government was forced to accede to the Sandinistas' demands, including the release of fifty-nine political prisoners, publication of the FSLN political program, and payment of a sizable ransom. The spectacular coup earned the Sandinistas great prestige in Nicaragua, and a news photograph of Pastora raising his rifle in victory as he and his comrades boarded a plane bound for Panama, made "Commander Zero" internationally famous.

In September 1978 the Sandinistas launched simultaneous attacks on León, Masaya, Estelí and other cities, with the support of a popular insurrection. In response, the Somoza regime proclaimed a state of siege and heavily bombed the population centers, killing thousands of civilians. After an international political mediation effort failed, the now unified FSLN began its "final offensive" in April 1979, launching attacks in the north, in the Atlantic coastal area, and on the southern border. Pastora raised an invasion army in Costa Rica and commanded the southern front, which experi-

enced some of the heaviest fighting of the war. Supported by an insurrectional general strike, the FSLN began to liberate major cities one by one, forcing Somoza into exile on July 17, 1979, and entering Managua triumphantly three days later.

The new national reconstruction government included representatives of business groups and centrist political parties, while the FSLN, as the military victor, provided the overall leadership. Pastora was appointed to the post of deputy minister of the interior under Tomás Borge, and one of his first acts in office was to organize the rebuilding of the city of Estelí, which had been virtually razed by the national guard. In August 1979 he met with United States Secretary of State Cyrus Vance and warned him that the new Sandinista popular army would seek arms from the Soviet Union if the United States failed to supply them. In early 1980, as deputy defense minister under Humberto Ortega, Pastora was given responsibility for organizing the Sandinista popular militias, a voluntary reserve force.

Despite the relative importance of those posts, acquaintances have suggested that Pastora resented not having been placed in charge of a cabinet ministry or made a member of the nine-man Sandinista national directorate, which exercised the real power in the country. As early as October 1978, soon after the palace takeover, Pastora had publicly made known his ambition to become president of Nicaragua, and observers have noted that he might well have won an early election as the best-known and most charismatic of the *comandantes*. Pastora himself later suggested that colleagues had considered him immature and lacking in ideological commitment.

In July 1981 Pastora surprised his colleagues with the sudden announcement that he was resigning his government post to "follow the smell of gunpowder" and carry out his duty as a revolutionary internationalist by joining guerrilla struggles elsewhere in Central America. Although Pastora's public announcement was somewhat embarrassing to the Sandinistas—whom the United States government accused of "exporting revolution"—his decision as a private citizen was respected, and he left Nicaragua with José Valdivia Hidalgo, his former second-in-command on the southern front, and about a dozen followers. Pastora dropped out of public sight for some ten months, spending part of that period with a Guatemalan guerrilla group, Organización del Pueblo en Armas (ORPA), for whom he purchased weapons and radiocommunications equipment. ORPA later issued a public statement that it had broken relations with Pastora in March 1982 and criticized him for immaturity, lack of political and ideological consistency, and refusal to join the guerrilla struggle inside Guatemala.

On April 15, 1982 Pastora surfaced in San José, Costa Rica and dramatically denounced the Sandinista regime as a revolution betrayed. Threatening to drag his former comrades "with bullets from their mansions and Mercedes-

Benzes" and echoing charges by United States authorities, Pastora told a press conference that the national directorate had reneged on the revolution's original principles of political pluralism, a mixed economy, and a nonaligned foreign policy. Denouncing press censorship, delayed elections, and what he termed a hostile attitude toward private investment, "Commander Zero" accused the Sandinistas of imposing a totalitarian "tyranny of the left" and warned that the country's military buildup and its alignment with Cuba and the Soviet Union risked dragging Nicaragua into an East-West conflict and substituting a new imperialist subjugation by Moscow for the national independence that Sandino had envisioned. Pastora declared that he had repeatedly but fruitlessly sought to persuade the Sandinista leadership to change its course before he quit the country in 1981.

Stunned by Pastora's apostasy, the revolutionary junta quickly branded him a traitor and accused him of parroting disinformation produced by the United States. Sandinista leaders asserted that "Commander Zero" had never raised those criticisms while holding government office and suggested that his real motivation in breaking with them was wounded vanity over being excluded from the ruling circle. They pointed to Pastora's vacillating record during the early years of the anti-Somoza struggle as foreshadowing his desertion. As thousands of militia youth demonstrated against Pastora in Managua, Nicaraguan officials privately acknowledged that the former *comandante* could turn into a formidable opponent because of his personal prestige and his claim to be defending "genuine Sandinism." For the same reason, United States authorities greeted Pastora's defection with enthusiasm, hoping to use him as a political complement to the *contra* military force that the Central Intelligence Agency had organized to attack the Sandinista regime from the Honduran border.

Pastora, however, categorically ruled out an alliance with the *contras* because of his objection to the presence of former national guard officers in the military leadership, and he even went so far as to assert that he would rejoin the Sandinistas in the event of a United States invasion. In September 1982 he announced the formation of the Alianza Revolucionaria Democrática (ARDE), a coalition that included his own revived FRS; the Nicaraguan Democratic Movement of Alfonso Robelo Callejas, a wealthy businessman and former member of the original revolutionary junta; Brooklyn Rivera's Misurasata, an alliance of Miskito, Sumo, and Rama Indians; and Fernando Chamorro's Nicaraguan Democratic Union. Another key Pastora supporter was Arturo Cruz, a former diplomat and banker, who had defected from the Sandinista regime.

Loosely styled as social democratic, the ARDE program virtually duplicated that of the Sandinista government, calling for political pluralism, a non-aligned foreign policy, and a mixed economy. An interim revolutionary junta, to be headed by Pas-

tora, was to exercise executive power, while a constituent assembly would draft a constitution and convoke general elections. Although ARDE was organized in such a way that it would have a military capability, Pastora, at first, planned to concentrate on political pressure with the expectation that the country's deteriorating economy and popular disaffection for the regime would prompt his supporters in the military to launch a coup. He also hoped to isolate the regime internationally, especially among European social democrats, who were an important Sandinista support base, and he traveled to Portugal, Italy, West Germany, and Spain during the summer of 1982, to meet with political leaders.

Within a year, however, it was apparent that Pastora's political strategy had failed. The hoped-for popular support movement in Nicaragua never materialized, and instead of important military defections ARDE drew only a handful of disaffected peasants into its ranks. On April 15, 1983 Pastora issued a war proclamation and then launched a guerrilla struggle with a force of some 370 men on the San Juan River, which forms Nicaragua's border with Costa Rica. Although reluctant to admit the fact, Pastora's group had been receiving significant material aid from the Central Intelligence Agency for at least a year, and ARDE used airplanes provided by the United States when it bombed the Managua airport, and the Pacific port of Corinto, in September 1983. Pastora's forces also launched a major attack on the border city of San Juan del Norte, which was repulsed, but otherwise found few targets in the largely unpopulated mountainous jungle of the border region. Unlike the Honduras-based *contras*, ARDE forces tried to avoid attacking unarmed Nicaraguan civilians.

In November 1983 Pastora traveled to the United States on a two-week fundraising trip and met with Reagan administration officials and congressional leaders. He affirmed his refusal to work with the Honduras-based *contras*, now organized in the Fuerzas Democráticas Nicaraguenses (FDN), insisting that a threat from the widely despised *somocistas* only strengthened the Sandinistas' popular support. Some observers have suggested, however, that the real issue was Pastora's insistence on personally leading any joint military force.

In December 1983, the CIA helped to bring about a partial purge of Somoza's former *guardias* from the FDN and won a pledge from Pastora to coordinate military operations with the *contras*, leading to a new ARDE attack on San Juan del Norte in April 1984 as part of a joint effort to seize control of Nicaragua's Atlantic coast. But after ARDE forces were vigorously repulsed by the Sandinistas, Pastora did an abrupt about-face, going back on a provisional agreement, to join a formal alliance with the FDN and calling instead for negotiations with the Managua government. The CIA responded by cutting off all funding to ARDE because, as one official later asserted, Pastora was a poor military commander who "never struck a real blow" and had misused funds and equipment.

With the United States aid spigot closed, ARDE's fortunes rapidly deteriorated. A long-festering dispute between Pastora and ARDE's top political leader, Alfonso Robelo Callejas, who supported the FDN alliance, came to the surface. In late May 1984 a majority of the ARDE governing assembly voted to consolidate its forces with those of the FDN, even if it meant expelling Pastora, who controlled most of ARDE's 2,000 to 3,000 guerrilla fighters. The government of Costa Rica had in the meantime organized a joint border control commission with that of Nicaragua and stepped up pressure on ARDE to cease its military actions.

Pastora's fortunes reached their nadir on May 30, 1984, when a bomb, apparently intended to kill him, exploded at a press conference that he had called at a Nicaraguan border camp to denounce Robelo's alliance decision. Some ten persons, including two journalists, were killed in the blast. Pastora narrowly escaped death with shrapnel wounds and extensive burns, and was taken to Venezuela for treatment. He remained uncertain as to which of his enemies—the Sandinistas, the CIA, or his rival ARDE faction—had been responsible for the attack. In a press conference in Washington, D.C., in July 1984, Pastora, joined by Arturo Cruz, suggested that he might take part in Nicaragua's forthcoming national elections, and even hinted that he would like to run for president, if the Sandinista government met certain conditions, including the exclusion of the FSLN from the government and the expulsion of foreign advisers.

With Pastora sidelined, the Robelo group seized control of much of ARDE's heavy weaponry and many of its guerrilla fighters. The split deepened after a major Sandinista offensive in August 1984 routed ARDE forces out of their border camps and the Robelo faction formally joined the FDN. Back in the field, Pastora vowed to fight on, "immensely alone." After unsuccessful unification talks, in early 1985, with FDN leader Adolfo Calero, Pastora refused to sign a new Unified Nicaraguan Opposition (UNO) agreement, sponsored by the United States, that joined Robelo, Calero, and Cruz in a formal alliance. In the summer of 1985, he organized a rival political coalition, the Southern Opposition Bloc, but gained few adherents. Cut off from United States funding, and plagued by defections to UNO's newly opened Costa Rican front, Pastora's ARDE remnant had all but ceased to function as a military force by September 1985, and was reduced to such "publicity stunts" as the kidnapping of a group of American peace activists. A three-month Sandinista offensive in mid-1985 had overrun ARDE's main bases on the San Juan River, and major Nicaraguan assaults in early 1986 inflicted additional heavy blows on Pastora's forces. After six of his senior commanders defected to the UNO in May 1986, Pastora gave up the struggle against the Sandinistas and with the remnants of his forces sought asylum in Costa Rica, accompanied by two of his sons, Alvaro and Panfilo, and by his three remaining military commanders, known as El Chaparro, Domingo, and El Zurdo. "We are

not going to continue using Nicaraguan blood to endorse the war games of the United States," a spokesman for Pastora said. On a visit to Venezuela in June 1986, Eden Pastora declared his intention to seek support from "democratic friends in Latin America and Europe" for a political challenge to the Nicaraguan government but left the door open for reconciliation if "the Sandinistas return to the original plan of the revolution, to be democratic, nationalistic and truly Sandinista."

A stocky, dark-complexioned man, Edén Pastora is of muscular build and has thick black hair streaked with gray. Audacious, energetic, and capable of turning on considerable personal charm, "Commander Zero" has also been described as egotistical, impatient and volatile. He usually dresses in army fatigues and wears a large gold and diamond ring once given to him by the late Pana-

manian leader Omar Torrijos, who is one of his idols, along with Jesus Christ, Che Guevara, and the Mexican revolutionaries Pancho Villa and Emiliano Zapata. Despite political differences, Pastora also esteems Fidel Castro, and he is a close friend of the social democratic Venezuelan ex-president Carlos Andrés Pérez. Married since the 1960s to Yolanda Torres Girón de Pastora, his fourth wife, he is reported to be the father of nineteen children.

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Pertschuk, Michael

Jan. 12, 1933—Citizens' advocate. Address: b. Advocacy Institute, 1730 M Street N.W., Suite 600, Washington, D.C. 20036

For almost a quarter century the activist lawyer Michael Pertschuk has been working valiantly, and with uncommon success, in the public interest. As a United States Senate staff counsel for more than a decade beginning in 1962, Pertschuk played a key role in the passage of an unprecedented wave of consumer-protection legislation, including cigarette-labeling and automobile-safety laws. As chairman of the Federal Trade Commission during the liberal presidency of Jimmy Carter, he was, in

the view of corporate special interests, "one of the country's most dangerous men." During the first administration of conservative President Ronald Reagan, he remained on the commission as its minority activist "conscience." After Pertschuk left the FIC, in 1984, he and David Cohen founded the Advocacy Institute, which provides a variety of services to citizens' lobbies seeking a greater voice in the federal decision-making process.

Michael Pertschuk was born on January 12, 1933 in London, England to David Pertschuk, a Russian-Jewish emigré furrier who specialized in importing fables from the Soviet Union, and Sarah (Bau-mander) Pertschuk. Moving to the United States with his parents when he was five, he became known to his teachers and classmates in school on Long Island as, in his words, "a kid who could really write." Among those who helped to instill in him his salient virtues of honesty and directness was a civics teacher, Franklin Carter, remembered by him as "a person of integrity." Another was his father, who had, as he has recalled, "a reputation for telling the truth" in a business "where people play a lot of games."

Pertschuk majored in English at Yale University, where he graduated in 1954. After serving in the army and earning a law degree at Yale, he clerked in Portland, Oregon with U.S. District Judge Gus J. Solomon, a civil libertarian who was harshest on privileged offenders whose crimes were less excusable than those of the deprived, and who admonished lawyers to "deal from the top of the deck." Pertschuk told Dolly Langdon of *People* (September 10, 1979) that Solomon was "the single strongest force in turning [him] toward social and political causes."

In 1960 Pertschuk became an associate in the Portland law firm of Hart, Rockwood, Davies, Biggs & Strayer. On the recommendation of Judge Solomon, he moved to Washington, D.C. in 1962 to become legislative assistant to Senator Maurine B.

Neuberger, Democrat of Oregon, who had succeeded her late husband, a victim of lung cancer. For two years Pertschuk was what Senator Neuberger called "the mainstay" in her drive to develop a national policy on smoking. In 1964 Oregon's senior senator, Warren Magnuson, also a Democrat, persuaded Pertschuk to join the staff of the Senate Commerce Committee, which Magnuson chaired. With the committee, Pertschuk was consumer counsel until 1968, when he became chief counsel and staff director.

During Pertschuk's thirteen-year tenure with the Commerce Committee, Congress passed the core of America's modern consumer protection legislation. Among the measures he helped to frame and guide through Congress were the following: the Federal Cigarette Labeling and Advertising Act of 1965, which required the printing of medical warnings on cigarette packages and banned the advertising of cigarettes on television; the National Traffic and Motor Vehicle Safety Act of 1966, which set federal safety standards for all motor vehicles intended for use on public highways; and double-titled the Magnuson-Moss Warranty/Federal Trade Commission Improvement Act of 1975, which expanded and strengthened the FTC's authority to protect consumers, especially from exculpating fine print that manufacturers might sneak into their guarantees. In addition, he was the point man for such legislative initiatives as flammable fabric prevention, no-fault auto insurance, pipeline safety, radiation safeguards, and consumer products safety.

Ralph Nader, the founder of the consumer rights movement, was a close observer of Pertschuk at work in Congress. In an address titled "In the Public Interest," delivered on December 21, 1984, Nader recalled admiring "the diplomatic, conciliatory, but determined way" that Pertschuk went about his rounds on Capitol Hill, keeping the press accurately informed "while making headlines for his Senators, not himself." Investigatory hearings on consumer health and safety and economic abuses by corporations, "prepared by Pertschuk and his dedicated staff with precision," made news and were turned into printed volumes that "provided a bedrock literature that nourished the escalation of higher expectations and demands of business sellers by the buying public." According to Nader, "Corporate lobbyists tried everything short of bribery to stop him. They went to his Senators, they went to him. . . . But their calculations and contrivances did not work."

When Democratic President Jimmy Carter named Pertschuk chairman of the Federal Trade Commission in March 1977, a Washington lawyer retained by major corporations was compelled to concede that the President had chosen "a reasonable, practical, sensible problem solver." In accepting the appointment, Pertschuk prepared to take over an agency that he, as a Senate staff member, had helped to reinvigorate. The FTC was established in 1914 to curb business fraud, monopoly, and anti-competitive practices, and in 1938 it re-

ceived additional powers to protect consumers. Too often, however, it served as a sinecure for patronage appointees, coddled the businesses and industries it was supposed to regulate, and wasted its energy in infighting when it was not inert. In 1969, when it was under heavy fire from both the American Bar Association and Nader's Raiders, President Richard M. Nixon appointed Caspar W. Weinberger FTC chairman. In his few months in the post, Weinberger breathed new life into what the Nader people derided as "the Little Old Lady of Pennsylvania Avenue" and streamlined it from five bureaus to two—one for unfair competition cases and the other for consumer protection. The 1975 Magnuson-Moss law that Pertschuk helped to draft greatly expanded the reach of the FTC by allowing it to frame industry-wide regulations. Previously, the FTC's main coercive power had been its ability, after the fact, to bring individual firms to court for illegal practices.

In his Senate confirmation hearings, Pertschuk said that he intended to exercise to the fullest the FTC's rule-making authority, to rein the "laborious, seemingly endless" litigation of antitrust cases, and take an "activist" approach to advertising and other consumer issues. At the same time, he promised to eschew the "prosecutor mentality unleavened by a sense of the burdens which commission action can impose upon business." Confirmed by the Senate in April 1977, Pertschuk served out the five months remaining in the term of Stephen A. Nye, his predecessor, and then began his own seven-year term as FTC chairman, in September 1977.

Pertschuk assumed office with the intention of making the FTC "the best public-interest law firm in the country," one "responsive to consumer needs" and affecting "the marketplace so that it operates in the consumer's benefit." At the entrance to his office he hung an ornately framed quotation from Adam Smith's *The Wealth of Nations*: "The interest of the producer ought to be attended to only so far as it may be necessary for promoting that of the consumer." His first few months in office were a transition period, during which he prepared his agenda, built his staff, and set the agency on a course of structural reform that would give it a firm stance in combating restraint of trade. "The antitrust laws are the strongest consumer protection we have," he reasoned. "Competition, enforced if necessary, is the essence of consumer protection." The bright staff people he brought in, mostly young lawyers and economists, were described by him as "activists" like himself, dedicated to public service and not looking for a governmental steppingstone to lucrative private practice.

In an interview with Philip Shabecoff published in the *New York Times* on January 19, 1978, Pertschuk said that he and his staff were ready to move ahead on a number of fronts, the top priorities being energy, health, transportation, and food. He was particularly interested in addressing what he called "generic" abuses, such as advertisements for sugar-coated cereals and non-nutritional snacks inundating the media. The problem was not an iso-

lated ad or commercial addressed to children showing what fun it is to eat such foods, he explained, but the cumulative impact of barrages of junk food ads by different companies. He told Shabecoff that it was incumbent upon the agency to transcend the complacency of the white middle- and upper class and to make special efforts to prevent the exploitation of "vulnerable populations," including children, the handicapped, the elderly, and other minorities. Not having the resources "to stop all consumer ripoffs," FTC had "to give priority to protecting those people who can't help themselves," who are relatively powerless because of their physical, economic, or other condition.

Under the formidable Pertschuk, "the Little Old Lady" became, in the view of its critics, "the Mad Queen." Aggressive as never before, the FTC sometimes sued or subpoenaed on the relatively new assumption of "shared monopoly" by the dominant companies in an industry; more often, utilizing its recently enhanced power of fiat, it avoided piecemeal litigation and attempted to regulate in blanket fashion, by issuing such rules as those requiring manufacturers to replace defective products without court process. Among the targets of its rules, investigations, proceedings, or legislative proposals were the American Medical Association, for prohibiting medical doctors from advertising their fees and services, and professional groups in general, as well as state licensing boards, for limiting entrants into law, dentistry, optometry, and other professions and keeping prices up. It took action against unfair practices in such businesses as used cars, funeral parlors, mobile homes, health insurance, hearing aids, and over-the-counter drugs; brought down the prices of numerous products, including eye-glasses (by overruling state laws against competitive advertising) and Levi Strauss blue jeans and Florsheim shoes (by ending the manufacturers' setting of minimum prices).

Using the "shared monopoly" argument, which included perceptions of "price signaling," "exclusive dealerships," "forcing" (the practice of compelling dealers to take more vehicles than they wished), and "illegal exclusionary conduct" (including style changes putting smaller competitors at a disadvantage), the FTC subpoenaed documents from the major automobile manufacturers. It sued the major cereal manufacturers on similar grounds.

One of the most searing staff reports issued by the Federal Trade Commission under Pertschuk was the one that faulted the whole life insurance industry for uncompetitive pricing, failure to provide adequate information to buyers, and low rate of return (an average of 1.3 percent). Chairman Pertschuk's best-known and most personally consuming initiative was his attack on television advertising aimed at children under eight years of age, for whom TV is, as he pointed out, "a trusted companion, a teacher, a window on the world" and who do not have the sophistication to distinguish informational programming from promotions of such products as heavily sweetened cereals that

promote tooth decay. "You see, he [Pertschuk] did not like the idea of television commercials exploiting the minds of five, six, and seven year olds on the morning kiddie shows to nag their parents to buy junk food and other trash," Ralph Nader recounted in his 1984 speech. "He wanted to have children's advertising declared a deceptive practice or banned, as it is in some European countries. But he was only one vote out of five on the commission and would have to abide by the majority."

Partly influenced by pressure from such lobbies as the National Association of Broadcasters and the Cereal Institute, many Senators and Representatives objected to Pertschuk's attempt to interfere with the advertising of products whose ingredients were judged to be technically safe by the Food and Drug Administration. Congress did allow the FTC to proceed with its "Kidvid" inquiry, however. Early in 1978 the commission proposed curbs and cautionary glosses on television ads addressed to those "too young to understand the selling purpose of advertising," and later in the year it began hearings. In print and the electronic media, Pertschuk crusaded for the issue with a high profile. In November 1978 a district court judge, agreeing with the contention of the Kellogg Company and the Association of National Advertisers that Pertschuk had prejudged the matter, barred him from further participation in the hearings. A court of appeals reversed the order in 1979, and the Supreme Court declined to review the reversal, but Pertschuk voluntarily remained out of the hearings. As Ralph Nader observed, "The inquiry produced good information on children's advertising but was eventually squashed by the advertising industry's relentless opposition."

From the beginning of his tenure as commissioner, important members of Congress were alarmed by the aggressiveness of Pertschuk and his staff. As the number of businesses antagonized by the FTC mounted, so did the congressional lobbying pressure of companies and trade associations. "The drive on Capitol Hill to clip the FTC's wings was underway," Ralph Nader recounted, "and the campaign money began to flow—from the doctors, the insurance companies, the used car dealers, and various other lubricators of the legislative process." After heated debate over whether the FTC had overstepped its bounds, Congress passed the Federal Trade Commission Improvements Act of 1980, which provided for a two-chamber congressional veto of any commission regulation—the first such provision ever relating to an independent regulatory agency. The measure also barred the FTC from regulating trade groups that set product and industry standards, from petitioning the patents commissioner to cancel trademarks, such as "Formica," on the grounds that they had become the common names of products, and from proceeding with its investigations of agricultural cooperatives and the insurance industry (unless with industry approval).

Looking back on his tenure as chairman, Pertschuk conceded that he had been "cocky," had not, in his zeal to do "what was true and right and just,"

shown prudent deference to Congress' democratic authority, and had underestimated how distrustful the American citizenry had become of "Washington-based solutions." Given another try at the "Kidvid" issue, for example, he would probably have avoided even the hint of a broadcast ban and would have recommended instead counter-commercials in the form of nutritional warnings.

After Republican Ronald Reagan assumed the presidency, David Clanton served as acting chairman of the FTC for four months, until June 25, 1981, when President Reagan named James C. Miller, a conservative economist who had been openly hostile to the FTC, permanent chairman. A mere commissioner for the remainder of his term on the FTC, Pertschuk often found himself in the minority. In 1981 the commission dropped its antitrust probe of the automobile industry as well as the "Kidvid" investigation. The following year it withdrew its case against the major cereal firms, and in 1983 it authorized a joint car-making venture between General Motors and Toyota over Pertschuk's protest that the move was anti-competitive. Again rejecting the former chairman's opposition to grand consolidations, the FTC in 1984 allowed the two largest mergers in history, those of Standard Oil of California with Gulf and of Texaco with Getty Oil. Pertschuk had only two notable victories: in 1982 the commission required funeral directors to provide itemized price lists, and in 1983 it ordered drug manufacturers to substantiate claims made in their advertisements for over-the-counter remedies.

Commissioner Miller considered Pertschuk a "whiner" and "chronic complainer," and Pertschuk admitted that he relished being "a crotchety and cantankerous" gadfly, free of "the headaches of responsibilities of running the agency." "Sometimes I feel slightly guilty about shooting arrows across Miller's bow," he said, "but the feeling quickly passes." On leaving the FTC in October 1984, Pertschuk issued a 370-page report detailing his view that the Reagan administration's attitude toward regulation was an aberration rather than a normal swing of the political pendulum from liberal activism to conservative consolidation. Written at the request of Democratic Representative John D. Dingell of Michigan, who was chairman of the House Commerce Committee's subcommittee on oversight and investigations, the report charged that FTC Commissioner Miller was "consumed with a singleminded determination to undo the past—not just the immediate past, but the very foundation of antitrust and consumer law laid down by Congress."

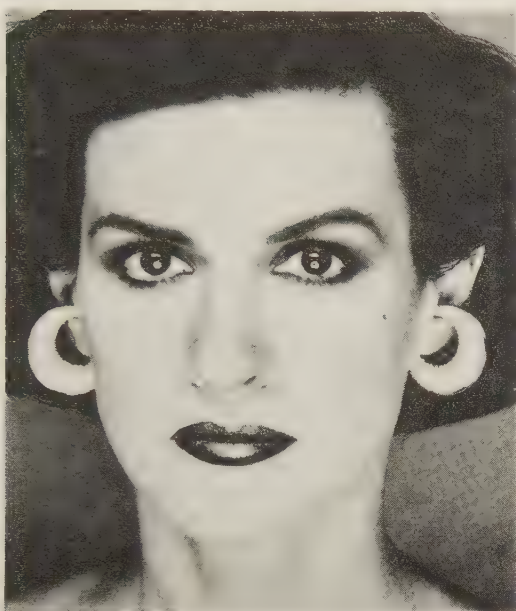
Soon after he left the FTC in September 1984, Pertschuk joined with David Cohen, a former president of Common Cause, to form the Advocacy Institute. Funded by foundation grants and private gifts, the institute is not a lobby in itself but a bridge between, and service center for, consumer and other public-interest groups in their efforts to influence federal officials and legislators. It plans public relations campaigns, trains lobbyists, convenes

panels of experts on national problems, helps shape legislative strategy and simply passes on the accumulated lobbying wisdom of its co-directors. It also brings activist organizations with limited funds together with public-spirited professional lobbyists from private industry who are willing to donate their services to needy and deserving causes. Some business-oriented lobbyists resent being excluded from the "public interest" category, but, as Pertschuk told Steven V. Roberts of the *New York Times* (January 2, 1986), it is easy to recognize the genuine defenders of the public interest. "Our working definition of public-interest lobbying," he said, "is lobbying without a lot of money."

Lectures by Pertschuk tracing the history of American government regulation from a participant's point of view were published under the title *Revolt against Regulation: The Rise and Pause of the Consumer Movement* (University of California Press, 1982). "Pertschuk's memoir . . . is a fascinating, often humorous, and finally disturbing view of political debate in this country . . .," James McKenna wrote in *Commonweal* (June 3, 1983). "Pertschuk is not unrepentant. He regrets regulatory waste and excess. But the net effect of his study of the consumer movement is to emphasize the importance of efficient government regulation in a modern democracy." As a fellow at the Woodrow Wilson Center of the Smithsonian Institute, Pertschuk wrote *Giant Killers* (Norton, 1986), a zesty and sometimes funny recounting of the strategies used by citizens' groups in successful campaigns against powerful business lobbies and hostile administrations, especially the present one. Among the campaigns described is that which prevailed over the Reagan administration's opposition to the extension of the Voting Rights Act. A reviewer for *Publisher's Weekly* (August 15, 1986) called the book "an enlightening insider's view of the legislative process and congressional politics."

Michael Pertschuk is a heavyset, cigar-smoking man with graying hair that often seems out of control. Informal by nature, he disdains wearing ties and favors a rumpled look. His sense of humor is legendary in Washington. Pertschuk and his first wife, the former Carleen Dooley, separated in 1971 and divorced in 1976. They have two grown children, Mark and Amy. When on vacation in Ireland in 1973, Pertschuk met Anna Sofaer, an artist, and he married her in 1977. He lives with his second wife, (who retains her maiden name) in a three-bedroom green stucco home they own in the Cleveland Park section of Washington. Daniel Sofaer, Anna Sofaer's son by a previous marriage, lives with them. Pertschuk rises early and puts in a long workday, but his policy is not to bring work home and not to work on weekends. He prefers staying at home with his wife and stepson to participating in the social life of the capital. His chief physical recreations are swimming, playing tennis, and performing Chinese Tai Chi exercises with his wife.

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Picasso, Paloma

Apr. 19, 1949- French designer. Address: b. c/o Tiffany and Co., 727 5th Ave., New York City, N.Y. 10022

Paloma Picasso, emerging from the lingering, giant shadow cast by her late father, the artist Pablo Picasso, has established her own identity as one of the more creative and trend-setting of the international "beautiful people." Miss Picasso is a creator of jewelry and perfume, she helps to run the Musée Picasso in Paris, and she has done some acting and modeling, but her essential métier is perhaps style itself, an original and bold brand of chic that is as manifest in the panache of her personal dress and grooming as it is in the necklaces and other accessories she designs for Tiffany and Company. "Paloma has taken the gaudiness out of jewelry but kept the glitter," Jack Loring, the design director at Tiffany has pointed out. "She is never overawed by precious stones or precious metals. And because she has this assurance . . . she works them to perfection."

Paloma Picasso was born in Paris on April 19, 1949, just as the ninety-fifth International Peace Conference was opening there. She was named for the dove ("paloma" in Spanish) that appeared on the poster her father designed for the conference. Her mother is the painter Françoise Gilot, whose

father, Emile Gilot, was the founder of Parfums Gilot. Miss Gilot met Picasso in Paris when she was twenty-one and he was sixty-two. Although Picasso had been separated from his first wife since 1935, Spanish law did not permit a divorce, and Picasso and Miss Gilot could not marry. The two lived together for ten years, mostly at Vallauris in the south of France.

Paloma's first four years were spent in Picasso's villa "La Galloise" in Vallauris. According to an account in *Vogue* (December 1985), Paloma grew up "surrounded by infinite treasure and infinite junk" because her father would not part with anything, "not even a cigarette packet," and furniture was prized "more for oddity than for beauty or practicality." The household members included Picasso's cherished pigeons and a goat, his favorite pet and Françoise Gilot's enemy. In her memoirs, *Life With Picasso*, Miss Gilot recounts how the goat would wander around the house freely, manifesting "his presence in several different ways, all equally objectionable." For the summer holidays, Paloma and her older brother, Claude, were joined by their half-brother, Paulo, their father's oldest and only legitimate child, his son by his first wife, Olga Khoklova, a Russian ballet dancer, and by their half-sister, Maya, Picasso's daughter by Marie Thérèse Walter, his model and longterm mistress.

Paloma spent four months of each year at "La Galloise." Despite the other children's company and the presence of frequent household visitors, life "must have been lonely" for Paloma and Claude, according to Françoise Gilot. "They almost never saw their father," she wrote in her memoirs, confessing that she "barricaded herself behind her studio door whenever she could see a spare hour or two." Nevertheless, Paloma has fond memories of her childhood years with her father. She has recalled that she loved to sketch, even if she was not allowed to touch her father's brushes or paints. "You can touch with your eyes," he would say. I would be all day with him. He encouraged me to draw, but he would never give me tips," she has said.

"As a child," Paloma told Anita Summer of the *New York Post*, "I was so shy some people never heard the sound of my voice." She spoke almost exclusively to her brother Claude during her first years, rarely addressing herself directly to her parents. Picasso once described her as a "perfect girl-child," a foil to the more rambunctious Claude, and her mother remembers her as an infant who "slept almost around the clock." Her father, always fascinated by children as subjects, sketched and painted her as she slept, played, ate, or talked to her brother. "Rarely," Helen Kay wrote in her book *Picasso's World of Children* (1977), has a childhood been "so exposed on canvas. Picasso segmented it into all its smallest parts; yet gathered together they make a child's whole life."

Paloma's way of life took a different turn when Picasso and Françoise Gilot separated in 1953. After leaving Pablo Picasso, Miss Gilot moved with

Claude and Paloma to Paris, and for the next eight years the two children summered with their father and their half-brother and sister at his new home, the villa "La Californie," near Cannes.

In 1961 Picasso took Jacqueline Roque as his second wife. In an interview with *People* (August 17, 1981), Maya Ruiz-Picasso described Pablo's new wife as a woman who "couldn't stand" the children of the other women in the artist's life. When, in 1964, Françoise Gilot published her bittersweet *Life With Picasso*, Jacqueline Roque Picasso forbade her husband to see his children by Gilot. After that, Paloma saw her father twice, by serendipity—once on a street in Paris and again, in 1970, on the Riviera. Regarding the Riviera encounter, Paloma has recounted: "We bumped into each other. . . . My stepmother [Jacqueline] was sort of pulling his arm. Actually it was quite wonderful because it was just a chance meeting."

The roots of Paloma's connection with Tiffany and Company go back to 1965, when, at sixteen, she met John Loring in Venice. Two years later, about the time she passed her baccalauréat examination, she began to attract attention in the *beau monde* of Paris with her unorthodox and adventurous flair for fashion. Most young women were wearing miniskirts and beads in imitation of "les hippies"; Paloma added her own striking variations, many of them scavenged in Paris' "flea markets." On one occasion, for instance, she wore a black miniskirt, a black sweater, a silver belt and silver necklace, a bracelet made of elephant hair, several rings, and a beaded flower in her hair. On another, she wore an orange dress with purple patches designed by the couturier Jacques Heim, and on still another, an antique 1940s costume consisting of a red turban and black dress with padded shoulders. When Paloma wore the Joan Crawford-style outfit to a dinner with Yves St. Laurent and some of his friends, the fashion designer was inspired to create a collection of 1940s revivals.

Helping with the sets and costumes for a stage production in Paris, Paloma borrowed some ostentatious jewelry from the Folies-Bergères, the spectacular Pigalle music hall, for the purpose. When a newspaper account mistakenly gave her credit for the design of "the great big necklaces," she decided to become a jewelry designer. After studying jewelry design and fabrication at a school in Nanterre, she was commissioned by Yves St. Laurent to design a collection of fashion jewelry, in 1969. In the early 1970s she designed furs for Jacques Kaplan and gold jewelry for the Greek firm Zolotas.

Pablo Picasso died in 1973 leaving no will. Paloma, Claude, and Maya, all illegitimate, brought suit for a share in an estate, estimated at \$250 million, that included the nearly 16,000 works in Picasso's private collection. Winning the suit, each of the heirs made one sentimental choice from the art works—Paloma chose a group of dolls on which her father had painted likenesses of her face—and for other works. About 20 percent of the inheritance, valued at \$50 million, went to the French

government in lieu of estate taxes. With that acquisition, which included works by Matisse, Renoir, and others in Picasso's private collection, the French government, with Paloma's assistance, founded in Paris the Musée Picasso, the world's third Picasso museum. The other two are in Barcelona and Antibes. Paloma also helped to organize the Picasso exhibit at the Museum of Modern Art in New York City, in 1980.

Miss Picasso had a stellar role in director Walerian Borowczyk's *Immoral Tales* (Contes Immorreaux, 1974), a four-story tour of sexual obsession that won the Prix de l'Âge d'Or before its American release by New Line Cinema in 1976. Paloma, whose name was touted in the ads for the movie, played the title character in the vignette "Erzsebet Bathory," a seventeenth-century Hungarian countess who amuses herself with lesbian orgies and bloodbaths. Fairly typical of the notices was that by Vincent Canby in the *New York Times* (March 11, 1976): "The tale is elegantly set, costumed, and represented (acted would be too formal a word to describe what the performers have done). Paloma Picasso, the late Pablo's daughter who plays the countess, has a magnificent figure and a face as beautiful as her father's drawings from his classical period."

In 1979 John Loring invited Paloma to design a table setting for Tiffany. Loring and Paloma had been friends since they first met in 1965, but the table setting commission marked the beginning of a professional relationship that launched Paloma's career as a successful designer of jewelry. According to Francesca Stanfill of the *New York Times* (June 9, 1980), she executed "a high-style, all-white end-of-summer fantasy complete with a mushroom-shaped cake and lavish use of silver ribbon. Several months later, in June 1980, she signed a five-year contract with Tiffany, joining the ranks of such top-drawer designers as Else Peretti, Angela Cummings, and Jean Schlumberger. According to Miss Stanfill, the name of Paloma Picasso on a creation is "the closest thing Tiffany has to a designer label."

Her first jewelry collection for Tiffany was exhibited at a breakfast held by the company in October 1980, with prices for the eighty pieces ranging from \$300 to \$43,000. Those early creations were distinctive for their unusual shapes and sizes and for the boldness of their colors. Some of the bracelets were described by Priscilla Tucker of the *New York Times* as being "as massive as buildings," and a reporter from the *New York Post* noted that "among the biggest of the biggies in the collection [were] billiard-size balls of amethyst, lapis, and tiger eye dotted occasionally with pinhead diamonds."

Admittedly apprehensive about the prospect of designing her first collection for Tiffany, Paloma recounted to Priscilla Tucker how, on her first visit to a small village in Germany to select stones, she was frightened by the sight of trays of stones in front of her. "I had never really looked at stones before, and I was surprised that I knew what I

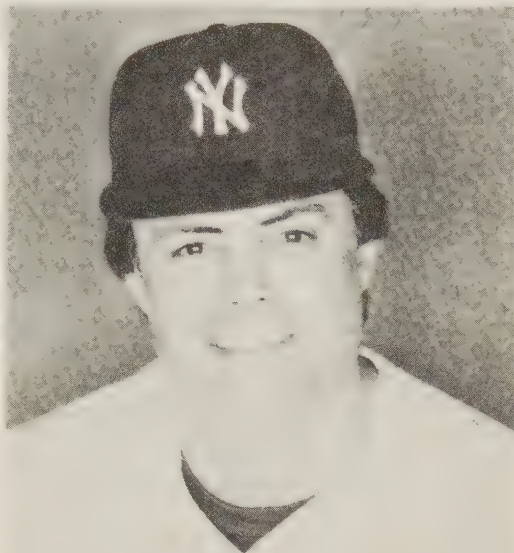
wanted at once. I went for the bright colors." Returning to Paris, however, she was still uncertain about what to do and "panicked for two months." Finally, she realized that stones have their own personality and one simply designs around it. A year after her first collection was introduced, Paloma could proudly claim that she had "brought something new to Tiffany—mixing a big stone with gold. . . . Nobody else makes jewelry that big that is real jewelry."

Another venture that recently enhanced her reputation was the introduction of a fragrance bearing her name, in March 1984. "Paloma," part of a ten-product line distributed by Warner Cosmetics, is the result of over two years of preparation. "It is a fragrance for a strong woman like myself," she told Rosemary Kent of the *New York Post* (March 26, 1984). Once she became aware that the first and most important step in creating a fragrance is the bottle, she devoted most of her attention to the crystal flask and the red and black packaging. Wanting to make a connection between her jewelry and the perfume, she designed the bottle as "a frame" so that the scent itself became "the jewel." The launching of "Paloma" on the perfume market became a media event even in New York City, where parties for the introduction of new products are virtually an everyday occurrence. At Paloma's "coming-out dinner," held at the Burden mansion on the Upper East Side, Liz Rittersporn of the *New York Daily News* (March 22, 1984) was alert enough to observe the "rather funereal and very, very chic ambience" created by plant holders wrapped in black cloth. Like her jewelry—the most expensive piece of which costs around half a million dollars—"Paloma," at \$160 an ounce, is not expected to sell in great quantity.

Thin and petite (five feet two inches), Paloma Picasso has been characterized as a "tiny woman who has become larger than life." With her black-brown hair, large dark eyes, and prominent nose, she looks like a portrait that Pablo Picasso himself might have painted. She has abandoned eccentric styles of dress and grooming for a bold but classic look, wearing bright red lipstick and clothes designed by the likes of Azzedine Alaïa and Yves St. Laurent. "I know for me strong colors look better," she told Melissa Sones in an interview for *USA Weekend* (October 31–November 2, 1986). "I always look good in black."

Paloma Picasso is married to the Argentine playwright-director Rafael López-Sánchez, who is also her business adviser. She helps to design sets for her husband's stage productions in addition to designing her jewelry, planning receptions for herself or for Tiffany, and appearing in commercials for American Express. She hopes to make a movie about Coco Chanel, reserving the leading role for herself. At one time Paloma Picasso contemplated dropping her family name and becoming known merely as Paloma, but unable to escape the Picasso name, she finally decided against the idea. Today she shares a lifelong commitment to manage her father's estate with her brother, Claude, and her half-sister, Maya.

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Piniella, Lou

Aug. 28, 1943– Baseball manager. Address: b. Yankee Stadium, 161st St. and River Ave., Bronx, N.Y. 10451

The hottest and most precarious seat in professional baseball is probably that of manager of the American League's storied New York Yankees, whose activist owner, George Steinbrenner, is viewed by some of his critics as "a fickle Simon Legree." The current holder of that seat is Lou Piniella, an intensely competitive former Yankee outfielder who has described himself as a "temperamental Latin." Piniella, one of the all-time top-ten New York hitters, retired as a player in June 1984 and remained with the team as a batting coach until October 1985, when he assumed his present responsibilities. "Managing is the ultimate challenge . . .," Piniella has said. "I can't worry about what happened to my predecessors. You've got to be optimistic and say it won't happen to me. If it does, life goes on. My job is to keep the players prepared, to keep them enthusiastic, to keep them with the thought that winning is *numero uno*." In his autobiography *Sweet Lou* (Putnam's, 1986), written with Maury Allen, he professes himself to be "a contented man—and success or failure as a Yankee manager cannot change that."

Louis Victor Piniella was born on August 28, 1943 in West Tampa, Florida, the son of Louis Piniella, a tobacco and candy distributor, and Margaret Piniella, who kept the small company's books. He grew up in a household in Tampa that included his mother's parents, who had emigrated from Spain, and her brothers. On weekends the family played sandlot baseball and softball together. His mother participated in the softball games, clamorously, arguing calls with her husband. In addition, his father and uncles played in a men's baseball league, and Piniella was bat boy for his father's team.

From the Pony League through freshman college, Piniella was an outstanding hitter in baseball, and in basketball, his favorite sport, he made Catholic All America playing for Jesuit High School in Tampa. His progress in both sports was more or less equally hampered by his tendency to be a cut-up in school and a stubborn hot-head on court and field, but a severe and recurring ankle injury hurt his basketball more than his baseball prospects. At the end of his freshman year at the University of Tampa, where he had a sports scholarship, he was signed by the Cleveland Indians of the American League for a \$25,000 bonus and sent to Cleveland's Class D farm team in Selma, Alabama. Unwisely tampering with the stance that had served him well at the plate previously, he batted .270 with Selma in 1962.

Drafted by the Washington Senators and assigned to the Senators' Class B team in the Carolina League in 1963, Piniella had a .310 average and was named the best rookie in the league. At the end of the 1963 season the Senators were ready to call him up to Washington, but his initiation into the major leagues was held up when he punched his left arm through a glass door at a party, suffering a gash that required thirty-seven stitches. The punch was inadvertent, in the midst of fun, and not of an order with the temper outbursts through which he vented his frustration when not doing well on the field. In his tantrums, he heaved bats, kicked a water cooler over, broke electric bulbs, battered helmets, punched the dugout, knocked down a portable wall in right field, and tore the shower head off the wall in the locker room.

After the injury to his left arm, Piniella was sent home to recuperate, and later in 1963 the Senators assigned him to winter ball in Nicaragua. He missed spring training in 1964 when the National Guard called him to a brief stint of active duty at Camp Gordon, Georgia. That summer the Senators traded him to the Baltimore Orioles, who optioned him to the Class C club in Aberdeen, South Dakota. After hitting .270 in twenty games for Aberdeen, he was called up to Baltimore, where he had one at-bat and a .000 average in four games.

Following spring training in 1965, the Orioles sent Piniella to Elmira, New York. There, under Earl Weaver, the first manager who, he says, "really intimidated" him, he saw his average dip to .249. On the positive side, he hit eleven homers, drove in sixty-four runs, and absorbed Weaver's

single-minded passion to win. In 1966 he was acquired once again by the Cleveland Indians' organization, in which general manager Gabe Paul tried without success to turn him into a catcher. He returned to the outfield with Cleveland's Triple A Portland, Oregon club, where, under the guidance of manager Johnny Lipon, he raised his average from .289 in 1966 to .308 in 1967 and .317 in 1968—progress resulting from his newly acquired ability to cope with the curveball and the slider in addition to the fastball, which he had long been able to hit.

In October 1968 the newly created Seattle Pilots picked Piniella in the American League expansion draft, but on April 1, 1969 they traded him to the Kansas City Royals, another new league franchise. When Piniella asked, "What am I, a floating tent show? Washington, Baltimore, Cleveland, Seattle, now Kansas City," the general manager of the Royals, Cedric Tallis, explained to him: "We traded for you because we need a right-handed hitting outfielder and Seattle wanted our left-handed hitting Steve Whitaker. We have good reports on you." In his major-league debut, Piniella, leading off for the first time in his professional career, made the first hit and scored the first run in Royals' history. He hit successfully in his next three times at bat and drove in a run for a 4-3 subjugation of the Minnesota Twins. The wire services hailed him as a rookie sensation, and he lived up to the touting, batting .282 and registering eleven homers and six runs-batted-in in 135 games in 1969. To the fans he became "Sweet Lou," and he was voted American League Rookie of the Year. At twenty-six, he was the oldest player ever to win the best-rookie award.

Piniella overcame the sophomore jinx in 1970 with an average of .301, and the following season he hit .279 despite an injured thumb. In winter ball in Venezuela in 1971-72 he came under the tutelage of Charlie Lau, whom he credits with making him "a stylist with the bat." In the 1972 season his .312 mark was surpassed in the American League only by Rod Carew's .318. He led the league in doubles, with thirty-three, and made the All-Star team for the first time. Maturing all the while, he lessened his fits of temper under manager Joe Gordon, and the only serious criticisms leveled against him were that he was impetuous at the plate and "foolhardy" on the bases. Regarding his batting, he explained to a reporter: "It doesn't matter whether the ball is inside or outside, high or low. Whatever I see I swing at. I don't strike out often, but I walk even less, and that's bad. The pitchers know what an over-anxious hitter I am and they take advantage of it. . . . I've been just a swinger who waits for nothing."

Under new manager Jack McKeon, with whom he did not get along, Piniella had his lowest full-season average, .250, with the Royals in 1973. On December 7, 1973 the New York Yankees rescued him in a trade for relief pitcher Lindy McDaniel. Donning pin-striped uniform number 14, Piniella embarked on his eleven-year tour of duty as a Yankee player in such first-rate company as Bobby

Murcer, Thurman Munson, and Graig Nettles. Many would soon rank him as the most popular Yankee (with fans, teammates, and press alike) in the post-Joe DiMaggio-Mickey Mantle era.

In 1974 Piniella tied the major-league record for most assists by an outfielder in an inning (two on May 27), batted .305, and played a pivotal role in the Yankees' dramatic run at the American League East divisional title. He came back from his "lost season" of 1975 (when he was recovering from a punctured eardrum) to contribute in 1976 to the Yankees' capture of their first pennant in twelve years. In the World Series opener against the Reds, he led off the second inning as the first designated hitter in World Series history.

Piniella was at his hottest with a .330 season average and .333 in the championship series in 1977, when the Yankees unseated the Los Angeles Dodgers as world champions. A "special relationship" began to develop that year between Piniella and Yankee owner George Steinbrenner, after Piniella and team captain Thurman Munson talked over the conflict between Reggie Jackson and manager Billy Martin with "the Boss," regarded by some of the players as an "egomaniacal" and "intrusive" autocrat. The relationship became stronger in 1978, when Piniella had another .300-plus (.314) season. Steinbrenner would never forget Piniella's pennant-saving clutch play, "the greatest defensive play" he had ever seen, in the ninth inning of the decisive playoff game against the Boston Red Sox in 1978. In the blinding sun, Piniella decoyed Rick Burleson, the runner at first base, into expecting that he would snag Jerry Remy's line drive in right field; thus, a hesitating Burleson stopped at second instead of advancing to third, where he might have scored on Jim Rice's fly ball. Trouncing the Dodgers four games to two in the World Series, the Yankees retained the world championship.

After Thurman Munson's death in a plane crash, the Yankees were, in Piniella's words "a very tired team . . . without much heart," one that finished an embarrassing fourth in 1979. In an article in the *New York Times* (July 15, 1979), Murray Chass adjudged Piniella to be "the most underrated player—and the most underpaid" among the Yankees. Chass pointed out that Piniella was the team's leading hitter that year, as he had been in its pennant-winning campaigns, and that he was "the most consistent member of the Yankee offense and one of the most reliable members of the defense." He quoted Piniella: "I'm not a spectacular player. . . . But I usually do something to help the club win."

With the arrival of Dave Winfield in the Yankee outfield in 1981, Piniella became a designated hitter. Playing in only sixty season games, he batted .277. Always an excellent performer in divisional playoff, pennant, and world championship play, he hit .387 in thirteen post-season games in that championship year. A homer by him helped to beat the Athletics in the pennant series, and his World Series average was .438. Steinbrenner, describing

him as "a unique athlete who never fails to give 110 percent," rewarded Piniella with a new three-year contract that raised his salary above \$350,000. (The startled, grateful recipient, who had just declared free agency, had requested only a two-year contract.) In 1982 the Yankees finished fifth in the American League East, but Piniella, getting into 106 games, hit a strong .307, raising his career average to .290 and his Yankee average to .295. In August 1982 Steinbrenner asked him to work with the hitters, especially the young ones, as batting coach and to sit in on discussions of players and trades. "If all guys hated to lose like Lou Piniella," the owner told the press, "baseball would be like I want it."

The constant in the ups and downs of the Yankees was Lou Piniella. As Harvey Araton observed in the *Daily News* (June 20, 1983), "Other players come and go, Billy Martin comes and goes, and Lou Piniella just keeps coming through." With Don Baylor in the DH slot in 1983, Piniella was still productive in his limited playing time, batting .291 despite an injured left shoulder and aching feet. Nearly forty-one, he was the sixth-oldest active major leaguer, behind Phil Niekro, Pete Rose, Tony Perez, Ron Reed, and Tommy John. Although he was hitting above .300 Piniella retired in June 1984, when he was named first base coach. On that occasion Steve Jacobson of *Newsday* wrote: "In the stormiest time at Yankee Stadium, Piniella was an island of sunshine. He was the man to stand next to when everyone else was enraged. He was the man who insisted on having his name attached to anything he said when others were grumbling in anonymity. He was the man with the gift for dealing with all the factions and fractions on that team. . . . In the best of times and the worst of times he was 'Sweet Lou.' He was the catalyst in the sense that he changed the chemistry around him for the better while he remained unchanged."

Before his retirement, Piniella described his short, level swing as "mechanical" and "repetitious." He considered himself "an alley hitter" who took advantage of those open spaces between the outfielders." In an interview in *Sport* (May 1980), he explained that his strength was more cerebral than physical: "I guess a lot, I anticipate, I know the pitchers, I know the catchers, I know the different teams." A profile by Frank Lidz in *Sports Illustrated* (September 20, 1982) portrayed the right-handed "place" hitter in action: "Before taking his swing, Piniella pulls on his shirt sleeves, rocks back and forth and, at the last moment, pounds his helmet with the heel of his hand as if to give himself balance. He has a slightly closed stance, with his butt sticking out and left elbow aimed at the pitcher. The stance bears the imprimatur of no less an authority than Charley Lau, the patron saint of the lateral weight shift."

Billy Martin, replacing Yogi Berra as manager, brought the Yankees in two games short of first place in the American League East in 1985. On October 27, 1985 Piniella accepted a one-year contract to succeed Martin and thus become the fourteenth

manager in Steinbrenner's thirteen-year regime. (There had been only eighteen managerial changes in the seventy years before Steinbrenner's ownership.) Citing the example of Pete Rose, a successful major-league manager without minor-league managerial experience, Piniella told Murray Chass in an interview for *Inside Sports* (April 1986): "Managing is a people business. . . . If you can get along with people, if you have knowledge of the game, if you're willing to listen and learn, there's no reason why [managing in the minors] is a prerequisite for the job." He pointed out the advantage of his previous peer-knowledge of the strengths and weaknesses of his charges and said that he planned to use his coaches as much as possible. "I'm a good listener . . .," he said. "I've got a wealth of people to talk to and [I can] utilize their experience. . . . What you can't solve through words is awfully tough to solve any other way."

Less than a month into the 1986 season, the rookie manager had been ejected from one game and suspended for two for temper outbursts. After watching him in action, Earl Weaver, the premier umpire-baiter among baseball's managers, told a reporter for the *New York Times*: "I like his moves on the field when he's arguing. . . . You have to let everyone know you're teed off. You can't be out there with a smile on your face going through the motions." Weaver took a positive view even of Piniella's smashing the furniture in the clubhouse after losing to the Angels at Anaheim Stadium.

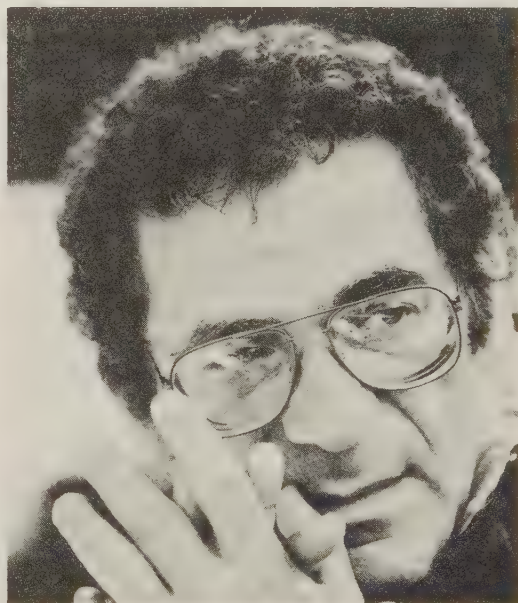
Under Piniella's management, the Yankees finished fifth in the American League in 1986. On October 10, five days after the season ended, Piniella was signed to a two-year contract worth an estimated \$600,000 or more, three times his 1986 salary. The contract opened the possibility that he might become the first Yankee manager since Billy Martin (in 1976 and 1977) to last two consecutive complete seasons.

Unpretentious and gregarious, Piniella enjoyed talking with fans even when he was staked out under fly balls. Chanting "L""oo" when he appeared, the fans seemed to identify with him when he surrendered to his emotions on the job (as they probably wished they could at their own). Unafraid to speak out, he rarely lashed out at any individual, made no excuses for himself, and took criticism in stride. Phil Pepe of the *New York Daily News* reminisces: "The Lou Piniella I knew and traveled with also had a warmth and sensitivity, a consideration for others, an engaging sense of humor, and a finely honed needle." George Steinbrenner, who shares interests in the stock market and in horse racing with Piniella, is an occasional target of that "needle."

Lou Piniella lives in a Tudor-style home in Alendale, New Jersey with his wife, the former Anita Garcia, whom he married in 1967, and their three children, Lou Jr., Kristi, and Derrick. The swarthy, six-foot-two, 200-pound Piniella has an easy laugh and an engaging grin when he isn't working, and his voice has been likened to that of a "squawky, used-car salesman." Ready for life af-

ter baseball, Piniella operates two restaurants in Woodbridge, New Jersey and is a partner in two other restaurants in the Kansas City area. His recreations include fishing, golfing, and playing cards. Piniella continued his studies at the summer school of the University of Tampa for several years but never obtained a degree.

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Pollack, Sydney

(pol'luh)

July 1, 1934- Motion picture director; producer.
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One of the leading American film directors and the winner of a number of distinguished motion picture awards in the United States and Europe, Sydney Pollack is known in the film world as a "lion tamer" because of his success with temperamental big-name stars. Preferring to work on a large canvas, Pollack shoots his films in Panavision for a wide-screen effect, undertakes projects with huge budgets, and deals with important social themes. Having gone from self-consciously artistic films to commercial blockbusters, he now rivals Steven

Spielberg as a giant among Hollywood producer-directors.

Born in Lafayette, Indiana, in the midst of the Depression, on July 1, 1934, Sydney Pollack is the oldest of the three children of David Pollack, a pharmacist and professional boxer, and Rebecca (Miller) Pollack. His brother, Bernie, is a costume designer, and his sister, Sharon, is a dancing instructor. While growing up in South Bend, Indiana, Pollack was, according to his own recollection, a "moody, square, dissatisfied child, who felt like a fish out of water." A major influence of his formative years was the movies, and he remembers in particular watching such film classics as *Casablanca*, *Mrs. Miniver*, *An American in Paris*, and *Johnny Belinda*. Pollack recalls that as a student at the South Bend high school he "played football badly and hung around the right drive-ins without ever being accepted."

After Pollack finished high school, his father, for whom the theatre was "a place for fags," expected him to go to college and become a dentist, but instead he took off for New York City to embark on a career as an actor. He studied under Sanford Meisner at the Neighborhood Playhouse, and from 1954 to 1960—except for a stint in the United States Army—he was an acting instructor there, earning a reputation as an excellent teacher. His students at the time included Brenda Vaccaro, Rip Torn, and Robert Duvall. As an actor, Pollack appeared on the New York stage in *A Stone for Danny Fisher* (1954) and *The Dark Is Light Enough* (1955), toured with a road company of *Stalag 17*, and performed in television drama. John Frankenheimer, who directed him in a *Playhouse 90* episode, and was much impressed by him, encouraged him to go to Hollywood as a dialogue coach and arranged for his first assignment as a television director, a segment of the syndicated Western serial drama *Shotgun Slade*, presented in 1959. For a time, Pollack was executive director of the West Coast branch of the Actors Studio.

During the years from 1960 to 1965, Pollack directed over eighty television shows, including episodes of *The Defenders*, *The Fugitive*, *Ben Casey*, and *Naked City*, and he won an Emmy award for the 1965-66 season for directing "The Game" on NBC-TV's *Bob Hope Presents the Chrysler Theatre*. Performers who won Emmy awards for shows directed by Pollack included Kim Stanley, Glenda Farrell, Shelley Winters, and Cliff Robertson.

The first Hollywood feature film directed by Pollack was *The Slender Thread* (Paramount, 1965). Based on a news story by the producer's wife, journalist Shana Alexander, about a helpline center in Seattle, it co-starred Anne Bancroft as a woman contemplating suicide and Sidney Poitier as a student of social work trying to talk her out of it over the telephone, the "slender thread" of the phone wire being her symbolic link with life. Kenneth Tynan noted in the *London Observer* (March 13, 1966) that both stars "suffer from a glib self-conscious script . . . that falsifies what ought to be

a moving situation," and A. H. Weiler remarked in the *New York Times* (December 24, 1965) that the movie was "often awash in the sudsy waves of bathos." The mercilessly self-critical Pollack reminisced to Aljean Harmetz of the *New York Times* (March 8, 1970): "The *Slender Thread* was a dreadful picture, dreadful. When I think about it, I cringe. I have a tendency by nature to be heavy-handed. That comes from television, where you have to grab the audience in the first ten minutes."

Pollack's next film, and his first color movie, *This Property is Condemned* (Paramount, 1966), did not fare much better with the critics. Based on a one-act play by Tennessee Williams, it starred Natalie Wood and Robert Redford. Pollack and Redford had met when they both played in the anti-war movie *War Hunt* (United Artists, 1962), and they became good friends, and eventually neighbors in Utah. *This Property is Condemned* was the first of a number of films in which Pollack cast Redford as the leading man.

In 1967, Pollack went on location to Durango, Mexico, to shoot *The Scalphunters*, which was classified in *Variety* (March 6, 1968) as "a satirical, slapstick intellectual oater drama." The original screenplay by William Norton was structured around certain ironies—whites scalping Indians for the bounty on their heads, and an improbable hand-to-hand fight between Burt Lancaster and Ossie Davis in a mudhole so that they would emerge the same color. Because it tried to pack too many different elements into the Western format, Archer Winsten of the *New York Post* (April 3, 1968) called the picture "a many-splendored mess." Although a critic for the *Washington Post* (April 4, 1968) saluted its "adroitly understated humor," and Joseph Gelmis in *Newsday* (April 3, 1968) praised Pollack's "superb control of the action sequences," taken as a whole, the picture was not a winner. In the same year, Pollack collaborated with director Frank Perry in staging sequences for *The Swimmer* (Columbia, 1968), a film based on a John Cheever story and starring Burt Lancaster.

Like Stephen Crane, who wrote *The Red Badge of Courage* without actually having been in a war, Sydney Pollack staged battle scenes without ever having seen battle himself, since he had served in the peacetime army from 1957 to 1959. "War is just a bloody mystery to me," he told Aljean Harmetz of the *New York Times*. He explored that mystery in his next film, *Castle Keep* (Columbia, 1968), based on William Eastlake's novel about "eight walking misfits of the American army" assigned to hold a Belgian castle filled with art treasures during World War II. Filmed in Yugoslavia, the production was from the beginning beset by serious problems, including an explosion that destroyed the million-dollar set, and blizzards that hampered the shooting. When it was finally released, *Castle Keep* pleased only a few critics, and it failed to attract a wide audience in the United States, although it received some favorable reviews in Great Britain. But despite all the problems involved in its production, Pollack recalls *Castle Keep* fondly. As

he told Larry Salvato in an interview in *Millimeter* (June, 1975), "It didn't do any business at all, but it's one of my favorite films. . . . I learned a lot from it."

One of the things that Pollack apparently learned was that it is more economical to film indoors than outdoors. His next picture, *They Shoot Horses, Don't They?* (Cinerama, 1969), based on Horace McCoy's 1935 novel about Depression-era marathon dance contests, had no exterior shots, thus capturing the claustrophobia that the director intended to convey. Some critics complained that Pollack tried to insert references to the Vietnam war and other contemporary issues into the film, but as he explained to Aljean Harmetz: "There is a poverty of spirit today as well as a poverty of body. Human nature doesn't change. The elements in human nature that produced the dance marathon still exist. That kind of exploitation still goes on."

They Shoot Horses, Don't They? was Pollack's first major box office success, and it was amazingly popular with members of the under-twenty generation, who had no experience of the Depression. It acquired eleven Academy Award nominations, including one for Pollack as best director and the first of Jane Fonda's five best-actress nominations. Susanna York was nominated best supporting actress, and Gig Young won the 1969 Academy Award for best supporting actor. In addition, it received the Directors Guild nomination for best picture; it was honored at the Cannes, the Brussels, and the Belgrade film festivals; and it was selected for the Moscow film festival's special jury prize.

Pollack's next film, *Jeremiah Johnson* (Warner, 1972), with Robert Redford as the real-life mountain man, became one of the twenty top grossing films of 1973. It was the American entry in the Cannes film festival, and it was chosen among the year's best by Stanley Kauffmann and other film authorities. At a press conference in Cannes, Pollack explained his aims for the picture: "We wanted to tell the story of a man who turned his back on civilization, making a place in the wilderness, independent of the laws and rituals of any society. We also wanted to explore the fact that finally this is not possible."

In the same *Millimeter* interview (June, 1975) Larry Salvato asked Pollack why *Jeremiah Johnson* had become such a "cult" film, with some people going back to see it five or six times. "There's something in the mood of the picture that gets to them . . .," Pollack replied. There's . . . a peculiar sadness in it—of rites of passage in a way, of a journey taken and lessons learned that is sobering somehow. . . ." In that same interview, Pollack told Salvato why he enjoys directing Redford. "He works in a very internal, rather understated way . . .," Pollack explained. He has a large range and a terrific sense of truth in his acting. There's this barometer in him that won't let him go too far." Redford, in turn, has expressed his high regard for Pollack, as quoted in *Film Comment* (September-October 1975): "Sydney's

the one director that seems to read me best. . . . Basically, he's a romantic. I think that's one of his virtues. There aren't many men around who can say honestly and openly, 'Isn't that a beautiful scene?'"

In *The Way We Were* (Columbia, 1973) Pollack teamed Robert Redford, in the role of an apolitical Wasp scriptwriter, and Barbra Streisand, playing a Jewish left-wing political activist, as a couple brought together by love, but torn apart by the Hollywood blacklist of the 1950s. "I turned that project down two times" Redford recalled in *Film Comment*. "But Sydney thought the material had great possibilities as a love story . . . [and] he identified with the character of an uncommitted man." A critic for the Berkeley (California) film magazine *Jump Cut* (Summer 1976) suggested that Pollack "sold out" by not taking a stronger stand on the Hollywood blacklist. In this instance, Pollack's commercial sense seems to have won out, and *The Way We Were* was among the top moneymakers of 1973.

In 1974, Pollack was in Japan, filming *The Yakuza* (Warner, 1975), with Robert Mitchum and Ken Takahara. The *Yakuza* are the underworld of Japan, and as Pollack told Larry Salvato in *Millimeter*: "Yakuza films have a very strict kind of form, much like our Westerns with a shoot-out at the end." Although it received some favorable reviews, including those by Judith Crist and Rex Reed, *The Yakuza* fared poorly at the box office.

The genre at which Pollack next tried his hand was the spy thriller. In *Three Days of the Condor*, released by Paramount in the fall of 1975, Robert Redford played a researcher for the Central Intelligence Agency who accidentally finds that there is a renegade conspiracy within the CIA and becomes everybody's target. Responding to criticism that he failed to come to terms with what the CIA was really all about, Pollack told Patricia McGilligan in an interview in *Jump Cut* (Summer 1976): "Half the critics are looking at it as a serious piece of propaganda and criticizing it on that level, which, God knows, wasn't intended. . . . We were doing a straight thriller. . . ." Taken as a "straight thriller," *Three Days of the Condor* won the Edgar Allan Poe mystery writers award for 1975.

No less ambitious a theme than the meaning of life and death was tackled by Pollack in his next picture, *Bobby Deerfield* (Columbia, 1976). Filmed in France, Switzerland, and Italy, it deals with a racing car driver, played by Al Pacino, who is unconcerned about his own death, but falls in love with a woman dying of cancer (Marthe Keller) and can think of nothing else. "This isn't a story picture," Pollack said in an interview in the bi-weekly "W" magazine (August 6-13, 1976). "It's the way two people rub together, the effect each has on the other." Although American critics panned *Bobby Deerfield*, and it languished at the box office, it was the surprise hit of the Deauville Festival in France, and Pollack considers it his own favorite film.

Returning to Americana and the reliable Robert Redford for *The Electric Horseman* (Columbia, 1979), Pollack cast Redford as a former rodeo rider who hires himself out to advertise a breakfast cereal. When he finds out that corporate executives are drugging and abusing a racehorse for the sake of "public appearance," he steals the horse, abetted by Jane Fonda as a sophisticated television reporter. Interviewed by David Sterritt in the *Christian Science Monitor* (November 6, 1980), Pollack revealed that he had been greatly influenced by the upbeat Frank Capra movies of his childhood, and that his goal in *The Electric Horseman* was "to capture the spirit, the optimism, and even the patriotism" of films of the 1930s and 1940s. "We wanted to make it like a fable or a morality play," he explained. "The good and evil are clearcut, and virtue triumphs."

The danger of a controlled press became the focal issue in *Absence of Malice* (Columbia 1981). The original screenplay was by Kurt Luedtke, a former executive editor of the *Detroit Free Press*, who expressed himself as being "appalled by the information finding its way into print under the cover of 'unnamed sources.'" In Pollack's film, Paul Newman plays a respectable businessman, while Sally Field is a zealous reporter who prints a leak from Justice Department sources, linking Newman with organized crime and the disappearance of a union leader. Shot on location in Florida, the picture was completed at a cost well below budget estimates and ahead of schedule. That achievement impressed Columbia Pictures executives, who engaged Pollack as producer as well as director for *Tootsie* (1982) and entrusted him with a budget of about \$80,000 per day.

In the production *Tootsie*, Pollack collaborated with its star, Dustin Hoffman, in making the picture a financial and artistic success at a time when it faced competition from such highly rated films as *Gandhi* and *Sophie's Choice*. *Tootsie* began as two separate projects that eventually merged: Don McGuire had written a script about an actor who could not find work except as a female impersonator. At the same time, Dustin Hoffman and playwright Murray Schisgal were working on a script about a tennis pro who masquerades as a woman to win a championship. Larry Gelbart and Elaine May were brought in to help with the screenplay. In the film, Hoffman plays Michael Dorsey, an out-of-work actor who revives his career by turning himself into "Dorothy Michaels" to get a part on a television soap opera. The plot thickens when he falls in love with an actress on the show (Jessica Lange), whose father (Charles Durning) falls in love with "Dorothy," unaware that "she" was a "he." In her book *Making Tootsie* (1983), Susan Dworkin pointed out that Hoffman had a great deal at stake in the film's success and had insisted on a provision in his contract that his "look" had to be convincing before shooting began.

It was Hoffman who gave the picture its title and urged Pollack himself to take the role of George Fields, the cynical agent. With reference to reports

of conflicts between Hoffman and himself, Pollack told an interviewer for *Millimeter* (July 1983): "What happened between us is greatly exaggerated. We did argue, but we argued behind closed doors." The final result delighted the critics. Stephen Farber wrote in the *New York Times* (December 19, 1982): "In a triumphant tour de force, Mr. Hoffman gives a remarkably delicate, nuanced, and convincing portrait of a woman." Even the usually hard-to-please John Simon commented in the *National Review* (February 4, 1983): "Tootsie is fun. . . . Every ounce of humor is gotten out of the situation, . . . without ignoring the pathos that is inherent." *Tootsie* earned ten Academy Award nominations including those for best picture, best director, and best screenplay, and Jessica Lange won the Oscar for best supporting actress. The New York Film Critics Circle voted Pollack the best director and cited the film for its screenplay and supporting actress. In addition, *Tootsie* received Golden Globe awards from the Hollywood Foreign Press Association and was honored by the Los Angeles Film Critics.

In December 1985, in time to capture the Christmas trade, Universal Pictures released *Out of Africa*—a \$30 million blockbuster that made Sydney Pollack an Oscar-winner at last. Based on the autobiographical writings of the Danish author Karen Blixen, who wrote under the nom de plume of Isak Dinesen, it starred Meryl Streep, with Robert Redford cast as her lover, Denys Finch Hatton. In this case, Pollack's friendship with Redford seemed to have gotten in the way of his artistic judgment, for the critics were virtually unanimous in finding Redford woefully miscast as the aristocratic British ivory hunter. John Simon observed in the *National Review* (February 14, 1986): "Robert Redford gives the worst performance by a star in recent history. He won't try for a British accent, cannot do a drunk scene, renders aristocracy as brashness and romantic fervor as an ingrown toenail." Vincent Canby wrote in the *New York Times* (December 18, 1985) that "the character of Denys, . . . played in a laid-back, contemporary American manner by Mr. Redford, is a total cipher, and a charmless one at that." And Pauline Kael noted in the *New Yorker* (December 30, 1985): "Redford . . . seems adrift, lost in another movie." But despite those negative reviews and complaints about its lumbering pace, *Out of Africa* won seven Academy Awards, including those for best director and best picture.

With his friend the country singer Willie Nelson, Pollack has produced the films, *Honeysuckle Rose* (Warner, 1980) and *Songwriter* (Tri-Star, 1984). Honors that he has received include a National Society of Film Critics award and a NATO director of the year award. His fellow director and friend Mark Rydell once called Pollack "a dark, brooding Jew filled with poetry;" and the screenwriter David Rayfiel has said of him: "He never went to college and he uses making films as an educational process. He loves to argue things through and to do research—for him, those are the best parts of the job."

Analyzing the body of Pollack's work in *Film Comment* (September-October, 1975), Patricia Erens commented on his "genuine sympathy for the frailties of his characters" and the "finely tuned" performances that he elicits from his female stars. She noted that "Structurally, Pollack's works reflect his concerns for man's fate in an impersonal world. Typified by circular patterns, the characters pursue physical or spiritual journeys, only to arrive where they began." There are no traditional happy endings in Pollack films in terms of "boy gets girl." Pollack himself has noted, as he explained to Janet Maslin of the *New York Times* (December 15, 1985): "Sometimes I wind up digging a ditch between two people that's so wide it seems false to try to reconcile them."

In contrast, Pollack's own marriage is the "happily-ever-after kind," although he and his wife were temporarily separated in 1970. He was mar-

ried on October 22, 1958 to Claire Griswold, a former acting student of his, who is now a practicing architect. They make their home in Pacific Palisades, California and have three children, Steven, Rebecca, and Rachel. Pollack, who describes himself as "a tense guy," relaxes by tinkering with mechanical gadgets, including motorcycles and airplanes, and he is a gourmet cook. During the filming of *Tootsie*, Pollack reportedly stopped chain-smoking, took up the Pritikin diet, and made everybody in the cast exercise and eat more vegetables.

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Potvin, Denis

Oct. 29, 1953- Hockey player. Address: b. New York Islanders, Nassau Veterans Memorial Coliseum, Uniondale, N.Y. 11553; b. c/o David Cogan Management Co., Empire State Bldg., New York City, N.Y. 10118

Denis Potvin, the captain of the New York Islanders and the most productive defenseman in the history of hockey, has earned his numerous berths in the record books with blistering, tour-de-force stickwork, an ability to check anything that moves—and to score afterwards—and an indispensable, voluble self-confidence that has some-

times bruised the egos of teammates. Potvin overtook the National Hockey League's all-time one-man defensive scoring machine, Boston Bruin Bobby Orr, on December 20, 1985 when he scored his 916th career point, and on January 28, 1986, when he scored his 271st goal. In October 1986 he set another record for defensemen by making his 684th career assist. Having mastered hockey's fundamentals before he was ten, Potvin was a teenage phenomenon in the Ontario Hockey League. He was the NHL's Rookie of the Year (1973), the Islanders' first All-Star (1975), an All-Star six times subsequently, and a three-time recipient of the James Norris Trophy as the league's outstanding defenseman (1975-76, 1977-78, 1978-79). Nicknamed by some the "Navigator," Potvin ran the relentless power plays that netted the Long Island franchise four straight Stanley Cup championships (1980-83). Equally important, he provided the Islanders with what seemed to be, according to Pat Calabria of *Newsday* (January 31, 1982), "a bottomless well of poise."

Denis Charles Potvin was born to Armand Jean and Lucille (St. Louis) Potvin on October 29, 1953 in Hull, Quebec, just across the river from Ottawa, Ontario, the capital of Canada. Armand Potvin, a government civil service worker in the Department of Supply and Services, was an erstwhile junior hockey hotshot whose sports career expired when he broke his back in training camp with the Detroit Red Wings. He passed on his junior hockey skates to his sons—Bob, the oldest (who became a Canadian Air Force captain, then a press spokesman for the government), Jean, and Denis. The skates "were all broken down, had no insulation," Denis has recalled. "I had to sprinkle pepper in them to keep my feet warm." At three, he learned to skate in his backyard, where his parents laid out a makeshift rink and flooded it when the temperature fell below zero. By the age of six, under the tutelage of his father and his brother Jean, he had begun to

master and to fall in love with hockey. In spite of his high IQ, he was less than devoted to school. Big for his age, he was accepted as a player in the pickup games of older boys. By the age of ten, already a terror on the rink, he measured five feet eight inches and weighed 130 pounds. He credits his parents with conditioning him against the stress and physical pain he would inevitably suffer in hockey. "There was plenty of love and emotion in our family but very little pity," he recounted in his autobiography, *Power on Ice* (Harper & Row, 1977). Watching the French-language *Hockey Night* television broadcasts of René Lecavalier, he took Jean Beliveau, J. C. Tremblai, and Leo Boivin as his role models.

Potvin was ready for junior hockey at the age of thirteen, four years earlier than most skaters. He performed so impressively in his January 1966 try-out with the Ottawa 67s of the Ontario Hockey Association's Junior A League that a local newspaper prophesied that he would be "the next Bobby Orr." Ironically, he had just been cut from his high school varsity team because the coach deemed him more promising as a football player. Although he also played baseball, basketball, and lacrosse in high school, he especially liked football, with its "crunch of body against body" and "great feel of the outdoors." Until the coach forced a choice, he considered playing a double career in hockey and football.

Choosing hockey, Potvin joined his brother Jean on the Ottawa 67s. Jean, who left the team a year later for the Los Angeles Kings, felt responsible for protecting Denis. "I knew," Jean told Mark Ribowsky in an interview for *Sport* (February 1981), "that he'd be a better player than me. He was special, a guy with no limits." Playing an aggressive game (developed from his earlier competition with older boys), he came to feel that "there was no more beautiful sight in hockey than a good, hard, clean body check," and he "didn't feel right unless (he) flattened at least one player every game." In his final junior season, 1972-73, Potvin was named to the OHL's first All-Star team for the third straight year and won honors as the league's outstanding defenseman for the second straight year. His compilation of thirty-five goals and a remarkable eighty-eight assists for 123 points in sixty-one games shattered Bobby Orr's record of ninety-four points set in 1965-66. Referring to the constant comparisons to Orr and the pressures thereby thrust upon him, Potvin later said: "It was a heck of a compliment, but after a while you say, 'But I did it . . . I did it!'" He wanted to be, not "the second coming of Bobby Orr," but "the first Denis Potvin." In an interview with Steve Jacobson in *Newsday* (December 8, 1985), Potvin retrospectively expressed his envy of teammates who had gone to college: "Not for the hockey, but for the life. I was an adult at fifteen in a suit and a tie, performing in front of people and being compared to Orr. I missed adolescence; I missed being a teenager. I missed that time when everybody lets you be irresponsible."

In July 1973 the National Hockey League's fledgling New York Islanders, the weakest team in the league, signed the nineteen-year-old Potvin, the most celebrated French-Canadian amateur player and the top pick in the draft, to a three-year, \$400,000-a-year contract that included such perquisites as a Mercedes-Benz 450-SL. Earlier, in March, Islanders general manager Bill Torrey had traded forward Terry Crisp to the Philadelphia Flyers to secure Denis' brother Jean, presumably to make Denis feel more at home.

The pressure Potvin put on himself to live up to his salary and his advance billing was enormous. After preparing himself for his touted role by cataloging the tactics of the NHL checkers he would have to face on his offensive drives, he began the 1973-74 season slowly. On one highly publicized occasion, he overslept, missed the team bus and that night's game in Philadelphia, and was labeled "overpaid" and "under-motivated" by the press. The urgency for him to perform was increased by the presence across the county line of the New York Rangers' All-Star defenseman Brad Park, whose exploits, together with Orr's, Potvin was expected to match. The pressure, along with his natural inclination, made him the loner of the Long Island team. That status, together with his high salary and his ability to charm the press in either French or English and to discuss not only hockey but the theatrical, artistic, and other New York cultural events, aroused the resentment of some of his teammates.

The resentment was exacerbated by belittling remarks Potvin made about underachieving teammates after he himself began, by driving himself relentlessly, to perform up to his billing. By the middle of the 1973-74 season, he had tallied ten goals and twenty-four assists for thirty-four points and had become the only rookie chosen to play in that year's NHL All-Star game. In the game he outshone Brad Park by blasting a slapshot for his first All-Star game goal.

Chiefly because of Denis Potvin and new coach Al Arbour, a no-nonsense defensive strategist, the Islanders finished the 1973-74 season with nineteen wins, forty-one losses, and eighteen ties, up from 12-60-6 in 1972-73, their first year. Edging Atlanta's Tom Lysiak and Toronto's Borje Salming, Denis Potvin became the first defenseman since Bobby Orr in 1967 to garner the Calder Trophy as NHL Rookie of the Year. His seventeen goals and thirty-seven assists improved on Orr's thirteen and twenty-eight.

In an article in *Sport* (October 1974), Jon Trontz rated the stick-handler as a rough "presence on the ice," a seemingly effortless player who was actually "overwhelming" in his effect. "He is a strong, able skater; his passes are swift yet easy to handle, and accurate," Trontz elaborated. "He calls plays with uncanny foresight. He knows where the forechecker is at all times. He knows where the rabbit in waiting lurks. He knows when he can hit his wingers." In 1974-75 Potvin sparked the Islanders, viewed by him as "the team of destiny," to the

semifinals in their first Stanley Cup play-offs. The Islanders overcame the Rangers in the opening round, two games to one, and beat the Pittsburgh Penguins in the quarterfinals, 4-3, before being eliminated in the semifinals by the Philadelphia Flyers, 3-4. "What we had done was more than a miracle," Potvin later pointed out. "It was a super-phenomenon, even better than the New York Mets winning their first World Series." Voted to the NHL's first All-Star team in 1974-75, he was the first second-year defenseman to do so since Orr.

In the 1975-76 campaign, Potvin won the Norris Trophy for the NHL's best all-around defenseman, which had gone to Bobby Orr for the eight consecutive years immediately preceding. In becoming the youngest player ever to win the trophy, Potvin passed the thirty-goal plateau (previously reached only by Orr) and showed his dominance by scoring many of his thirty-one goals and sixty-seven assists in the team's offensive specialty, the power play, which his passes initiated and during which he played on the point with his brother.

In 1976 Potvin was the starting defenseman for Team Canada in a match against the Soviet Union. Bobby Orr, then nearing the end of an incomparable career, was also selected and therefore, for the first time, Potvin played "on the same ice" with the man who had haunted and indirectly shaped him as a player. His previous encounters with Orr—always on opposing teams—had resulted in poor play for the intimidated Potvin. But in his "diary" of the Team Canada tournament, published on October 23, 1976 in *The Canadian*, a Sunday supplement to the *Toronto Star*, he stressed his enjoyment of Team Canada's 3-1 victory. However, in his discussion he included the candid but supremely undiplomatic suggestion that the man named Most Valuable Player in the game should have been himself and not Bobby Orr, who had been so honored on two previous occasions but, Potvin felt, had deserved it only once.

Commenting on his "attitude" as a player in the *New York Times* (November 11, 1985), Potvin explained that "there was a constant battle inside me to keep up the level of intensity I knew I needed to do what everyone expected of me. . . . It didn't mean I thought I was better than everyone else." But in the furor aroused by his diary in 1976, such psychological quandaries were brushed aside. Red Fischer, writing in the *Montreal Star* (October 25, 1976), called Potvin an egomaniac and an "insufferable crybaby." When he returned to the Islanders under a new \$200,000-a-year contract, Potvin, expecting support, was greeted with silence by his teammates. Some of them, already alienated by his seeming aloofness and free criticism of their errors on the ice and failure to explore New York City's culture, had written him off as overrated, "a fancy talker," and a socialite. Stung by their silent disapproval and the seemingly complementary crescendos of boos from fans once the 1976-77 season began, Potvin played below his usual level until finally, confronting his teammates in a locker-room meeting, he delivered an apology, concluding

by saying, "I love and respect all you guys. That's all I want in return."

His apology was viewed as the crossroads in the future of the franchise. "I think it was the beginning of putting our team together," asserted Coach Arbour. Potvin's outspoken, highly readable autobiography, *Power on Ice*, written with Stan Fischler ("my Boswell"), "helped clear up some misunderstandings," Potvin told Dave Anderson in an interview quoted in the *New York Times* (April 30, 1977).

In 1978, with his game becoming "more steady than spectacular," Denis Potvin regained the Norris Trophy. The trading of his brother Jean, his closest companion, to the Cleveland Barons, devastating at first, eventually "helped add to [his] maturity." The team itself was maturing, with a coterie of new stars taking some of the responsibility for offense from Potvin's shoulders. Many of his team scoring records began to be bested by center Bryan Trottier, right wing Mike Bossy, and left wing Clark Gillies. Potvin concentrated on blending with his teammates and subordinating his remarkable offensive talents into the defensive system of the team. His third Norris Trophy marked 1978-79 as his most superlative season, as both a scorer and defenseman. With more than thirty goals and 100 points, he was the only defenseman since Bobby Orr to achieve that feat in the same season. The Islanders themselves, whipping the Stanley Cup champion Montreal Canadiens in three of their four games, finished the regular season as the number one team in the National Hockey League. In making his contributions against the Canadiens, Potvin seemed to shake off the specter of Orr and an awe of the Montreal Forum which, since his youth, had been for him such an unapproachable cathedral of hockey that, when compelled to play there as a professional, he literally felt his arms grow shorter. As he told William Nack in an interview for an article that appeared in *Sports Illustrated* (April 16, 1979), "I was mad, and not intimidated. I . . . felt comfortable. It was the first time in six years! . . . At the faceoff I could have screamed. . . . It was like being damned cold and jumping into the womb. You were nourished by the good passing, by the excitement, by the good plays, the good hits. And what better time to pull out of it than then, when everything was on the line." Potvin's play in that game and the others of the season, Nack concluded, made him "unequivocally the finest at his position in the NHL today. On a team that doesn't want for talent, [he] has emerged as its single most important force."

The captain of the Islanders since 1979, Potvin sprang the power plays in the final series against the Philadelphia Flyers that bagged the Islanders their first Stanley Cup, in 1980. In the following year, peaking as always in the finals, Potvin established an NHL record for most points (twenty-five) for a defenseman and tied three other records for power-play goals as he led his teammates to their second consecutive Stanley Cup. However, Potvin missed the first fifteen games of 1981-82 with a

sidelining injury, and following two flagrant errors on his return to the ice, he was embarrassingly benched for the first time in his nine-year career. With his rustiness and decreased playing time undermining his confidence, Potvin was further unsettled by a difficult separation from his wife, Debbie. He discovered an unlooked-for solicitude in the Islanders, "a rapport now that [he] didn't always have." He rallied from his despair to abet once more the Islanders' charge to their third Stanley Cup. Potvin became the third defenseman, behind Orr and Doug Mohns of Boston and Chicago, to exceed 200 goals in career statistics.

Despite the security of a new two-year, approximately \$800,000 contract, confirmed in September 1982 after prolonged negotiations, personal problems still plagued Potvin. His production declined as he worried about his father, who was struggling with cancer that seemed to be spreading, and his wife, who had brought an embittering divorce suit. But while 1982-83 was perhaps his poorest regular season, with a mere twelve goals in sixty-nine games, Potvin performed splendidly in the play-offs, blocking shots and intercepting passes for a total of eight goals in the twenty games that cinched the Islanders' fourth consecutive Stanley Cup crown. After the Islanders packed off the Bruins in six games, Potvin personally salvaged the first game with the Edmonton Oilers by a headline dive in the concluding seconds to tip away a pass from Wayne Gretsky at the corner of the net. As an example of the sometimes unrecognized subtleties in his style, in a succeeding game Potvin set up a goal for Bossy with a steal at mid-ice and a first-rate lead pass; this was his ninety-third play-off assist, snapping a tie with Gordie Howe for second place on the all-time list behind Jean Beliveau's ninety-seven. Potvin dedicated the fourth game of the sweep of the Oilers to his father, who was watching as he had been since Potvin's youth.

The following year, after a press-sensationalized, stormy court action in which Debbie Potvin's request for a higher financial settlement, attended by charges of drug use and wife beating, was rejected in September 1983, Potvin recaptured his touch with a magnificent regular season. However, he was erratic in the play-offs and emotionally drained by his father's illness, then death, in April 1984. "It seemed like all the buildings were empty," he later told Steve Jacobson in an article in *Newsday* (December 8, 1985). "Nobody was watching. It didn't matter to be good." After trouncing the Oilers, 6-1, and coming within three victories of a fifth cup, the Islanders were dethroned as the most powerful offensive machine in the league by Edmonton.

Potvin was diagnosed for high blood pressure in August 1984, but, evincing no ill effects, played solidly, and attained his 900th career point by the end of the 1984-85 season. Entering 1985-86 only fifteen points behind Bobby Orr, Potvin outdistanced him with his 916th career point on December 20, 1985, and became the all-time leading point scorer among defensemen. On January 21, 1986, he regis-

tered his 270th career goal to tie Orr as all-time leading goal scorer among defensemen. He passed Orr on January 28 with his 271st career goal as the Islanders raked up the Maple Leafs, 9-2, at Nassau Coliseum, but a mellowed Potvin did not claim to be the best defenseman of all time. Aware of the more limited, ten-year period played by Orr, who retired in 1978 because of his undependable knees, Potvin acknowledged: "It doesn't mean that I'm better than Bobby Orr, just that I got more points." Orr, Potvin has noted, changed the concept of the defenseman, who after him was "more agile, more mobile, more offensive-minded." The incomparable classicist of the Orr-derived style, Potvin sewed up the season with career totals of 959 points in 930 games (279 goals and 680 assists). But he remained content with his role change from aggressive star on offense to being the effectively deployed master of defense. As quoted by Robin Finn in an article in the *New York Times* (November 11, 1985), Potvin explained, "We wound up being a team where every player thinks and cares about the next guy instead of taking the glory for himself." Early in the 1986-87 season, Potvin wrapped up what was described in *The Sporting News* (October 27, 1986) as the defenseman's "triple crown" when he added the all-time assists record to his two scoring marks. In an October 16 game against the Washington Capitals, Potvin, who had tied Brad Park's record 683 assists on October 11, set up a Bryan Trottier goal to establish a new mark of 684 career assists. "It's what I thought about when I was twenty years old," he said afterwards. "It really crowns my career."

"Like a monument out there," in the eyes of his coach, six-foot-205-pound Denis Potvin is "bulky but flexible" on the ice. His hair is reddish and, according to Tim Moriarty in *Sporting News* (January 23, 1984), there is "the look of eagles in his blue eyes. He has a square face, a strong chin, and shoulders that appear to be two ax handles wide." Potvin is soft-spoken, "a class guy," in the description of Jon Trontz, with a dignified manner off the ice.

Since his divorce from Deborah Taylor (whom he had married in 1974), Potvin has wed the former Valerie Cates, once a fashion model in London. The couple live with their daughter, Madeleine Valerie, born in July 1985, in Old Brookville, an affluent Long Island community. An ardent traveler, Potvin has toured Europe, traversed the United States in a camper, fished for bass in South Carolina, salmon in Scotland and Norway, and grayling above the Arctic Circle. "To relax," he mentioned, "I'll fly 1,000 miles to stand in the tundra." "To me there isn't anything in this universe that doesn't give you a clue about where the world has been and where it's going—and your place in it," Potvin once said. Tagging him "a marvelous, Renaissance man," Stan Fischler, collaborator on Potvin's autobiography, was astounded with "his grasp of the world around him and his genuine, insatiable interest in everything from the arts to the subway system of New York." Once Potvin spent an entire day

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photographing rooftops. "Every one is different; each tells its own story," he remarked. Potvin is an art and antiques collector, a voracious reader ("Sometimes I feel like I have to know every word of every book."), and a crossword puzzle addict. Giving early thought to a second vocation, he became a businessman at the age of twenty-two, when he became part owner of People & Properties, an entertainment marketing concern. Recently, he has been selling commercial real estate. In his interview with Gerald Eskenazi in the *New York Times* (May 14, 1984), the future Hall-of-Famer conjectured that he has a double-barreled identity, "the player and the real person"—"and they haven't met yet."

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Chester Higgins/NYT Pictures

Price, Margaret

Apr. 13, 1941- Opera singer. Address: c/o Bayerische Staatsoper München, Max Josef Platz 2, 8000 Munich 22, West Germany

The Welsh soprano Margaret Price began concertizing in 1960, made her operatic debut as Cherubino in Mozart's *Le nozze di Figaro* with the Welsh National Opera Company in 1962, and repeated that role in her debut at the Royal Opera House, Covent Garden, in 1963. She went on to become, arguably, the world's foremost living Mozart soprano, and beginning in the mid-1970s she earned similar acclaim in some of the Verdi soprano roles. In the 1980s Miss Price has been further widening her repertoire, to include such roles as the title parts in Cilea's *Adriana Lecouvreur*, Bellini's *Norma*, and Richard Strauss' *Ariadne auf Naxos*.

In addition to her home company in Munich, where she is Kammersängerin, she has become established with most of the major opera houses of the world. She made her Metropolitan Opera debut in January 1985 as Desdemona in *Otello*, a role she had sung with the Paris Opéra in a visit to the Met in 1976.

Much in demand as an orchestral soloist, Miss Price has performed under the batons of such conductors as Ormandy, Klemperer, Abbado, Szell, Celibidache, Böhm, and Giulini. She has sung the Verdi *Requiem* with the National Symphony conducted by Rafael Frühbeck de Burgos and the San Francisco Symphony conducted by Edo de Waart; the *St. Matthew Passion* with the Chicago Symphony conducted by Sir Georg Solti; and the Beethoven Ninth Symphony with the New York Philharmonic conducted by Zubin Mehta. The Chicago Symphony and New York Philharmonic performances were recorded on the London and RCA labels, respectively. Miss Price has also recorded extensively for Deutsche Grammophon, Orfeo, Philips, Connoisseur Society, Vanguard, and Angel Records. Her recorded repertoire ranges from

lieder and art songs to the operas *Un ballo in maschera*, *Die Zauberflöte*, and *Tristan und Isolde*. While she is essentially a lyric soprano, Miss Price can also sing brilliant coloratura.

Margaret Berenice Price was born in Blackwood, near Tredegar, South Wales on April 13, 1941. Her father, Thomas Glyn Price, was a teacher and her mother, Lilian Myfanwy (Richards) Price, a night nurse. Having to assume many of her mother's household responsibilities, she had no time for normal childhood play. She looked after her mentally retarded younger brother and prepared supper for him and her father, and on Fridays she was excused from school so that she could go to town to pay the bills and do the shopping for the weekend.

Both of Miss Price's parents played piano. "They tried to teach me music formally by making me take piano lessons, but there was absolutely no

way," she recalled in an interview with Deborah Seabury for *Opera News* (February 2, 1985). "All I wanted to do was sing." She began taking singing lessons when she was nine, she said, asking the interviewer to bear in mind that "at nine a singing lesson is only singing, not training a voice." She added that in the beginning her parents did not encourage her pursuit of a singing career. "They were proud of me later, but I had to fight them all the way."

Because "there's a kind of cult of low voices" in Wales, Miss Price has explained, her singing teacher pegged her as a contralto, and it was as such that she auditioned for Charles Kennedy Scott of Trinity College of Music in London and won the scholarship named after him, when she was fifteen. Because Kennedy considered her "too young to sing," her lessons with him consisted of reading through Bach cantatas and German lieder, with no mention of technique.

Never having a real voice lesson, Miss Price built up a technique of her own. "A great deal of it came naturally," she told Deborah Seabury. "But certain things that come naturally the first time may not come naturally the second time. So I would try to remember the experience, how it felt in my throat when it went really well. Instead of vocalises, I would take a difficult aria from Mozart or Rossini and try to match up my voice from top to bottom." Around F, F-sharp, and G, she encountered a pitch problem. "At the beginning it was difficult, and I still don't understand exactly why it is, but I have to be very conscious singing in that area."

After leaving Trinity, at nineteen, Miss Price sang for almost two years with the Ambrosian Singers, a well-known professional chorus that does a great deal of recording. Early in 1962 she auditioned successfully for the role of Cherubino in a Welsh National Opera production of *Le nozze di Figaro*. Partly because she was then ignorant of Italian, that first experience on the opera stage was so bad that she swore she would "never set foot on the stage again." By then, her parents were enthusiastically behind her, however, and with their moral support she quickly recovered from the debacle. After an audition with the Royal Opera Company, she was signed as Teresa Berganza's cover (not understudy) for Cherubino at Covent Garden in London in the spring of 1962. The conductor and impresario James Lockwood spent long hours teaching her Italian and coaching her, and after much hard work she got the part into shape. When Miss Berganza became ill, and an understudy could not be found in time, she went on and had a *succès fou* with both audience and critics.

Miss Price's work with James Lockwood on Cherubino was the beginning of a twelve-year relationship. Lockwood taught her five languages (in addition to Russian, in which she was instructed by Keith Grant of Convent Garden), formed a duo with her, and became what she has called "her second set of ears." It was he who persuaded her that she was not a mezzo-soprano. "Having announced

that I wanted to be a mezzo-soprano, I was determined to be one, and my parents wanted another Kathleen Ferrier," she recounted to Deborah Seabury. "But after the Cherubino, someone asked me to sing the soprano part in the Fauré *Requiem*. I looked at it and thought, that's O.K., so I accepted it. It was televised, and my second pair of ears said, 'Do you think that sounds like a mezzo-soprano?' I burst into floods of tears, because it was absolutely pure soprano, and I wanted to be a mezzo-soprano."

Becoming happy as a soprano, without losing any of her mezzo notes, Miss Price once sang both parts in a performance of Bach's *St. Matthew Passion*. When Deborah Seabury asked her the difference between singing mezzo and soprano, she replied: "I feel a mezzo-soprano doesn't have quite the same risk attached to singing. No mezzo-soprano will ever agree to that, but a baritone and a mezzo-soprano are singing in the range of a normal speaking voice. A tenor and a soprano are singing in a register that is not natural—it's in the stratosphere." But it was not fear of risk that made her cry at the thought of being a soprano—just a liking for "making all those low noises."

With James Lockwood as her accompanist, Miss Price signed with the BBC and quite regularly performed lieder, art songs, and chamber music compositions on television in the middle and late 1960s. After attending a concert at the Proms in London in which she sang Mozart's concert aria "Ch'io mi scordi di te" and Ravel's song cycle with orchestra *Shéhérazade*, Edwin Greenfield wrote in the *Guardian* (August 14, 1965): "Miss Price's first great asset is her natural voice quality, as strikingly beautiful as her appearance—a rich, creamy tone with easy control over seamless legato, and extraordinary volume considering the quality. But on top of that she already has a clear musical insight into what she is singing, no mere repetition of what she has been told but expressiveness of her own, so that last night the singer's emotions were clear from the very first notes of the Mozart recitative."

Greenfield noted some shortcomings—"little or no chest register and a possible limitation of range on top, too (she sang nothing higher than a B flat), and coloratura is sometimes disturbed by intrusive aitches"—but added: "It is a measure of her quality and her command that it seems carping even to mention those points. I have rarely if ever heard the Ravel sung with such sensuous beauty, not even by Victoria de Los Angeles."

In London and on tour with the English Opera Group during the same period, Miss Price sang *Tyrannia* in the chamber version of Britten's *A Midsummer Night's Dream* and *Galatea* in Handel's *Acis and Galatea*. She was also responding to "the challenge of modern music, Schoenberg especially," as she told Alan Blyth in an interview for *Music and Musicians* (April 1967): "For someone like me who cannot sight-read and does not have perfect pitch, serial music presents enormous problems, but it gives me great satisfaction to overcome them. I particularly like *The Book of the*

Hanging Gardens, which I am singing again at the Elizabeth Hall on May 1, finding more and more in the songs each time I do them."

Miss Price made her American operatic debut as Pamina in Mozart's *Die Zauberflöte* with the San Francisco Opera in 1969, and she sang Fiordiligi in the same composer's *Così fan tutte* with the Lyric Opera of Chicago in 1972. She returned periodically to sing with both companies in the years following. In her appearances in major European opera houses and festivals, she became closely identified with such Mozart roles as the Countess in *Le nozze di Figaro*, Donna Anna in *Don Giovanni*, and even Constanze in *Entführung aus dem Serail*, despite that role's seeming lightness for her voice. "Whatever I can sing, I sing," she told Speight Jenkins in an interview for *Opera News* (May 1972). "I don't acknowledge the German *Fach* (specialization) approach."

Feeling her way into the Verdi repertory, Miss Price undertook Desdemona in *Otello* at the Paris Opéra in 1976. When she reprised that role with the Paris company on a visit to the Metropolitan Opera in September 1976, Harold C. Schonberg wrote in the *New York Times* (September 1976): "Miss Price reinforced the impression she had made as the Figaro Countess, and Desdemona is even a better role for her. It gives her more of a chance to exploit her big, lush voice; to float unearthly pianissimos; to make changes in coloration; to sing full voice and dominate the ensemble. This is a voice with authority and character—one of the great soprano sounds in the world today." Schonberg rated her a "competent" actress. "She is not a small woman," he wrote, "but she moves well, avoids posing, knows how to act with her face as well as her body, and always has a great deal of dignity." Miss Price herself told an interviewer that she tried to portray Desdemona, "contrary to a lot of the portrayals of the part," as a "very strong" woman, not "one of those soppy blondes."

By 1978 Miss Price was "the hottest item on the international vocal scene," as a critic for *Cue* noted on the occasion of a packed-house solo recital by the singer at Carnegie Hall on April 13 of that year. Although she ignited "no flames on the recital stage" for that critic (as for several others), he reported her voice to be "an extraordinary instrument," sounding "as big as a house." "Price can sing high and low, loud and soft, fast and slow, and never make anything less than a gorgeous sound. She can trill better than anybody who comes to mind . . . and she's got the brain of a musician and the instincts of an artist." Bill Zakariasen of the *New York Daily News* described her as "a prodigiously endowed interpreter who can miraculously adapt her huge voice to an intimate work like Schubert's 'Shepherd on the Rock' without compromising her own individual style." According to Zakariasen, "In everything she sang, whether more Schubert, Mozart, Rachmaninoff (in Russian), Spanish songs, Rossini, and naturally folk music from her native Wales, she was as perfect in vocalism and interpretation as the human throat, mind, and heart could conceivably allow."

The very perfection of Miss Price's voice, ironically, detracted from its emotional expression, in the view of some critics, including Allen Hughes of the *New York Times* (April 14, 1978) and Robert Jones of the *New York Daily News* (April 30, 1978). "Perhaps when singing is less easy for her," Hughes wrote, "the expressive tensions will increase somewhat." After hearing Miss Price at Carnegie Hall on April 13, 1976 and with the Toronto Symphony (singing Richard Strauss' "Four Last Songs") in the same hall a few days later, Jones wrote: "Unquestionably, every note that Price uttered was phenomenal. It seems to be the voice of the generation, perhaps the century: enormous in size, flawless in sound at any range or volume, with the best trill imaginable and with a range that goes right up to E flat above high C (at least on recordings—there were no such notes in the music she sang at Carnegie). Furthermore, it's a voice with no breaks nor, so far as I could hear, weak spots. Amazing. Yet Price, at least in recital, is a very dull singer. . . . It's a debatable theory, but it seems to me that intense emotional expression and perfect vocal production don't mix. Like air and water, one may displace the other but they can't share the same living quarters. Price has opted for purity and, since she's developed it just about as far as is humanly possible, there seems nothing one can do except admire it, luxuriate in it, ask for nothing else."

In the early and middle 1980's, Margaret Price added to her repertoire the title roles in Cilea's *Adriana Lecouvreur* and Richard Strauss' *Ariadne auf Naxos*, among other parts. After first singing *Adriana* at the Bavarian State Opera, she repeated that verismo heroine at the Munich Festival in July 1984. Also in 1984, she performed *Aida* in Munich; sang Verdi's *Requiem*, led by Claudio Abbado, in London and at the Berlin Festival; and gave recitals and concerts in Barcelona, Toulouse, Lyon, Nice, Geneva, Paris, Strasbourg, Berlin, and Cologne.

On the eve of her belated debut with the Metropolitan Opera as Desdemona in *Otello*, Miss Price recalled in an interview with Allen Hughes for the *New York Times* (January 20, 1985) the twelve early years when she had sung only operas by Mozart. "I didn't guess at that time that I was going to develop into a Verdi soprano," she said, "and, of course, I only do the light Verdi roles now." Miss Price's Met debut as Desdemona took place on January 21, 1985. A critic for the *Christian Science Monitor* (February 20, 1985), remembering her performance in the role with the Paris Opera in 1976, wrote: "Then, the voice was swathed in velvet. Now there is more effort in the top notes, but, happily, more of a sense of dramatic commitment as well. A certain reserve still keeps her from lashing out in the third act, when Desdemona should be fighting for her life, but this remains a stirring impersonation from an artist who should be heard regularly at the opera house." According to Robert Jacobs in *Opera News* (May 1985), "Her pure soprano offered not only a glow that seemed to hover in the air but an occasional sharp edge that helped give her Desde-

mona dramatic depth and range. With her splendid forward projection, ethereal, spun tones in the high register, and deeply affecting moments, achieved through her exceptional instrument and care for the text, Miss Price brought quality to her every moment."

During her sojourn at the Met in January 1985, Miss Price and the Met's music director, James Levine, agreed that *Don Carlo*, like *Otello*, is a "perfect" opera for her—one in which she can "show temperament and can act" in addition to displaying her vocal talent. Always careful about committing herself to roles, she was considering requests that she take on Verdi's *Ernani* and *I Vespri Siciliani*.

On April 4, 1986 Miss Price gave a Schubert and Schumann recital in Avery Fisher Hall at Lincoln Center, New York City. Reviewing that recital in the *New York Times*, Will Crutchfield enumerated the virtues she brings to the singing of lieder: "They begin with her hall-filling soprano sound and extend to excitingly clean attacks, pinpoint definition of pitch, steadiness of tone, and really outstanding German diction." On the negative side, Crutchfield observed that "her clearly defined tone makes it all too apparent when the pitch she pinpoints is not quite as high as the desired one." He also thought that "her preference for slow songs . . . , her interpretative restraint, her practice of singing from scores on a stand (even with songs she has known

for years and recorded)—all these combine to suggest something other than abandon, something less than full engagement with the act of performance."

Margaret Price is an amply proportioned woman with fiery brown eyes, dark, wavy hair, and graceful movements. She lives in a garden apartment in the fashionable Bogenhausen section of Munich with her golden retriever, Contessa. Her recreations include cooking, reading, walking, swimming, and driving her Mercedes. She was made a commander of the British Empire, the highest of many honors bestowed on her, in 1982. In her interview with Deborah Seabury for *Opera News*, she remarked that her opera repertory tended toward "sad characters." "The lightest one is *Fiordiligi*," she pointed out, "and she's not exactly a barrel of laughs! I enjoy these characters because I'm a bit of a sad person myself. Oh, I can be funny. I'm not sitting around being depressed. But if I look back at my life, it's been a pretty sad one, compared to some who've had more luck. I've had to work every step of the way."

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Prince

June 7, 1958—Musician; singer; songwriter.
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Perhaps the most controversial performer in pop music today is the self-proclaimed Royal Badness of rock 'n' roll, Prince, an avowed sexual libertine who nevertheless professes to be devoutly religious. A superstar whose cult following is exceeded in number only by Michael Jackson and Bruce Springsteen's legions of fans, Prince is considered to be, along with Springsteen, the most influential of contemporary rock musicians. He is a musical prodigy who can play guitar like Jimi Hendrix, the musician to whom he is most often compared, and shriek and wail like Little Richard. Only the late Marvin Gaye has dramatized a dual obsession with sexual ecstasy and religious salvation with as much fervid conviction as Prince, and his technofunk sound—a fusion of black dance rhythms, pop melodies, and heavily synthesized instrumentation—is one of the unique creations on the rock scene of the 1980s.

Although one of the most written about and gossiped about of today's megacelebrities, the enigmatic Prince is actually a painfully shy introvert who has rarely spoken to the press in the years since his first album was released in 1978. He vio-



lently detests being photographed by paparazzi and lives reclusively in his hometown, Minneapolis. When Prince has spoken publicly, he has displayed a gift for the Dylanesque cryptic utterance, and his insistence on living in virtual seclusion has enhanced the aura of mystery that surrounds him.

Early in his career, Prince issued misleading information about his background, promoting the myth that he was the product of a biracial marriage and contending that he had been born in 1960. He was, in fact, born Prince Rogers Nelson in Minneapolis, Minnesota on June 7, 1958, the only son and the older of the two children of John L. Nelson and his wife, the former Mattie Shaw. Both of Prince's parents are black, though his father has explained that one of his son's great-great maternal grandparents was an American Indian and a distant paternal ancestor was white. Prince was named after the Prince Rogers Trio, a jazz group that his father led in the 1950s and for which his mother sang.

In his quasi-autobiographical hit movie musical, *Purple Rain*, Prince portrayed himself as the victim of a broken home, a gifted but lonely child who took refuge from his parents' bickering in music. Prince's mother and father were driven apart by the music that brought them together, when Mattie Shaw was a torch singer for the Prince Rogers Trio. An accomplished pianist and progressive jazz composer, John Nelson worked at the local Honeywell electronics plant to support his family, but "he wanted to play music night and day," as Prince told a writer for *Newsday* (April 26, 1981). He called his father "a responsible man" but one who "felt hurt that he never got his break, because of having the wife and kids and stuff. [My mother] knew that, and there were constant fights. . . . She could see a lot of that coming out in me, and used to say that to me a lot." In about 1967 John Nelson moved out of the family home, leaving behind a piano that his precocious son taught himself to play by ear. Two years later, Prince's mother remarried, maintaining custody of Prince and his younger sister, Tyka.

Already an able guitarist, drummer, and keyboards player, Prince and a friend, Andre Anderson, formed Grand Central, their first soul/rock group, while attending Bryant Junior High School on Minneapolis' predominantly black north side. When his stepfather tried to rule him with an iron hand and even to quash his devotion to playing music, Prince moved in with his more supportive father, but the father and son clashed often, and Prince was forced to move in with an aunt, who asked him to leave when he refused to play his electric guitar at less than ear-shattering decibels.

"I was constantly running from family to family," Prince recalled for *People* (August 20, 1984). "It was nice because I always had a new family. But I didn't like being shuffled around." At last, in the early 1970s, Prince found a home when he was informally "adopted" by his friend Andre's mother, Bernadette Anderson, whose ex-husband had played bass in the Prince Roger Trio. Although she was a single parent raising six children of her own on a limited income, Bernadette Anderson encouraged Prince and Andre to play music, as long as they stayed out of trouble and maintained good grades at school. What they played "sounded like a lot of noise," she told *Rolling Stone* (April 28, 1983). "But after the first couple of years, I realized the seriousness of it. They were good kids. Girls were crazy about them."

Before finishing Central High School, Prince had mastered more than a dozen different musical instruments, including the saxophone. He had also begun to compose what he described for *Newsday* as risqué "love songs, . . . fantasies, fairy tales" and to perform them with his increasingly popular band, now rechristened Champagne. "I dealt in fantasy a lot back then," Prince explained, "because I spent a lot of time alone. That's what [my] first two albums [would be] about."

In 1976 Prince met Chris Moon, an aspiring songwriter and owner of a small recording studio. Hoping that Prince would supply music for the lyrics he had been writing, Moon offered the young musician free use of the studio and discovered that Prince was a one-man band. "He looked pretty tame," Moon recalled in *Rolling Stone*. "Then he'd pick up an instrument and that was it. It was all over." Moon instructed Prince in the use of sophisticated recording equipment and introduced him to Owen Husney, who became his first manager.

Armed with a glossy press kit and a demo tape on which Prince sang and played all the instruments, Owen Husney hyped his multitalented client to Los Angeles record company executives as "the next Stevie Wonder." Husney also decided to subtract two years from Prince's age. As he explained to Steven Ivory, the author of *Prince* (Perigee, 1984): "Prince was pretty amazing as it was, able to play a whole rhythm section. The idea that he was young would make that point even stronger." The Warner Brothers, A & M, and CBS labels all expressed interest, but only Warners executive Lenny Waronker gave in to Prince's seemingly outrageous demand that he, a teenaged novice, be allowed to produce his own first album.

Signed to a three-album contract worth \$1 million, Prince produced his *For You* LP on the Warners label in 1978. Although sales of the album proved negligible, astonished critics sat up and took notice when they learned that the youngster himself had produced it, written all of the music, performed all of the vocal parts, and laid down all the instrumental tracks. His second album, *Prince* (Warner Bros., 1979), replicated the sweetly melodic funk/disco groove of *For You*, but one of its cuts, "I Wanna Be Your Lover," zoomed to the top of the soul charts, boosting the LP to near-platinum status (sales of one million copies).

Already established as the wunderkind of new-wave funk, Prince became the most notorious rock rebel since Johnny Rotten of the Sex Pistols and the most brashly lubricious performer since Mick Jagger, with the release of *Dirty Mind* (Warner Bros., 1980), his masterwork of soft-core pop pornography. Over throbbing music—a seamless interweaving of hook-driven rock and dance-frenzied funk—Prince moaned and falsetto-screamed his "if-it-turns-you-on-do-it" philosophy in such sexually explicit numbers as "Sister," a paean to incest, and "Head," an ode to oral love in which a bride-to-be makes a detour on her way to the altar for one last fling with Prince.

Sales of *Dirty Mind* suffered somewhat when album-oriented-rock radio stations refused to air its X-rated lyrics, but Prince made headlines with the sexual burlesque of his live act, adopting a campy stage persona that was "aggressively female and passively male," to quote a reviewer writing for the *Village Voice* (December 13, 1980). Backed by his interracial band, the Revolution, Prince, clad only in black bikini briefs, legwarmers, and an open trenchcoat, performed steamy renditions of crowd-pleasers like "Soft and Wet" and "Uptown." In *Newsweek* (December 21, 1981) Jim Miller described Prince's live show: "He pantomimes making love, he hands out money to the crowd. . . . He bumps, he grinds, he does a striptease. . . . And at the climax of 'Controversy,' he leaps before a lighted cross and raises his arms—a silly poseur, a pious martyr. . . . But when he's on . . . , there's simply no one better."

On the title track of his fourth album, *Controversy* (Warner Bros., 1981), Prince again raised questions about his sexual and racial ambiguity, coyly asking: "Am I black or white?/Am I straight or gay?/. . . Was I what you wanted me to be?" Prince also broadened his appeal somewhat by addressing political issues on songs like "Ronnie, Talk to Russia," his plea for superpower amity, and "Annie Christian," which endorsed gun control. But Prince continued to preach the gospel of salvation through sex on such cuts as "Private Joy," a hymn to onanism, "Sexuality," and "Do Me, Baby."

In a 1981 interview with *People* magazine's Carl Arrington, Prince explained that his intention was to proselytize for the truth, not to shock or blaspheme. "I think I say exactly the way it is. . . . My albums deal with being loved and accepted. They deal with war. They deal with sex. When a girl can get birth control pills at age 12, she knows just about as much as I do." Without a trace of understatement, His Royal Badness added, "It could be that I have a need to be different."

Since the emergence of disco in the mid-1970s, racial barriers had become virtually insurmountable in the rock music industry, with black musicians largely confining themselves to funk and dance rhythms and white rockers embracing the synthesized sound of "technopop." Although Prince had already fused black and white pop idioms, rock FM radio stations rarely played his albums. But when Michael Jackson's *Thriller* LP was released late in 1982 and amassed sales of twenty-two million copies in the United States alone, those barriers were leveled, and the way was paved for Prince's soul/rock crossover success, 1999 (Warner Bros., 1982). Among the hits on that two-disc LP—Prince's first triple-platinum record—were "Little Red Corvette," widely regarded as one of the classic rock songs of the 1980s; "International Lover," a seductive soul ballad in which supersonic air flight becomes a metaphor for sex; and the title cut, a funk-rock fusion in which Prince recommends hedonism as an antidote to fin-de-siècle queasiness over the threat of nuclear annihilation. He

sings: "Everybody's got a bomb, we could all die anyday/But before I'll let that happen I'll dance my life away."

Also in the early 1980s Prince, an immensely prolific songwriter, composed for and helped to produce the records of what he termed "protégée acts." Among the groups whose careers he launched were Vanity 6, a trio of slinky, lingerie-clad female beauties, who became Appollonia 6 when their eponymous lead singer was replaced by Appollonia Kotero; the Time, a sturdy rhythm-and-blues band led by the charismatic Morris Day, who had been Champagne's drummer; and, more recently, Sheila E. (for Escovedo), a multitalented singer and jazz percussionist. So pervasive was Prince's influence that critics spoke of an emerging "Minneapolis sound"—percolating dance bumps sustained by keyboards and synthesizers, which often play horn lines, and by shrill, keening guitar riffs, which are all the more powerful for their edgy restraint.

With the phenomenal success of the movie *Purple Rain* (Warner Bros.) and its soundtrack LP, in 1984 Prince attained the mass adulation that, since the demise of the Beatles in 1970, has been achieved in pop music only by Bruce Springsteen and Michael Jackson. Described by Prince as his "emotional autobiography," *Purple Rain* is about the ritual coming-of-age of the Kid (Prince), a self-ish, tormented, potential musical genius who must learn to respect, not brutalize, his girlfriend (Appollonia Kotero), understand his self-destructive parents, and vanquish his musical rival (Morris Day). In his appraisal for *Time* (August 6, 1984), Jay Cocks felt that the film was marred by amateurish acting and a jejune, melodramatic story line. Prince's "sexual charisma," he wrote, "is at low tide in the dramatic scenes. [But] all this changes in performance, where Prince comes out wailing, part Hendrix, part Screamin' Jay Hawkins. If music alone could make a movie masterpiece, then *Purple Rain* might have a shot. Its score is ecumenical rock, echoing everyone from Hendrix and Sly Stone to Brian Wilson and Earth, Wind and Fire, yet remaining entirely original overall. It may have the best original rock music ever written for a movie."

Within less than a year of their release, the movie, produced on a budget of about \$7 million, had grossed \$75 million and Warner Brothers reported that more than eleven million copies of the *Purple Rain* LP had been sold. From the album, the soulful song "When Doves Cry" became the first song since Michael Jackson's "Billie Jean" to hold the number-one spot simultaneously on the pop, dance, and soul charts. At the 1985 Academy Award ceremonies *Purple Rain* won the Oscar for Best Original Song Score.

In late 1984 Prince and the Revolution embarked on a five-month, thirty-two-city tour of the United States. Outfitted now in semi-Edwardian suits and lacy, ruffled shirts, Prince nonetheless toyed onstage with such props as a four-poster bed, a bathtub, and a guitar that sprayed a geyser of wa-

ter when he stroked its neck. In a *Newsweek* article (April 29, 1985) Jim Miller acknowledged that Prince "has the visionary fervor of a Bob Dylan [and] the apparently inexhaustible melodic gifts of a Paul McCartney," but he observed that Prince "also has the chilling, demagogic air of a self-proclaimed zealot." "Yet for all his erotic clowning," Miller continued, "... themes of death and resurrection appear frequently in his lyrics. Two of his best-known songs—'1999' and 'Purple Rain'—evoke a cleansing nuclear apocalypse. . . . And watching an audience of 12,500 at a recent concert standing [and joyously] singing 'I Would Die 4 U' is a very creepy experience. The song's lyrics include lines like 'I'm not human/I am a dove . . . I'm your messiah and you're the reason why.' At one point in the concert Prince fell silent and stood passively listening as the fans chanted the chorus: 'I would die for you.'"

In the *Village Voice* (August 14, 1984), however, Robert Christgau called Prince "the first commercially viable artist in a decade to claim the visionary high ground of [John] Lennon and [Bob] Dylan and [Jimi] Hendrix and [Jim] Morrison." Christgau predicted that the conflict in Prince between the allure of sin and the desire for salvation might be resolved by an embrace of traditional religion. He also complained that Prince's "flashes of wit and insight" often were swamped by "his confused hippie-manqué ideas."

Christgau's prescience was confirmed in the spring of 1985, when Prince released his sixth album in seven years, *Around the World in a Day* (Paisley Records), on which he espoused neohippie ideals and reprised the psychedelic musical sounds that were ushered in by the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* LP in the late 1960s. At the time of the record's release, Prince announced his indefinite retirement from live performance, explaining that he intended to devote himself to looking "for the ladder," apparently a reference to the universal quest for religious experience. In his *Washington Post* review (April 23, 1985) of *Around the World in a Day*, Richard Harrington maintained that, in songs like "Condition of the Heart" and "Pop Life," Prince's music was gaining in subtlety and complexity and that his outlook was maturing. Harrington also noted that its analogies with *Sgt. Pepper* would "explain Prince's withdrawal from concerts. The sound is so lush, rich, detailed, complex and personal that it would be almost impossible for him to reproduce on stage."

Prince's retirement was short-lived. In the spring of 1986 he released *Parade* (Warner Brothers), the soundtrack LP for his film *Under the Cherry Moon* (Warner Brothers), which opened in 941 theatres around the country in early July. Although some of *Parade*'s tracks were experimental in the vein of *Around the World*, blending Paul McCartney-like melodies with jazzy dissonance and psychedelic inflections, the album's best cuts were lean, steamy funk numbers for which Prince revived his salacious attitudes and "reasserted his dirty mind," as Wayne Robbins observed in

Newsday (March 23, 1986). Critics agreed that the most compelling songs were the slowly simmering "Kiss," a Number One hit single; "New Position," featuring Prince's trademark moans, groans, and falsetto squeals; "Girls and Boys"; and the Stevie Wonder-influenced "Anotherloverholenyohead," meaning, "You need another lover like you need a hole in your head."

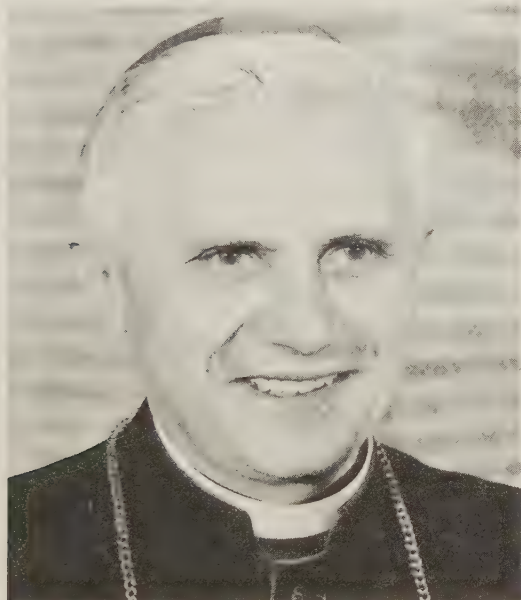
Despite the excitement generated by its soundtrack LP, the film *Under the Cherry Moon* fizzled at the box office and was panned by reviewers. In the role of "Christopher Tracy," Prince, who also directed, played an epicene musician-gigolo plying his unseemly trade in a soigné restaurant on the Côte d'Azur. Although some critics found comic value in Prince's campy clowning, and praised the movie's sleek black-and-white cinematography, *Cherry Moon* was roundly dismissed as a sophomoric "exercise in Princely egotism," to quote a *Chicago Tribune* reviewer (July 4, 1986).

Although Prince has dedicated all of his albums to God, His Royal Badness' apparent love of promiscuous eroticism would seem to disqualify him from any accredited status as a stereotypical Christian. His song lyrics suggest that his religion is a kind of panpolytheism that allows him the freedom to worship many gods whose powers are latent in all things—including sexual libertinism. Prince divides his time between Los Angeles, when he is working, and Minneapolis, where he lives in a fifteen-room Tudor-style mansion that is painted in purple, the color that has become his trademark. In his lyrics the color purple is associated with images of apocalypse and the "purple dawn" that Prince believes will accompany Judgment Day.

Prince has admitted that, in his adolescence, he was hurt by his father's difficulty in expressing his feelings towards him, but John Nelson and Prince are now close, and they have collaborated on several musical compositions that the son has recorded—including "Computer Blue," from *Purple Rain*, "The Ladder," from *Around the World in a Day*, and "Christopher Tracy's Parade," from *Parade*. The decidedly heterosexual Prince is single—"He's married to his music," according to one of his former protégées, Vanity—but he has been romantically linked with Appollonia and Vanity, among other women.

A diminutive superstar, Prince stands between five feet two and five feet three inches tall. He wears high-heeled boots because, as he has said, "the girls like them," not to give the impression of greater height. The doe-eyed Prince used to have flowing curly locks that were more reminiscent of the longer hair styles of the 1960s than of the clipped new-wave look of the current decade. Since the appearance of *Parade*, he has worn his hair short and pomaded straight back in the manner of a 1920s matinee idol. It is the fluidity of his dance movements onstage that contributes to the androgyny of his persona.

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Ratzinger, Joseph Cardinal

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Pope John Paul II's right-hand man in his effort to restore a conservative "balance" to the church following the two decades of liturgical experimentation and liberalized theological speculation begun by Vatican Council II is the West German theologian and ecclesiastic Joseph Cardinal Ratzinger. A late-blooming but formidable traditionalist, Ratzinger heads the Sacred Congregation for the Defense of the Faith, the Vatican agency assigned to serve as the watchdog of orthodoxy. Vatican II was intended by Pope John XXIII to be "a new Pentecost," opening the church to an "air of change." In Cardinal Ratzinger's view, Pope John's intentions and those of the council fathers have been misused by dissident theologians, with a resulting crisis of authority in the church and an assault "on the doors of the authentic faith" by "every type of heretical aberration." At the time of his ap-

pointment to the Sacred Congregation, Ratzinger was Archbishop of Munich and Freising.

The son of Joseph Ratzinger, a policeman, and Maria (Peintner) Ratzinger, a hotel cook, Joseph Alois Ratzinger was born in the Bavarian town of Marktl am Inn on April 16, 1927. Growing up in Hitler's Germany, he was immunized against Nazism, he says, by his faith in Roman Catholicism, "a citadel of truth and righteousness against the realm of atheism and deceit." In his book *Rapporto sulla fede* ("Report on the Faith"), translated as *The Ratzinger Report* (Ignatius Press, 1985), he pointed out that "the really powerful documents against National Socialism came from individual courageous bishops" and that "the documents of the [German] Conference of Bishops, on the contrary, were often rather wan and too weak with respect to what the tragedy called for." He cited that fact in implicit support of his argument against the current ascendancy of national bishops' conferences and what he views as the diminution of individual episcopal responsibility.

In a written interview for the *New York Times*, quoted by E. J. Dionne Jr. in that newspaper's Sunday magazine of November 24, 1985, Ratzinger recounted his calling to the priesthood in mystical terms. "I was convinced—I myself don't know how—that God wanted something from me," he said, "something which could be accomplished only by becoming a priest." His first attraction was to "the esthetic aspect" of the church, its "stunning" liturgy ("the real meeting between God and me"), but after that he found himself drawn to "the secret of truth," and what finally interested him was "neither purely esthetic nor purely intellectual" but "existential."

Educated at the University of Munich, Ratzinger began teaching theology at the University of Freising following his ordination in 1951. Considered something of a *wunderkind*, he moved on to professorships at the universities of Bonn (1958), Münster (1963), Tübingen (1966), and Regensburg (1969). At the same time, he was turning out books on Christology, patrology, church history, liturgy, homiletics, and other aspects of Catholic doctrine and practice. "From the very beginning, I had a big need to communicate," he explained in the *New York Times* interview. "I wasn't able to keep for myself the knowledge which seemed to be so important to me. The beautiful thing in it was the possibility of giving it to others."

At Vatican Council II (1962-65), the historic conclave of the international episcopate convened by Pope John XXIII for the announced purpose of renewing the church spiritually and reassessing its position in the contemporary world, Ratzinger was theological adviser to Joseph Cardinal Frings. Although not as liberal as his West German colleague Julius Cardinal Döpfner, Frings, encouraged by Ratzinger, joined with French bishops and other German bishops in resisting the efforts of the Roman Curia to block reform. With the late Jesuit theologian Karl Rahner, Ratzinger wrote draft documents replacing those emanating from the Holy

Office, the forerunner of the congregation Ratzinger now heads, and he collaborated in the writing of the speech in which Döpfner blasted the Holy Office for "methods and behavior [that] do not conform to the modern era and are a source of scandal to the world." Ratzinger himself described the Holy Office as being "detrimental to the faith," and he was a founding member of the Concilium, an international board of Catholic scholars, many of whom he would now count among the "aggressive polemical forces" undermining the Catholic deposit of faith. "I didn't change," he has said. "They did." The radical theologian Hans Küng, the chief adviser to Cardinal Döpfner at the council and now an apostate and an archenemy of Ratzinger, has observed that Ratzinger's present "blind" and "self-righteous" position is "something one would not have thought possible in the light of the remarkable theological work which this man did in the 1960s."

The watershed year in Ratzinger's political-ecclesiastical transformation was 1968, when leftist student revolt swept university campuses in North America and Western Europe, including Tübingen, where Ratzinger was dean of the faculty of theology. Until that time, he had known Marxism only from books and had thought that discussion of Marxist theory might provide a healthy corrective to the inordinate influence at Tübingen of Rudolf Karl Bultmann's existentialism. He began to change his mind when he witnessed in university assemblies "all kinds of terror, from subtle psychoterror up to violence," perpetrated "in the name of freedom" in accordance with Marxist and neo-Marxist theories "that were so hypocritical if one compared them with the praxis," where they revealed themselves to be "a radical attack on human freedom and dignity."

As he related in the *New York Times* interview, Ratzinger gradually learned in subsequent years "where discussion [of revolutionary ideas] must stop because it is turning into a lie and resistance must begin in order to maintain freedom." By the mid-1970s he was openly expressing his concern over the direction the church was taking, a drift toward the "fashionable" left that he had unwittingly helped to set in motion. He characterized the decade since Vatican II as "a period of ecclesiastical decadence in which the people who started it became incapable of stopping the avalanche."

Pope Paul VI named Ratzinger archbishop of Munich and Freising in 1977. At a synod of bishops that year, Ratzinger met a prelate who was a man after his own heart, Karol Cardinal Wojtyla, the archbishop of Krakow, Poland. Tempered in the crucible of totalitarianism, Cardinal Wojtyla shared Ratzinger's chagrin over the spiritual disarray of Catholicism, his urgent sense that the permissiveness and heterodoxy rampant in the church since Vatican II had gone far enough, and his belief in the need for a "restoration" of orthodoxy in faith and discipline. Like Ratzinger, Wojtyla was especially concerned over Marxist infiltration of the church in the guise of a "dangerous" revolu-

tionary theology preaching "class struggle" and, in Wojtyla's words, "an illusory earthly liberation." The term "liberation theology" was first used by the Peruvian priest Gustavo Gutiérrez in his book *A Theology of Liberation* (1973). In that book Gutiérrez asserted that the plight of the masses of poor people in such areas of the world as Latin America demands not "generous action" but "the construction of a different social order." During the 1970s and early 1980s, the writings of such liberation theologians as Gutiérrez, Jon Sobrino, a Spanish-born priest living in El Salvador, and Leonardo Boff, a Brazilian Franciscan friar, became the *vade mecum* of Roman Catholic priests, brothers, and nuns throughout Latin America engaged, in Boff's words, "on the side of the poor and the oppressed." In Brazil alone, 70,000 groups headed by liberation theology-inspired church people sprang up, usually outside of the ecclesiastically approved parochial structure.

Following the deaths of Pope Paul VI, in August 1978, and Pope John Paul I, in September 1978, Cardinal Wojtyla was elected pontiff, in October 1978. As Pope John Paul II, Wojtyla set a conservative course, condemning liberation theologians in Latin America and permissivist theologians in the developed countries, reaffirming the church's traditional teachings on birth control, abortion, and divorce, shortening the leash on religious orders, and approving a partial revival of the Tridentine Latin Mass, which had been replaced by revised Masses in the vernacular after Vatican II.

Pope John Paul II named Cardinal Ratzinger the prefect of the Sacred Congregation for the Doctrine of the Faith in November 1981. Previously known successively as the Congregation of the Roman and Universal Inquisition (not to be confused with the Spanish Inquisition), and as the Holy Office, the congregation has been operating under its new name since 1965. Its purpose remained the protection and promotion of doctrinal purity, and under Pope John Paul II its monitoring and disciplining of "erring" theologians was stepped up. The most celebrated of the cases prosecuted by the revitalized congregation was that of Hans Küng, who in 1979 was found to have "departed from the integral truth of the Catholic faith" and who therefore could "no longer be considered a Christian theologian" or be allowed "to function as such in a teaching role." Although the condemnation of Küng took place before Ratzinger's arrival in the Vatican, Ratzinger is believed to have pushed for the investigation of Küng.

Ratzinger took command of the Sacred Congregation for the Defense of the Faith when it was in the process of investigating the Dutch Dominican theologian Edward Schillebeeckx on such points of doctrine as the Immaculate Conception and the divinity of Jesus. Interrogated in Rome in December 1979, Schillebeeckx was sent home with nothing more severe than the admonition to "clear up ambiguities" in his future writings. Later, when Schillebeeckx proposed a reexamination of the rules against the ordination of women and married

men, the Vatican went directly to his Dominican superiors with the demand that they police their own order. In an attempt to bring numerous maverick Jesuit theologians and activists under control, the Pope followed a similar but more extreme strategy, suspending the autonomy of the Society of Jesus and installing two clerics of his own choosing as interim leaders of the order.

The Vatican hardened its line against liberation theology in Latin America in 1984. In April of that year Ratzinger accused certain liberal theologians of reducing faith "to a duty apart" and using Marxist analysis to interpret "not only history and the life of society but also the very Bible and the Christian message." On September 3 he presented to the press the "Instruction on the Theology of Liberation," a Sacred Congregation document warning of "the deviations and risks of deviation damaging to the faith and Christian living that are brought about by certain forms of liberation theology which use in an insufficiently critical manner concepts borrowed from various currents of Marxist thought." Four days later, Ratzinger and his Sacred Congregation colleagues had a closed-door "conversation" at the Vatican with Friar Leonardo Boff, the Brazilian liberation theologian. The meeting was described in a statement approved jointly by Boff and the Sacred Congregation as "fraternal," but the bottom line, according to published reports, was the silencing of Boff for one year.

Later in September 1984 the Pope, Ratzinger, and other Vatican officials began intense discussions on the subject of liberation theology with bishops from Peru who were on a periodic visit to Rome. The Peruvian prelates, who had failed to take a common stand on the subject on several previous occasions, finally came around to the Vatican's way of thinking. At a meeting chaired by Ratzinger on October 3, forty-four of Peru's fifty-two bishops voted to endorse the principles contained in the September 3, 1984 Sacred Congregation document condemning Marxist influence in the social and political activities of priests and religious radicalized in the cause of the oppressed in Third World countries. The Vatican considered the vote "symbolically important" because the liberation-theology movement was born in Peru and dominated rank-and-file clerical and religious activity in that country. Two months later Rome warned a group of American nuns who had publicly opposed the church's position against abortion that they would face dismissal from their religious communities if they did not renounce their views.

The book *The Ratzinger Report*, translated by Salvatore Attanasio and Graham Harrison, is an expansion of a long interview with Vittorio Messori that appeared in the Italian magazine *Jesus* in November 1984. In the interview Ratzinger surveyed what he sees as a church in internal crisis in virtually every region of the world except Eastern Europe, where it is under totalitarian siege. He traced the crisis back to Vatican Council II, which resulted not in the desired "self-criticism" but in

"self-destruction," opening the church to the contemporary world but failing to set up "filters" against the inimical forces in that world. Under the influence of "liberal-radical" theologians who soft-pedal the divinity of Christ and the distinctiveness of the Catholic deposit of faith, many of the faithful have been deciding for themselves which values and mores are valid and licit in such areas as sexuality, often following secular models rather than ecclesiastical authority. In addition to the liberation theology operative in the Third World, Ratzinger's targets included the hedonism and materialism of many American Catholics, the "disenchanted" Catholicism common in Western Europe, and the hegemony of national bishops' conferences. The last mentioned, viewed widely as a vehicle of democratic collegiality, is considered by Ratzinger to be a bureaucratic innovation that discourages some bishops from properly shepherding their own flocks. In the interview he explained that the "restoration" in progress under Pope John Paul II is not a return to outmoded structures but the search for "a new balance" for a church threatened not by openness to "an agnostic and atheistic world," but by adaptation to that world.

In a 1985 issue of the English Dominican monthly *New Blackfriars* devoted entirely to a critique of Ratzinger, Rev. Fergus Kerr described the Cardinal's "alarmist and lurid diagnosis of the church's postconciliar diseases" as a new and "relatively innocuous example" of an old Vatican tradition: "panic-mongering," the "hyperbolic" view that the church is "drowning under hostile seas." In a review of *The Ratzinger Report* in the *Toronto Globe and Mail* (October 4, 1985), Hans Küng boiled down the book's demand for an "integral" and "re-centralized" Catholicism to, "in terms of practical politics . . . one thing: the threatened power of 'Rome' (read: the church, Christ, God) over the souls of believers in dogma, morals, and church discipline must . . . be secured and reconsolidated by all means possible. . . . Once this curial power and its centrally directed Roman system are secured, the church will be saved. For this we don't need democratic societies with their largely pernicious modern freedoms. No, for Cardinal Ratzinger, the church today really only functions properly in the totalitarian states of the East, where, after all, pornography, drugs, and the like are simply not permitted. If these regimes would allow the bureaucratic church a little more freedom for its proclamation [and] its establishments, and if they wouldn't so imprudently make atheism the state ideology, it seems they would be fundamentally more acceptable for the church than [the] Western democracies."

Küng saw Ratzinger's book as "a signal to the upcoming episcopal synod, which this fall is once and for all to be made to ply the Roman course." The extraordinary world synod of bishops, convened in Rome by Pope John Paul in November and December 1985 to assess the course the church had taken during the previous decades, confounded Küng and others who predicted that it would move

the church back to the pre-Vatican II era. The report of the synod was a delicate compromise, taking into account the progressive argument that the crisis of authority in the church had less to do with Vatican II's reforms than with such developments in the world as a whole as economic and technological change, the breakdown of the family, and "the collapse of moral consensus." The document did not address such controversial issues as the ordination of women and married men, birth control, divorce, or practices in Third World cultures difficult to reconcile with Catholicism, such as polygamy.

On April 5, 1986 the Sacred Congregation issued its "Instruction on Christian Freedom and Liberation," a document more conciliatory in tone than the 1984 instruction on liberation theology. In the new document the negative caveats were couched in the positive context of "a Christian practice of liberation." "Situations of grave injustice require the courage to make far-reaching reforms . . .," the document read. "But those who discredit the path of reform and favor the myth of revolution . . . encourage the setting up of totalitarian regimes." As a result, "the people . . . merely have a change of masters." To end the upstart practice of individual church members picking and choosing their beliefs, Pope John Paul in June 1986 appointed a commission of twelve cardinals and bishops, headed by Ratzinger, to draft a compendium of the doctrines binding on all Catholics. After scrutiny by "all the pastors of the church" and approval by the pope, the final text will be published as a universal catechism.

In a letter made public on August 18, 1986, Cardinal Ratzinger informed the Rev. Charles E. Curran, a theologian on the faculty of the Catholic University of America, a papally chartered institution, that he would "no longer be considered suitable or eligible to exercise the function of a professor of Catholic theology." The action against Curran came five months after Ratzinger had issued an ultimatum to the priest regarding his dissent on sexual issues. Curran had refused to recant his argument that Rome's current positions on divorce, artificial contraception, sterilization, abortion, and homosexual acts are not among the church's "infallible" teachings and therefore should not be considered absolute.

Outside of *The Ratzinger Report*, Ratzinger's best-known work in translation is *Introduction to Christianity* (Crossroad Publishing Company, 1970). Among his other books that have been translated into English are five published by the Franciscan Herald: *The Theology of History According to St. Bonaventure*; *Living with the Church*; *Dogma and Preaching*; *Eschatology: Death and Eternal Life*; and *The God of Jesus Christ*. The Ignatius Press published *Daughter Zion*, a translation of Ratzinger's *Töchter Zion*, in 1983.

White-haired Joseph Cardinal Ratzinger is an abstemious, hard-working man, persuasive as an orator but soft-spoken in conversation, with a self-effacing manner (which has been variously inter-

preted as shyness and aloofness) and a sense of humor often directed at himself. According to E. J. Dionne Jr. in his *New York Times Magazine* article, he seems to inspire "enormous" loyalty in his staff of thirty—a number insufficient, the Cardinal has pointed out, "to organize the theological putsch which some suspect us of planning." Dionne quoted Rev. Thomas Herron, an American on Ratzinger's staff: "I've never known him to be angry or vindictive. He's one of the most even-tempered people I've ever met."

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Reed, Ishmael

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"Elaborating his own mythology even as he trashes ours," as John Leonard once expressed it in the *New York Times* (June 17, 1982), the award-winning novelist, poet, essayist, and publisher Ishmael Reed has created a body of satiric and visionary work with the aim of establishing a culturally kaleidoscopic "neo-hoodoo" alternative to the Western tradition. Reed draws on sources ranging from Egyptian mythology to Caribbean voodoo and the American "yellow back" western to concoct his

"mind-boggling" and wildly humorous plots. Delineating his two-dimensional characters like a literary Roy Lichtenstein, he lampoons ethnicity, social activism, and philosophies of history, and in so doing breaks with the sombre autobiographical tradition of black American literature.

Writing in the *Dictionary of Literary Biography*, Caroline G. Bokinsky observed that "Reed might be viewed as a pioneering American defining a true American literature" in much the same way that William Butler Yeats worked to define an Irish literature. Reed himself, who has been damned by his detractors as sexist, paranoid, and "mean," told an interviewer for the *Daily Californian* (April 18, 1986): "One of the problems with mono-ethnic critics approaching my work is that they don't know the full scope of the traditions I'm drawing upon. As I learn more and more about different cultures in this country, the gap between my work and the viewpoint of some critics—especially those in the northeast—widens, and the critics become very frustrated. They call my style idiosyncratic; yet my style is older than the European tradition."

Ishmael Scott Reed was born in Chattanooga, Tennessee on February 22, 1938, a date he approves because twenty-two is "the most powerful number in hoodoo numerology." As a social critic and inveterate outsider, he also approves of the name Ishmael, given him by his mother, Thelma (Coleman) Reed, a saleswoman and "the clairvoyant of the family." His natural father, Henry Lenoir, and Thelma Coleman never married. She married Bennie Reed, an auto worker, in the 1930s, then moved with Ishmael to Buffalo, New York when he was four. In Buffalo his writing ability quickly became evident. At fourteen, he had his own jazz column in the *Empire State Weekly*, a black newspaper in Buffalo. In 1956, his senior year at Buffalo's East High School, Reed discovered the work of the Jewish-American writer Nathanael West, whose pictorial, almost painterly writing style worked, Reed felt, to achieve a stunning collage effect. West's *The Dream Life of Balso Snell*, especially, is a book that Reed has "read many times [but] still can't get over." His own fictional talent did not emerge until he began attending night school at the University of Buffalo in 1956. Reed's first short story, about a "very alienated black Raskolnikov-type individual," was so admired by his teachers that special arrangements were made for him to enroll in the day program at the university.

Although he read and admired the great mythological system makers such as Yeats and Blake, Reed, short on funds and wanting to strike out on his own intellectual path, dropped out of the university in 1960. He returned to the *Empire State Weekly* as a staff correspondent, living for a time in Buffalo's notorious Talbert Mall Project. At about that time he encountered some of the harsh realities he later satirized. In one instance he took part in a political campaign, writing publicity, registering voters, and knocking on doors on behalf of a black councilman who, as it turned out, "had se-

cretly thrown the election for a bigger job." In another he was arrested for accusing a New York policeman of taking a bribe and was beaten in that city's ninth precinct. Reed has summed up the effect of those experiences on him with the laconic comment, "a period of activism was followed by one of cynicism."

When Reed permanently left Buffalo for New York City in 1962, he was twenty-two, "green, country, and ready to write." He soon became associated with an innovative black poetry collective called the Umbra Workshop. Although he was absorbed in writing visionary poetry, some of which was published eight years later, he supported himself and several other Umbra members—including one man who claimed to be a great poet dying of cancer—by honing his writing skills at such newspapers as the weekly Newark (New Jersey) *Advance*, of which he became editor in 1965. In the same productive year, he cofounded the "mother" of underground "collage" or mixed-media newspapers, *The East Village Other*, and began his first novel, *The Free-Lance Pallbearers* (Doubleday, 1967).

Originally a satire on Newark politics, *The Free-Lance Pallbearers* developed into a full-scale lambasting of America and of such classic black novels of crisis and self-discovery as Richard Wright's *Native Son* and Ralph Ellison's *Invisible Man*. The Free-Lance Pallbearers of the title, precursors of typical targets in Reed's later satires, are the blacks and white liberals who allow their leaders to be killed and only arrive in time to bury and venerate the corpse ("Better late den never"). The hero, Bukka Doopyduk, a black hospital orderly whose attempts to rise in the police state, HARRY SAM, transform him into a fascistic power seeker, seems to be a satire on assimilated blacks and on corrupt black militants. The Lyndon B. Johnson-like Harry Sam, despot of HARRY SAM, lives protected by a moat of his own excrement and appears to embody what Reed sees as the American obsession with power, consumption, and production. When it was published, *The Free-Lance Pallbearers* was applauded by most critics, who were impressed by what Jerry H. Bryant, in the *Review of Contemporary Fiction* (Summer 1984), called its apocalyptic aura of "a civilization speeding out of control." Others expressed their reservations, including Martin Tucker, who, punning in *Commonweal* (January 26, 1968), felt that Reed tended to "grotest" too much.

By the time those reviews began to appear, Reed, who has often decried what he views as the narrowness and viciousness of the East Coast literati and their criticism, was spending half of each year on the West Coast. Perhaps for that reason the ideas and images of the old West blossomed in his second novel, *Yellow Back Radio Broke Down* (Doubleday, 1968), and a possible way out of the disillusionment depicted in his first novel began to emerge in the form of his "neo-hoodoo" system. The hero of the novel, the Loop Garoo Kid, a "Hoo Doo cowboy" with a cloven hoof, is at war with the

mythic founder of the West, as well as with the United States government, the literary criticism of the establishment, and the papacy. America itself, its European influences traced back to ancient Greece, is seen as a "Western" into which Loop rides, with a resonance that reverberates backward to ancient Egypt and forward to the American counterculture of the 1960s. As with *The Free-Lance Pallbearers*, the critical reception accorded *Yellow Back Radio Broke Down* was almost as divided as the world that Reed painted in the novel. Irving Howe, discussing Reed's writing in general in an essay that appeared in *Harper's* (December 1969), could only crustily confess that he read him "without a guffaw, without a laugh, without a chuckle, without the shadow of a smile." But Robert C. Maynard, writing in the *Washington Post* (August 4, 1969), felt that the novel proved that Reed's mind was "one of the great creations of this era."

"Neo-hoodoo" as a central subject emerged in Reed's first book of poems, *Catechism of D NeoAmerican HooDoo Church* (London: Paul Breman, 1970). In the title poem, Reed stakes a claim to "d right/ to help make a menu that will end [the] 2 thousand yrs/ of bad news" for blacks that is represented by the post-Egyptian, Judaeo-Christian era. In "I am a Cowboy in the boat of Ra," he declares that he will write "the motown long plays for the comeback of/ Osiris" (the Egyptian god of the underworld, creativity and eternal life) and "unseat Set" (Osiris' evil brother and murderer and, in Reed's iconography, Jehovah).

Throughout the book, Reed asserts the influence of hoodoo—the vision of all history as contemporaneous, and black music, dance, speech, myth and magic—on everything from the rock band to Christian iconography (in one poem, Satan is seen as a linguistic variant of Set). In 1972 the poems in *Catechism of D NeoAmerican HooDoo Church* were reissued, together with new poems, by the University of Massachusetts Press in the collection *Conjure*, which was nominated for the National Book Award in 1973. Darwin Turner wrote in *Parnassus* (Spring-Summer 1976) that Reed, without escaping Western influences (he apologized in the preface to *Conjure* for the influence of "people I studied in school" on one poem), managed hilariously and skillfully to avoid "European cultural entrapments."

The 2,000-year battle between Osiris and Set was rendered in "long-playing" form in Reed's third novel, *Mumbo Jumbo* (Doubleday, 1972), which, like *Conjure*, was nominated for the National Book Award in 1973. The story begins when African and Egyptian-derived culture resurges abruptly in America, in the form of an epidemic of "Jes Grew"—the symptom of which is sudden seizure by a dance step that renders its victims incapable of functioning in American society. The Osirian hero, Papa LaBas, a voodoo detective and, literally, the intersection of the "psychic" and the "real," struggles against Hinkle Von Vampton, a cunning white critic bent on using assimilated

blacks ashamed of their heritage to destroy Jes Grew and all it represents. The majority of critics responded with Osirian rapture to *Mumbo Jumbo*. Alan Friedman, writing in the *New York Times* (August 6, 1972), called it "wholly original . . . an unholy cross between the craft of fiction and witchcraft," and Thomas Hoeksema, in *Books Abroad* (Spring 1973), praised Reed for having restored "a mutilated religious heritage." Gerald Duff, in his commentary for the *Dictionary of Literary Biography*, offered the dissenting view that *Mumbo Jumbo's* full-blown explication of neo-hoodoo dulled the devilishly humorous cutting edge of the two previous novels. And Neil Schmitz, in an overview of Reed's work that appeared in *Twentieth Century Literature* (April 1974), observed that "Reed does not write mythically—he writes about writing mythically." But Schmitz also noted that, in *Mumbo Jumbo*, Reed had constructed a narrative that "swirls with the taut intricacy of a Jacobean revenge play."

Reed himself regards his books as "amulets" because, "in African cultures words . . . were considered to have magical meanings and were considered to be charms." But in his poetry collection *Chattanooga* (Random House, 1973), he also admitted that "Being a colored poet/ Is like going over Niagara falls in a/ Barrel," since America, after all, is essentially built on the repression of all that is neo-hoodoo.

Reed followed *Chattanooga* with *The Last Days of Louisiana Red* (Random House, 1974), in which *Mumbo Jumbo's* hero, Papa LaBas, tries to stamp out Louisiana Red—literally a brand of hot sauce and figuratively, any form of stress that can cause black or poor people to destroy themselves. Early in the novel it is defined as "the way they related to one another, oppressed one another, maimed and murdered one another . . . while above their heads, fifty thousand feet, billionaires flew in custom-made jet planes."

Another factor in Louisiana Red, as Papa LaBas describes it, is a conspiracy between black women and white men, extending back to the days of American slavery, to emasculate black men by portraying them as compulsively irresponsible social miscreants whose wives must singlehandedly hold the black family together. A patriarchal figure, Papa LaBas reviles that notion as an insult to male black laborers who perform "every despicable deed to make ends meet against tremendous odds." Reviewing the novel in the *New Republic* (November 23, 1974), Barbara Smith pronounced it "brilliant" but found Reed's view of the relationship between the sexes to be "frighteningly distorted." The audacious originality of Reed's satire disappears, in her view, when "he falls back on the tired stereotypes of feminists as man-hating dykes." Although its "near misogyny" offended other critics and its "programmatic" neo-hoodoo irritated still others, *The Last Days of Louisiana Red* won the Richard and Hinda Rosenthal Foundation Award, one of the lesser-known but nevertheless one of the most prestigious literary honors in the United States.

Far less controversial than its predecessors was Reed's fifth novel, *Flight to Canada* (Random House, 1976), the tale of Raven Quickskill, a runaway slave and poet. A reexamination of the Civil War, Abraham Lincoln, emancipation, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and a slave narrative, *The Life of Josiah Henson, Formerly a Slave*, from which, Reed feels, she plagiarized, *Flight to Canada* underlines the contemporary relevance of those phenomena by continually exploding its "historical" framework with the inclusion of phones, TVs, Coca Cola, Air Canada jets, and diatribes against Ezra Pound and T. S. Eliot for their racist and culturally imperialistic views. Although some critics found Reed's jokes "tired," most of them felt that as a satirist he was at the top of his form. Nonmembers of the neo-hoodoo church were pleased to find that institution relegated to the status of an undercurrent of assumptions that did not rise up, as in previous works, to impede the forward movement of the plot. The novelist Edmund White, in reviewing *Flight to Canada* for the *Nation* (September 18, 1976), called it "irrepressibly funny," and commended Reed for a creative vitality reminiscent of Balzac's and for successfully recording "a single consciousness attempting to kill off the slave within—an heroic project that Chekov once commended to us all."

In 1978 Ishmael Reed published "the autobiography" of his consciousness in the form of a collection of essays and interviews entitled *Shrovetide in Old New Orleans* (Doubleday). In his introduction to the hard-hitting social commentary of the essays, he declares that writing has made him "a better man" and put him "in contact with those fleeting moments" that prove "the existence of the soul." A number of the essays detail Reed's relationship to voodoo and add to his ongoing exegesis of its manifestations. In a 1978 trip to Haiti, for instance, he discovered that François ("Papa Doc") Duvalier, contrary to his media image, had some of the characteristics of a West African folk deity. In a self-interview he further explains that he, Reed, seems "so mean and hard" because he is "an Afro-American male." "When will Afro-Americans learn that they are alone and no one cares about them unless they can use them?" he asked during the self-interview. In other essays he explores the "houdoun" roots of Mardi Gras in New Orleans and the role of satire in the culture of Alaska's Tlingit Indians and lambasts "gliberals," narrowness of all kinds, and institutions such as the English department at the University of California at Berkeley, which denied him tenure after suggesting he apply for it in 1977. He also launched "father-destroying" barbs, as one critic described them, at Ralph Ellison, James Baldwin, and Norman Mailer. Most critics did not view *Shrovetide* as a systematic spiritual autobiography—one called it an *apologia pro vita sua* in the guise of a tossed salad—but most of them were carried along by Reed's Muhammad Ali-like "floating and stinging" and, as H. L. Gates observed in the *Saturday Review* (March 4, 1978), by his documen-

tation of "the still largely untold role of blacks as creators of American culture."

Although after 1978 Reed remained extremely active as an all-round promoter of under-represented views and published a second book of essays, *God Made Alaska for the Indians* (Garland, 1982), which was as irascible and wide-ranging as the first, he did not publish a new novel until 1982, when *The Terrible Twos* appeared under the imprint of St. Martin's Press. The title, a reference to America's bicentennial, is also a swipe at what Reed saw as the rise, with the election of Ronald Reagan as president, of a two-year-old's mentality as the dominant force in American society. Although neo-hoodoo once more dictates little more than the laws of perspective in the novel, that perspective characteristically includes everything from the myth of Santa Claus to Dante's descent into Inferno. Michael Kransny, reviewing it for the *San Francisco Review of Books* (January-February 1983), dredged up some evidence of Reed's "declining talent," but ironically, it developed that East Coast critics were charmed and dazzled by Reed's new novel. In evaluating it for the *American Book Review* (May-June 1983), Jerome Klinkowitz discovered that Reed had succeeded in lighting up "previously unexplored corners of public experience," and John Leonard of the *New York Times* (June 17, 1982) concluded that Reed is "as close as we are likely to get to a García Márquez."

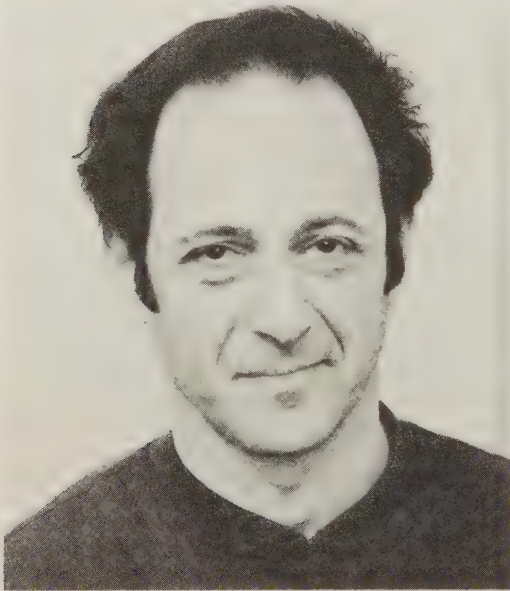
Reed's next novel, *Reckless Eyeballing* (St. Martin's Press, 1986), set off a storm of controversy for what was perceived as its misogyny (among the characters is a black woman feminist whom some readers saw as a cruelly caricatured Alice Walker); its excessive belligerence (the dust jacket declares, "It's men vs. women, Blacks vs. Jews, North vs. South and Ishmael Reed vs. everybody!"); and its dimly realized dramatic personae. Michiko Kakutani, in the *New York Times Book Review* (April 5, 1986), dismissed its "gallery of repellent characters, all painted in the flat, bright primary colors of farce." Other critics took a less jaundiced view. Gerald Nicosia noted in the *Chicago Tribune* (April 27, 1986), that "Reed has many just points to make. He has a sharp eye for the way traditional underdogs have engaged in their own brands of cutthroat politics. . . . Long dialogues . . . comprise intellectual debates among a variety of extremist positions, in which folly on all sides is exposed." Reed seemed to relish the outrage his book evoked as "publicity" and as a way of carrying on the project that seems to consume him: "I think the people we want to aim our questioning toward are those who supply the nation with its mind, tutor its mind. . . . These are the people involved in culture. They are responsible for the national mind and they've done very bad things with their propaganda and racism."

Ishmael Reed is a large-framed man with the compelling gaze of a preacher and a paunch that he once described as "a celebrity, having been written up in the *Washington Evening Star*." He

has one daughter, Timothy Brett, from a marriage that ended in divorce in 1973, and a second, Tennessee Maria, from his present marriage to the choreographer Carla Blank. He, Carla Blank, and Suzushi Hanayagi collaborated on a bicentennial mystery play, *The Lost State of Franklin*, which, together with Reed's poem "From the Files of Agent 22," won the Poetry in Public Places Contest in 1975. His other awards include the Michaux award (1978), a Guggenheim fellowship (1975), and an award from the National Endowment for the Arts. Reed's activities as a multiculturalist include the presidency of the Before Columbus Foundation, which promotes the work of unknown ethnic writers, the publication of similarly motivated magazines and anthologies, and supervision of the Reed, and Cannon company, which produces such video cassettes as *Personal Problems*, his answer to

prime-time television. He published a third book of poems, *Secretary to the Spirits* (Nok), in 1978 and in 1983 had the gratification of seeing some of his poems, which have been said to resemble improvised music, scored, recorded, and performed by some of the most prominent younger musicians in jazz and sung by bluesman Taj Mahad. Reed continues to teach at the University of California at Berkeley, finding himself "becoming more and more nonideological in that [he believes] work is an ideology; building things is an ideology."

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Reich, Steve
(rish)

Oct. 3, 1936 - Composer. Address: b. c/o Lynn Garon Management, 1199 Park Ave., New York, N.Y. 10028

"I compose 'minimal' music when that is where my musical intuition leads me," Steve Reich has said, "but I follow that musical intuition wherever that leads." By obeying his musical instincts throughout his career, Reich has progressed from being a cult figure in the lofts and galleries of Soho to the top echelon of contemporary American composers, and is now one of the best-known exponents of minimalism in music, along with Philip Glass, Ter-

ry Riley, and John Adams. Like his coevals, Reich is strongly influenced by nonwestern musical systems, composing music, often for small ensembles, that concentrates on the repetition of simple motifs and relatively unchanging harmonies, and that insinuates its changes in melody, synchronization, rhythm, and instrumentation so gradually that they almost are imperceptible, except to the most alert and dedicated of listeners. Like them as well, Reich represents a revolt against the sterile academicism, cerebralism, and aridity that prevailed in "serious" American music after World War II.

Steve Reich was born on October 3, 1936 in New York City to Leonard Reich, an attorney, and the former Joyce Carroll, a singer and lyricist who appeared in *New Faces*, among other revues, and who was responsible for the lyrics of "Love Is a Simple Thing," among other popular songs. As a child growing up on Manhattan's Upper West Side, Reich was given the usual quota of piano lessons, but his burgeoning interest in jazz made him switch to drums when he was fourteen. Among the influential musical figures, both among the quick and the dead, whom he discovered as a teenager were Charlie ("Yardbird") Parker, Miles Davis, John Coltrane, George Shearing, Johann Sebastian Bach, and Igor Stravinsky, whose *Rite of Spring* was a revelation to him. But although his teachers included such prestigious musicians as Roland Koloff, the tympanist of the New York Philharmonic, Reich at that time harbored no ambitions to adopt music as a career.

Instead, it was as a philosophy major that Steve Reich entered Cornell University in 1953, specializing in the later theories of Ludwig Wittgenstein, the Austrian-born English philosopher. In Ithaca he was introduced to an abundance of new music in a series of courses taught by William Austin, and in addition to an exposure to more jazz, he discovered contemporary "serious" music and nonwestern music, all of which contributed to his increasing interest in exploring the possibility of taking up music as a career.

On graduating with honors from Cornell in 1957, Steve Reich was faced with a choice between going on to graduate study in philosophy at Harvard, or returning to New York City to pursue his interest in music. Opting for the latter, he drove a taxicab in Manhattan while studying composition, first as a private student with Hall Overton and later, through 1961, at Juilliard with William Bergsma and Vincent Persichetti. At Mills College, in Oakland, California, where he obtained his master's degree in 1963, he studied composition with an aging and ill Darius Milhaud and with Luciano Berio. It was at Mills that he developed an interest in African music that dates from a composers' conference that he attended in 1962. A chance encounter with the composer and conductor Gunther Schuller led him to the book *Studies in African Music* by A. M. Jones. Reich gained a new insight into the performance of African music, since the repetition within the scores of native music reproduced in the book introduced him to a range of patterns that would become manifest in his own work during the next decade.

Reich's early compositions at the Juilliard School and at Mills College represented his valiant effort to reconcile his personal musical taste with the atonal music in vogue at the time, but at Mills, while studying with Berio, his resistance to serialism and atonality became obvious to his teachers as well as to himself. "Berio noticed that I was repeating this particular twelve-tone row over and over and letting it evolve into a static thing," he told Donal Henahan during an interview for the *New York Times* (October 24, 1971), "and he said to me one day, 'If you want to write tonal music, why don't you write tonal music?'" Berio's remark was something of a turning point, for Reich immediately realized that he was doing what he intuitively wanted to do.

When Reich was introduced to tape technology and electronically created sounds while a student at Mills, he became fascinated by their possibilities. "I found tape very exciting," he recalled for Michael Nyman in an interview for the *Musical Times* (March 1971), "because I was interested in American poets like Olson and Creeley. I'd wanted to set their poems to music and never could. And when I first experimented with tape it was a joy, as it opened up the possibility of working with words—my very first tape pieces were with words, never with noises or funny sounds." Voices, words, and sounds became his new vehicle of musical experimentation, and one of his first tape projects was assisting the pioneering minimalist composer Terry Riley in the creation of his breakthrough piece, *In C*.

Reich's career as a composer began in San Francisco in 1963, when he scored the soundtracks for *The Plastic Haircut* and *Oh Dem Watermelons*, two underground movies by Robert Nelson. Reich's first work built around taped sounds and an adaptation of an old spoken-word recording entitled *Great Moments in Sport*, *The Plastic Haircut* was a sonic collage in which he dubbed and looped

a sportscaster's voice into a surrealistic medley, with the textures, timbre, and pitch of the original vocal sounds undergoing continual transformation, along with the meanings of the words. As a first composition, it was something of a watershed for Reich, for it seemed to him to be "the solution to vocal music."

His experimental pieces even took advantage of his job as a taxi driver: one of them, *Livelihood*, was a three-minute distillation of ten hours of conversations taped in the back of Reich's cab. But his most talked about composition was *It's Gonna Rain*, which originated in 1964 with a tape of Brother Walter, a black preacher, delivering a sermon in a city park. Cutting the tape down to three words, "It's gonna rain," Reich looped it and played it back. As it happened, his two "sub-professional" tape machines were slightly out of synchronization, and the resulting shifts in continuity in the playback, and the sounds thus produced, were a revelation. "The sound came clear out of my ear, down my toes, and clear across the room," Reich told Linda Winer during an interview for the *New York Daily News* (November 13, 1980). "The sounds created a whole series of sophisticated relationships I wouldn't ever have thought of myself." "It's Gonna Rain" was the first of Reich's so-called "phase pieces," which were created by a slow and gradual shift in the phasing of sounds. When it was presented for the first time at the San Francisco Tape Music Center in January 1965, *It's Gonna Rain* marked the official beginning of Reich's performing career.

Reich's follow-up piece, *Come Out*, was based on the phrase "Come out and show them," spoken by Daniel Hamm, a member of the "Harlem Six." Created by Reich's slowing down of a tape reel with his thumb, *Come Out* became his first commercial recording when CBS' Odyssey label released it in 1967 on an album called *New Sounds In Electronic Music*. Reich also presented the piece before a Town Hall audience in New York in April 1966 as part of a benefit to raise money for a retrial of the Harlem Six. The occasion marked Reich's New York concert debut.

After making several experiments with "semi-live" performance, in which he played the piano against the background of a prerecorded tape track, he founded his group, Steve Reich and Musicians, as his primary performing ensemble in 1966. Membership in Reich's groups has ranged from three players at the start of his career, in California, up to twenty-seven for his ambitious *Music for a Large Ensemble* (1978). Their performances were at first restricted to small venues and audiences, in downtown lofts, art galleries, and museums. His tape piece *Melodica* has a case history that typifies that phase of Reich's career: it had its premiere at the Park Place Gallery in lower Manhattan in March 1967 and had two subsequent presentations—one at Yale University and another as part of a dance program performed by Barbara Lloyd at the Museum of Modern Art.

Several of Reich's works, including *Pulse Music*, *Slow Motion Sound*, and *Four Log Drums*, were performed only to be later withdrawn from his official canon because he considered them to be unsuccessful. *Piano Phase*, the earliest of Reich's nontape compositions to survive, received its premiere in a performance by Steve Reich and pianist Art Murphy at Fairleigh Dickinson University, in New Jersey, in January 1967. That work provided Reich with something of an international breakthrough, since it was given performances in London, Brussels, and Tokyo during the following year. Reich followed that success in October 1967 with *Violin Phase*, a piece for four violins, or for one live violinist and three separately taped violin channels.

Soon Steve Reich found himself with a small but growing tastemaker-type of audience, consisting of university students, rebels against serialism, and artists clustered around New York's Soho district, many of them dedicated to multimedia conceptual art. During the late 1960s grants from the New York State Council on the Arts and the Jasper Johns foundation helped to sustain his work, though it continued to be a money-losing proposition.

Among the celebrities who took part in Reich's performances was the controversial sculptor Richard Serra, who brought Reich's music to the attention of Marcia Tucker, a curator at the Whitney Museum. She saw to it that Reich's *Pendulum Music* and *Violin Phase* were performed on May 27, 1969 as part of the Whitney's "Anti-Illusion: Procedures/Materials" show, an event that provided him with his first major exposure in a New York showcase. The prescient Alan M. Kriegsman, in reviewing the show for the *Washington Post* (May 31, 1969), in an article headlined "Ecstasy," reported that Reich's music seemed "to open vast untapped vistas of musical experience."

Recognition in the form of reviews and the receptive attention of influential members of the musical community soon followed, especially after the performances of Reich's next major piece, *Four Organs* (1970). Scored for four electric organs and maracas, it was given its premiere with Art Murphy, Philip Glass, Jon Gibson, and Steve Chambers at the Guggenheim Museum a year after the Whitney "Anti-Illusion" show, and eventually reached an audience far beyond the confines of museums and universities. Within a year Reich performed *Four Organs* on his first international tour, in London and Paris, and a year after that, he took it to Belgium, Italy, and Germany. In October 1971 Pierre Boulez selected *Four Organs* for inclusion in his first "Prospective Encounter" series at the New York Shakespeare Festival Theatre, but perhaps even more important was a performance that month by Michael Tilson Thomas, Ayerton Pinto, Newton Wayland, Steve Reich, and members of the percussion section of the Boston Symphony Orchestra at Boston's Symphony Hall. Although the French record label Disques Shandar was astute enough to release a recording of the live Guggenheim performance as early as 1971, Michael Tilson

Thomas' recording of *Four Organs*, which he paired with John Cage's *Three Dances* for the Angel label in 1973, is more easily obtainable.

Even as widespread recognition for *Four Organs* was building, Steve Reich was going off in new musical directions. During the summer of 1970 he went to Ghana to study African drumming with a master drummer of the Ewe tribe at the Institute of African Studies, in Accra, and while there contracted a mild case of malaria that scared him off from a prospective trip to Bali. The first direct product of his African studies was the ninety-minute *Drumming*, a work for eight small tuned drums, three marimbas, three glockenspiels, male and female voices, whistling, and piccolo. Phenomenally popular, *Drumming* has been recorded both by Multiples, Inc., and by Deutsche Grammophon.

As his music became more and more in demand, Reich was able to get more financial support for his work. In addition to obtaining a Guggenheim Fellowship in 1978, he received grants from the Martha Baird Rockefeller Foundation in 1975, 1979, 1980, and 1981, but despite the quickening pace of his career he continued on his eclectic way. By 1973 he had taken up the study of Balinese gamelan after discovering Colin McPhee's book *Music In Bali*, this time in the relative safety of the University of Washington in Seattle.

From the austerity of *Clapping Music* (1972), the last of his works based on the phasing process, to his iridescent *Music For 18 Musicians* (1976), Reich's career in the mid-1970's was an exploration of many timbres and textures. By 1979 his following was big enough to make him the first living composer of "serious" music ever to sell out New York's jazz-rock mecca, the Bottom Line, on March 18, 1979, with a program devoted entirely to his own works. He followed this up on a grander scale by selling out Carnegie Hall on February 19, 1980 with a program of new work. In addition to turning up in the Deutsche Grammophon and Angel catalogues, Reich's music began appearing on the ECM label, a record company notable for its traditional and experimental jazz releases. And his work had attracted such mass interest that on March 15, 1982 his newest work, *Tehillim*, became the first piece of music ever performed in the Metropolitan Museum of Art's Twentieth Century galleries. *Tehillim* was also performed at the opening of the New York Philharmonic's subscription series under Zubin Mehta in September of that year.

The most important recent work by Reich, *Tehillim* represents a departure from his earlier styles and embodies his deeply and overtly felt spiritual convictions. *Tehillim* ("Prayers"), his first work with a written text, is a direct product of an unsatisfactory search for spiritual fulfillment that had carried Reich from yoga to Buddhism to transcendentalism during the 1960s and 1970s. During 1974 he found himself returning to his roots in Judaism as a source of enlightenment, attending the Orthodox Lincoln Square Synagogue in Manhattan and studying biblical Hebrew in an adult pro-

gram. By 1977 his interest in Hebrew scriptural cantillation or chant had led him to Jerusalem, where he recorded singers from Iraq, India, Katmandu, and Yemen, who had remained unaffected by European styles. There he discovered that though the notes and styles of their chanting differed, the structure was the same.

The *Desert Music*, which had its American premiere at the Brooklyn Academy of Music on October 25, 1984, was another marked departure for Steve Reich. An ambitious work for voice with a text taken from a William Carlos Williams poem, its scoring for 106 performers makes it the largest-scale composition of Reich's entire career. An impassioned protest against nuclear Armageddon, *The Desert Music* is his most provocative "topical" piece since *Come Out* was performed at that benefit for the Harlem Six back in 1966.

One new work, *New York Counterpoint*, was introduced by Reich during his group's international tour in early 1986. In keeping with his reported interest in "ransacking" his past for future composition, it was described in the *New York Times* (January 22, 1986) as recalling his earlier *Vermont Counterpoint*, *Violin Phase*, and *Piano Phase* because of its return to the format of a live player and a pretaped track.

Not all audiences have been kind to Reich's work. If professional critics headed their articles with such hyperbole as "Ecstasy," concertgoers themselves were divided between catcalls and rapture. Only a few years ago, Michael Walsh in *Time* magazine (September 20, 1982) described a riotous Carnegie Hall performance of *Four Organs* during which protesting listeners walked out in droves and one woman in the audience physically attacked the stage. The scene seemed to resemble the first performance of Igor Stravinsky's *The Rite of Spring*.

Steve Reich lives and works in a converted loft in a former industrial building above a textile shop at the southern end of Soho in New York City. He married Beryl Korot, a video artist and professional weaver, on May 30, 1976, and the two have one son, Ezra. He has another son by an earlier, very youthful marriage that ended in divorce. A private, studious person with dark hair and narrow features, Reich is voluble with his opinions on a range of favorite subject areas, including music, politics, history, and philosophy. A prolific writer, he gathered together the performing notes, essays, and articles he has written into a single volume, *Writings About Music* (Universal Editions, 1974). The book is a clever, engaging, and unpretentious self-assessment of his music and its wellsprings up to the end of his phase-music period.

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Retton, Mary Lou

Jan. 24, 1968- Gymnast. Address: b. c/o National Media Group, Inc., 250 W. 57th St., New York City, N.Y. 10107

The vivacious, pint-sized Mary Lou Retton vaulted into the national spotlight in August 1984, when she won the gold medal in the all-around contest of the women's gymnastics competition at the Summer Olympic Games in Los Angeles. She was the first American woman ever to win an individual medal in gymnastics. Miss Retton, who also took home two bronze and two silver medals, began competing internationally in 1981. Virtually undefeated during the last three years of her career, which ended with her retirement in 1986, the tough and muscular athlete has redefined the image of the gymnast and revolutionized her sport, turning it away from balletic movements toward those dependent on power, speed, and agility. As Bela Karolyi, her coach, once observed, she is "not a little flower," but "a little flyer."

The youngest of the five children of Ronnie and Lois Jean (Prozzillo) Retton, Mary Lou Retton was born on January 24, 1968 in the coal-mining town of Fairmont, West Virginia. Both her paternal great-grandfather, an Italian immigrant (the family name is an Americanized version of "Rotundo"), and grandfather were coal miners, and her father is part owner of a coal-industry equipment business. Miss Retton comes by her athletic ability naturally. Before settling down to raise his family,

Ronnie Retton had been a college basketball star and, for five years, the first-string shortstop for a New York Yankees Double-A class farm team. Her siblings were also athletically gifted, and as a youngster Mary Lou often joined her brothers in games of baseball, basketball, and football. But even as a toddler, she seemed destined for gymnastics. "I was one of those hyper kids, always jumping up and down on the couch and breaking things," she told a reporter for *Time* (August 13, 1984). In desperation, Lois Retton sent Mary Lou, then four, and her older sister, Shari, to Monica's Dance Studio twice a week for lessons in ballet, tap, and acrobatics. Within weeks, Mary Lou had mastered such basic acrobatic skills as one-arm front and back walkovers and double splits.

About a year later, Mrs. Retton began taking her daughters to twice-weekly gymnastics classes at West Virginia University in nearby Morgantown. The classes were so crowded that the girls could spend only five minutes on each apparatus, but Mary Lou nonetheless progressed rapidly. When one of her coaches, Pete Longdon, opened a gymnastics school, Aerial-port, in Fairmont in 1975, she began to work on developing the specific skills—the so-called "compulsories"—required for competition in the sport. "The first skill I remember doing," she recalled in her book *Mary Lou: Creating an Olympic Champion* (McGraw-Hill, 1986), which she wrote in collaboration with Bela Karolyi and John Powers, "was a roundoff back handspring back tuck. Half the big girls couldn't do that, so I was real excited. . . . From the beginning I never had any trouble relating to the equipment. I just got up and it felt natural. The fear factor was never there, not for me."

Mary Lou Retton soon realized that her compact, muscular body was unsuited to the balletic movements then in vogue among world-class gymnasts. "I knew I wouldn't look graceful in floor exercises, doing those piqué turns and ballerina moves," she wrote in her autobiography. "But I was a good sprinter, and I had a lot of power and explosiveness, so I could do things that some of the other girls couldn't." As Gary Rafaloski, Miss Retton's coach at Aerial-port for seven years, explained to a reporter for the *Washington Post* (August 27, 1984), his "toughest job was to direct that energy, to maneuver it, so she could develop."

When she was eight years old, Mary Lou Retton walked away with the Class III, or beginners', title at a statewide meet. Later that year, she watched the television coverage of the gymnastics competition at the 1976 Summer Olympic Games in Montreal, Canada, where Nadia Comaneci of Romania scored the first perfect ten in the history of Olympic gymnastics and won three gold medals. Although she dreamed of going to the Olympics herself, until she was in the sixth grade at St. Anthony's school gymnastics was just one of Mary Lou Retton's extracurricular activities. She was also a Pee Wee cheerleader, a Pee Wee homecoming queen, and a Pop Warner majorette, and she often competed in outside track-and-field contests. In 1979, for ex-

ample, she finished second in the fifty-yard dash event for her age bracket at a national track-and-field meet in Hershey, Pennsylvania, but by the following year, she had decided to concentrate on gymnastics. Because of her superlative performance at the Class III level, Miss Retton bypassed the intermediate level and entered the 1980 Class I national contest in Tulsa, Oklahoma. Competing for the first time against girls she had read about in *International Gymnast* magazine, she took first place in the vault event, second in the floor exercise, and seventh in the all-around.

With junior-elite ranking as her next goal, Mary Lou Retton sacrificed other extracurricular activities, such as football and basketball games and school dances, for afternoon and evening workouts. She first caught the eyes of other coaches at the Capital Cup in Washington, D.C. in 1980. Shortly thereafter, she easily defeated all rivals to become the West Virginia state gymnastics champion. Named to the United States junior national team in 1981, she traveled to Canada with her parents to take part in her first international competition. Despite a concussion, she managed to win the all-around title. Impressed by her performance, the United States Olympic Committee asked her to fly immediately to Syracuse, New York for the National Sports Festival, an annual meet for potential Olympians. Making her first appearance on national television, Miss Retton performed smartly, but, hampered by a sprained wrist, she finished second, behind Beth Pope.

Over the next several years, Mary Lou Retton often took time off from her classes at Fairmont Catholic High School to enter tournaments in the United States, Japan, China, and South Africa, where she swept every individual event in the South African Cup Competition. In spite of her victories, she became increasingly restless because there was no one in Fairmont for her to compete against. "I needed someone pushing and pushing me," she explained in her book, "and I needed some other girls around me who were shooting for the same thing I was." Moreover, she had noticed that many of her competitors were steadily improving. "And I wasn't," she continued. "To be a serious medal contender [at the 1984 Olympics], I'd have to eliminate those little flaws, to sharpen my routines, and add new and more difficult skills." Many of the best gymnasts trained with Bela Karolyi, who had coached the gold medal-winning Romanian Olympic team before he defected to the United States in 1981. Consequently, late in 1982, after vanquishing fifteen rivals in the all-around event of the United States Gymnastics Federation's Single Elimination Championship in Reno, Nevada, Mary Lou Retton arranged to train with Karolyi at the gymnastics center that he and his wife, Martha, had established in Houston, Texas. Overcoming her parents' reluctance, the girl set off for Houston and settled in with the family of one of Karolyi's students.

"From that first day [January 2, 1983], Bela changed everything I'd been doing for eight years,

from the way I tumbled to what I ate . . .," Mary Lou Retton wrote in her autobiography. "I had to forget everything I'd learned since childhood, because everything was opposite now. I'd developed all these bad habits, which I didn't know were bad habits, and they were difficult to break. . . . Bela changed it all—my running, my techniques, my arm style, my head." Karolyi even changed the style of her best event, the vault. Martha Karolyi was responsible for Mary Lou's biggest improvement—her performance on the balance beam.

Competing daily with the nationally top-ranked gymnast Dianne Durham also spurred her toward achieving Karolyi's goal of perfection. After only two weeks under the Karolyis' tutelage, at a meet in Colorado Springs, Colorado, Mary Lou Retton received her first perfect ten on the vault. Two months later, she took first prize in the all-around at the Caesar's Palace Invitational meet in Las Vegas, Nevada, demonstrating that she could excel anyone at the national level, including such top senior gymnasts as Tracee Talavera and Julianne McNamara. As James Wolcott reported in his article "The Neat Stuff" for *Harper's* (July 1983), "It was Mary Lou Retton who looked the most aerodynamically self-propelled" at the Las Vegas Competition. "She's hitting everything with smacking emphasis, ending her routines with an exclamation mark. Her most emphatic moment came in the floor ex, when she reached such a clean, high line of rotation on her double back layout (arms at sides, legs fully extended) that she looked like a knife flinging itself off a tabletop in an unwavering arc."

Substituting on a moment's notice for the injured Dianne Durham at the McDonald's American Cup Competition at Madison Square Garden in New York City in March 1983, Mary Lou Retton won the vault event and the floor exercise and tied Julianne McNamara for first place on the uneven bars. With a score of 9.90 or better in six of the eight events, she also took the all-around crown that Miss McNamara had worn since 1980. Perhaps most important, she had also bested the world all-around champion, Natalia Yurchenko of the Soviet Union, the world vault titlist, Borianna Stoyanova of Bulgaria, and Romania's Lavinia Agache, one of the top international gymnasts. Two months after what she has called her "big breakthrough," at the American Classic II in Colorado Springs, Mary Lou Retton became the first woman in the world to bring off the flashy Tsukahara vault (named for Mitsuo Tsukahara, the three-time Olympic gold medalist). Her perfect execution of that notoriously difficult maneuver—a layout one-and-one-half back somersault with a double twist—earned her a ten from the judges. She came in a disappointing third at the Championships of the U.S.A. in Chicago in June 1983, but rebounded to capture first-place honors for the floor, bars, and vault events at the McDonald's International in Los Angeles in August despite a stress fracture of the left wrist. Because of the injury, she was forced to skip the World Championships in October. In December, however, she made up for the lost opportunity by

becoming the first American ever to win the all-around title at the prestigious Chunichi Cup in Nagoya, Japan.

To prepare for the upcoming Olympics, Miss Retton scheduled more workouts and private lessons with the Karolyis. She described her daily routine in her book, *Mary Lou*: "I'd be in the gym every day, sometimes twice a day, and it became a habit. You put on your leotard and your sweats and do a dance routine at the beginning with the whole team. Then you stretch, do splits, then oversplits, taking between fifteen minutes and half an hour to warm up. Then it's forty-five minutes on each apparatus with only two or three minutes in between, and it's intense. When you have morning workouts, you're there by eight, then you go to school, then back to the gym for four hours between five and nine, then homework, then bed." Since moving to Houston, Mary Lou Retton had been attending Northland Christian High School, but early in 1984 she decided to take correspondence courses instead, so that she could devote even more time to her training.

In March 1984 Mary Lou Retton retained her American Cup all-around crown by amassing a score of 39.50 points out of a possible 40.00, including a perfect ten for her vault. Two months later, at the Championships of the U.S.A., she took first place in two events finals—the vault and the floor exercise—and won the all-around competition. Her victories boosted her to the number-one ranking among women gymnasts going into the trials for the United States Olympic team. At those trials, in Jacksonville, Florida in June, she placed first overall, with scores of 9.85 for her vault and floor routine, 9.75 on the bars, and 9.60 on the beam, to win a spot on the eight-member American women's team. Then, just a few weeks before the Summer Games, her right knee suddenly locked. Several fragments of torn cartilage had broken loose and become wedged in the joint. Less than ten days after undergoing arthroscopic surgery to repair her damaged knee, she was back in the gym for a full workout. By mid-July she had recovered enough to rack up 79.80 points (out of a possible 80.00), including five tens, at a dual meet with Canada.

On August 2, 1984 at Pauley Pavilion on the University of California campus in Los Angeles, Mary Lou Retton piloted the American team to a second-place finish, behind the highly touted Romanians. (The Soviet Union and most of its Eastern bloc allies boycotted the games for political reasons.) It was the first Olympic medal captured by American women gymnasts since the United States squad took a team bronze in 1948. Despite some questionable scoring, particularly from the Romanian judge, whose objectivity was publicly challenged by Don Peters, the United States coach, Miss Retton, performing consistently in both the compulsory and optional stages of the team tug-of-war, chalked up 39.525 points—more than any other competitor. Her nearest rival was Romania's Ecaterina Szabo, with a score of 39.375. Moreover, she was the only gymnast to qualify for the finals in all four events.

The night before the final of the all-around competition, Mary Lou Retton, as is her custom, ran through all her routines in her imagination, "doing everything perfectly." But on August 3, she got off to an unusually shaky start, earning a 9.85 for her below-par bars routine and only a 9.80 for her daring but unsteady performance on the balance beam. Ecaterina Szabo, meanwhile, had chalked up a ten and a 9.95 on, respectively, the beam and the floor exercise. At the halfway mark, Mary Lou Retton trailed the Romanian by .15 of a point. "I knew she had me edged on points," Miss Retton told reporters after the match, "but I also knew that I had the floor exercise and the vault coming up. And they are my strong events."

Mary Lou Retton made up some ground in the third rotation. Her gypsy-flavored floor routine, which included such crowd-pleasing stunts as a high double-back somersault in the layout position, nailed her a ten. But Ecaterina Szabo, who had been awarded a 9.90 for her vault, still led by .05 of a point going into the fourth and final rotation. After the Romanian's 9.90 performance on the uneven bars, Mary Lou Retton needed to execute her twisting layout Tsukahara vault perfectly to take the gold medal. Derrick Jackson described the gymnast's effort in *Newsday* (August 4, 1984): "Retton took two dainty steps forward. Then three, two, one, ignition. She raced down the line. Sprung off the vault, twisted at high altitude and landed as still as a dropped bar of lead, yet as soft as a spring-time butterfly." In the vocabulary of gymnastics, she had "stuck it" with authority for a mark of ten. As if to confirm her superiority, she opted to execute the optional second vault and received another perfect ten. Mary Lou Retton had won the gold medal with a score of 79.175 to Ecaterina Szabo's 79.125. Two days later, at the events finals, she sweetened her triumph with a silver medal in the vault contest and bronzes for her performances in the floor exercise and on the uneven bars.

An overnight celebrity, Mary Lou Retton appeared on the covers of *Time*, *Newsweek*, *Seventeen*, and *Sports Illustrated*, served as a presenter at the Emmy Awards ceremony, rode on a float in New York City's Thanksgiving Day parade, traded quips with Joan Rivers, the comedienne, on *The Tonight Show*, and performed with Bob Hope in his Christmas television special. Deluged with requests for endorsements and commercials, Mary Lou Retton hired John Traetta, the president of National Media Group/High Bar Productions and a former gymnastics coach, as her agent. By December 1984, she had signed contracts with Vidal Sassoon hair care products, Eveready Energizer batteries, Pony athletic shoes, Dobie Originals, a girls' sportswear line, and Renown, a Japanese clothing manufacturer.

In addition, Miss Retton agreed to promote physical-fitness toys for Hasbro Bradley and the youth sports program sponsored by McDonald's, the fast-food franchiser. Like former Olympians Bob Richards, the gold medalist in the pole vault in 1952 and 1956, and Bruce Jenner, the decathlon

champion in 1976, Mary Lou Retton was chosen by General Mills to extol the virtues of its Wheaties breakfast cereal. She also filmed for ABC-TV a number of three-minute "drop-in" exercise segments for children, which the network inserted into its Saturday-morning cartoon lineup in September 1985. *ABC Fun Fit*, a thirty-minute videotape of those workout routines designed especially for youngsters, was released by Scholastic/Lorimar Home Video later in the year. Except for her living and training expenses, her earnings from her business ventures were held in a trust fund administered by the United States Gymnastics Federation so that she could maintain her amateur status. Although she devoted considerable time to her commercial commitments, she continued to compete for a time, and in March 1985 she won the American Cup all-around title for a third time. In announcing her retirement from full-time gymnastics in the fall of 1986, Miss Retton told reporters, as quoted in *Time* (October 13, 1986), that she wanted to "get on with [her] life." Her immediate plans included enrolling at the University of Texas, where she intends to major in English.

Bela Karolyi has observed of Mary Lou Retton: "She's so powerful physically, and she's mentally powerful, too. I was teaching gymnastics twenty-five years, and had many world and Olympic champions. But I never had somebody more positive and dedicated than this little girl." Mary Lou Retton agrees that she is guided in her consistent effort to excel by the motto "Hard work pays off."

According to one interviewer, Mary Lou Retton, who stands just over four feet nine inches tall and weighs ninety-five pounds, is built like "a cast-iron toy truck," with unusually broad shoulders, a stocky torso, and heavily muscled legs. She has short brown hair, big brown eyes, and an ear-to-ear grin. The wear and tear of years of practice is already evident on her calloused hands and in her arthritic joints. "Everything cracks on me—ankles, knees, wrists," she complained recently. "When it's cold and damp outside I just ache all over, and I sound like an old wooden railroad trestle." In her spare time, she enjoys watching television and listening to rock music. The recipient of the Southland Corporation's Olympia Award for amateur athletes, Mary Lou Retton was named "Sportswoman of 1984" by *Sports Illustrated* magazine, and in April 1985 she became the first gymnast to be elected to the United States Olympic Hall of Fame.

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Riegle, Donald W(ayne), Jr.

Feb. 4, 1938- United States Senator from Michigan. Address: b. 5224 Dirksen Office Bldg., Washington, D.C. 20510

Now completing his twentieth year in Congress, Donald W. Riegle Jr. was elected to the House of Representatives as a Republican in 1966, when he was only twenty-eight. He switched to the Democratic party in 1973 and reached the Senate three years later. As a freshman member of Congress, Riegle spoke openly of his presidential aspirations and, in the process, alienated many of his colleagues, but with the passing years, Riegle became more temperate in expressing his ambitions and toned down his partisan rhetoric, which, according to critics, was reducing his effectiveness as a legislator. At first, Riegle was best known as an opponent of the Vietnam war and of President Richard Nixon. In recent years, his aggressive work in behalf of Michigan's economic recovery has earned him the tag "the senator from GM." Riegle is the third-ranking Democrat on the Banking, Housing, and Urban Affairs Committee, the seventh on the Budget Committee, and the fifth on the Commerce, Science and Transportation Committee. His political future may hinge on the ability of the Democrats to wrest control of the Senate from the Republicans.

Donald Wayne Riegle Jr. was born on February 4, 1938, in Flint, Michigan, to Donald Wayne Riegle and his wife, Dorothy (Fitchett) Riegle. The senior Riegle worked as the chief salesman and vice-president of Riegle Press, a firm founded by his father, but he was also active in Republican politics and eventually served the city of Flint as a ward commissioner and as its mayor. Donald W. Riegle Jr. received his primary and secondary education

in Flint's public school system, and he became president of the student council at Central High School. He attended Flint Junior College in 1956-57, Western Michigan University in 1957-58, and Flint College of the University of Michigan, from which he received his B.A. degree in business administration and economics in 1960.

Although Riegle had had to work as many as five part-time jobs to support his wife and child while he was an undergraduate, he was fortunate enough to obtain a fellowship to study finance and marketing at Michigan State University. Having "enough money to pay the bills and enough time to study and think" allowed him to grow "in terms of things [he] saw and felt and understood." With an M.B.A. degree in hand, he left Michigan State in 1961 to work for the IBM Corporation in White Plains, New York.

The three years that Riegle spent working as a senior financial analyst for IBM convinced him that though his future at the company seemed bright, he "simply wasn't cut out to be that kind of organization man." He realized that "the idea of becoming a problem-solver in government" was dominating his thoughts, but he lacked, on the one hand, both the money and the political base to seek high elective office and, on the other, the patience to start out at the county level. He therefore decided to attend the Harvard Business School in the hope that a doctorate from that institution would provide the credentials necessary for rapid entry into national politics.

Riegle had completed only part of his studies when, in January 1966, he received a telephone call from the Republican organization back in Genesee County, Michigan. The party had been unable to find anyone audacious enough to run against John Mackie, the freshman Democratic congressman who had captured 66 percent of the vote in Michigan's Seventh District in 1964, but Riegle's father suggested that his son might accept the challenge. Recognizing that the offer represented his "first and probably last chance to run for Congress," Donald W. Riegle Jr. seized the opportunity and on March 12, 1966 announced his candidacy at the Flint airport. On August 2, he officially secured the nomination by defeating Harold A. Draper by a margin of 12,395 to 6,280 in the Republican primary.

To offset the disadvantages of being a little-known Republican running in an historically Democratic district, Riegle relied heavily on hard work and shrewd organization. He campaigned as many as twenty hours a day, played down his ties to the Republican party, used periodic public opinion polls to track shifts in popular thinking, and hired the management firm that was handling Ronald Reagan's successful gubernatorial campaign in California. As for the issues, he attacked the poor attendance record Mackie had compiled during his term in Washington, and he called for reductions in domestic spending until the war in Southeast Asia ended. Although Riegle called for victory in Vietnam, he also spoke of the dangers of stalemate

there, the inability of military power alone to end the conflict, and the administration's lack of candor concerning the war. Meanwhile, despite warnings from friends, Mackie conducted an easy, overconfident campaign. On election day Riegle tallied 71,166 votes to Mackie's 60,408 and achieved what a writer for *Time* magazine considered the biggest upset of the year in a Midwestern congressional race.

During his first term in the House, Riegle emerged as one of the best-informed congressional critics of American involvement in Vietnam. His training enabled him, to a greater degree than most of his colleagues, to scrutinize the management goals and techniques of the administration. Late in the summer of 1967, during a hearing before the foreign operations subcommittee of the Appropriations Committee, Riegle's three-and-one-half-hour examination of Rutherford M. Poats, the deputy administrator of the Agency for International Development, revealed major problems affecting its programs in the war area. In November of that year, Riegle demonstrated his technical expertise by asking the secretary of defense, Robert McNamara, who had virtually introduced the idea of systems analysis to the government, for eighty-five specific statistical measures of the Vietnam fighting to be fit into "an information matrix" designed by the congressman "to collect data" that he believed to be "germane to the problem."

Congressman Riegle's belief that the Vietnamese themselves should take greater responsibility for the conduct of the war became even firmer after the election of his fellow Republican Richard Nixon to the White House in 1968. Following a visit to Southeast Asia in February 1969, Riegle announced that he had become "more than ever convinced that we have spent far more blood and money in Vietnam than that problem was ever worth." Feeling increasingly alienated from the administration, Riegle charged on the ABC television-radio interview program "Issues and Answers," in May 1971, that Nixon had told him in 1968 that, if elected president, he would "end this war in six months." In 1972 Riegle supported the unsuccessful effort of Representative Paul N. McCloskey of California to wrest the Republican presidential nomination from Nixon and, on the eve of the party's convention, he charged the White House with attempting to dictate the platform so as to stifle dissent on the war and on civil rights.

With candor rare in a junior congressman, Riegle admitted from his first days in Washington to an intense ambition to be more than a representative. Not only did he note that the Senate would be a better forum for presenting his ideas, but he also even hinted that he would like to reach the White House in time to retire to a college presidency in his fifties. In the opinion of many, such optimism was not farfetched. The youngest freshman ever to win a seat on the Appropriations Committee, Riegle was named, after only one year in the House, one of the two best members of Congress by the *Nation* magazine, and he was also designat-

ed one of the ten most outstanding young men in America by the Junior Chamber of Commerce. In 1968 he won reelection by a margin of 104,502 votes to 67,779 over his Democratic opponent, William R. Blue, and in the process outpolled Richard Nixon by almost two to one in the district. Two years later, Riegle easily turned back a primary challenge by a conservative Republican and then defeated Democrat Richard J. Ruhala by more than 56,000 votes.

Riegle's brashness irritated many of his congressional colleagues, including at least one who began sarcastically to call him "Mr. President." But, in reality, Riegle was undergoing changes in his own attitudes as the vicissitudes of American politics became more and more apparent to him. The young congressman documented those experiences in *O Congress*, which he published, in collaboration with Trevor Armbrister, in 1972 (Doubleday and Co.). Based on a diary kept by Riegle, the book gave an insider's look at Congress for the year between April 1971 and March 1972. Much of the material dealt with the McCloskey insurgency, but the book also expressed Riegle's displeasure with the seniority system, gave voice to his less-than-favorable opinions of a number of his peers, and recounted the breakup of his marriage. "I'm not the upward-bound, goal-directed hotshot that I used to think I was," he confessed in *O Congress*. "I guess that what's occurred to me—and to so many others, as well—is the fact that, so often, winning is losing."

On February 27, 1973, just a few months after he had earned a fourth term by a margin of 114,656 votes to 48,883 over Eugene L. Mattison, Riegle announced that he was switching from the Republican party to the Democratic. He had long resisted the decision in the hope that he could change the GOP, but, in the end, "tests of effectiveness and conscience" convinced him that he should change his party affiliation. He explained: "There are roughly 190 Republicans in the Congress, and maybe 10 of them see things as I do. There are about 240 Democrats in the Congress, of whom 160 see things as I do and vote as I would vote."

Although Riegle denied that he switched parties in the hope of improving his chances for political advancement, the move did achieve that effect. In 1970 he had withdrawn his name from consideration for the Republican senatorial nomination partly because he recognized that, with him as a candidate, the party would not open its coffers with enough generosity to make possible a winning race against the Democratic incumbent, Philip A. Hart. But, after Riegle scored his first victory as a Democrat in 1974 by taking 66 percent of the vote cast for him and the Republican candidate, Robert E. Eastman, he became a potential successor to Hart, who was to retire in 1976.

It was as an underdog that Riegle entered the Democratic senatorial primary in 1976, for early in the race, his principal opponent, Michigan's well-known black secretary of state, Richard H. Austin, enjoyed a thirty-point lead over him in the public

opinion polls. The congressman, however, campaigned long hours to overcome his lack of name recognition, proving to be a more dynamic candidate than the sixty-three-year-old Austin, who spent most of his time defending himself for having taken more than \$1 million in contributions from persons to whom he had given patronage appointments. Over the summer Riegle gradually closed the gap in the popularity polls, and then, with Michigan's voters divided strongly along racial lines, secured the nomination by taking 325,705 votes to Austin's 208,310 in the August 3 primary. Two other candidates divided the approximately 200,000 other ballots cast.

The campaign for Michigan's Senate seat in 1976 was close and bitter, made even more so when Riegle suffered what appeared to be two serious blows from the conservative *Detroit News*. In September the newspaper revealed that, in 1971, Riegle had signed his estranged wife's name to a tax-refund check but had neglected to give her half of the proceeds. Then, in October, the columnist Seth Kantor published excerpts from conversations taped during an affair in 1969 between Riegle and a former volunteer female member of his staff, but Riegle gained sympathy when he confessed to the indiscretion, admitted that he was "not a perfect person," and decried a "most vicious hatchet job" about a time when his marriage was dissolving. By the end of the campaign, the newspaper attacks were perhaps even working to Riegle's advantage by creating sympathy for him. In any case, he managed to defeat Republican Marvin L. Esch by a margin of 1,831,031 votes to 1,635,087 in the November general election.

As a member of the Senate, Riegle has vigorously defended the interests of his economically hard-pressed state. Coming to look upon himself as something "like a field doctor in the movie *M*A*S*H*," he once remarked: "I never get out of my operating clothes because I have so many damaged cities, damaged companies, and damaged individuals coming through the door every day." Riegle's medicine for Michigan has included substantial doses of federal assistance and protection. As a member of the Banking, Housing and Urban Affairs Committee, he managed the passage of the Chrysler Corporation Loan Guarantee Act of 1980, which provided \$1.5 billion in government loan guarantees for the car maker. He was especially effective in convincing auto union representatives to accept greater wage concessions by their workers in order to avoid a filibuster against the bill in the Senate. His efforts also helped to make Michigan the second-ranking state, behind New York, in receiving urban development action grants from Washington.

To some observers, Riegle's protective attitudes toward Michigan's economy have made him a less progressive senator than his predecessor, who fought for the breakup of General Motors under the antitrust laws. Ralph Nader has charged that Riegle's "strategy basically is to champion the auto companies's proposals and to try to get the UAW

and the auto companies on the same side on all issues." In 1977 Riegle led a successful battle to weaken provisions in the Clean Air Act concerning carbon monoxide emissions from automobiles and later opposed bills that would have required the marking of auto parts to discourage theft and that would have raised to five miles per hour the standard collision speed that car bumpers must be able to withstand. And in 1985 he protested against President Reagan's decision not to ask Japan to continue to observe voluntary quotas on the exportation of automobiles to the United States.

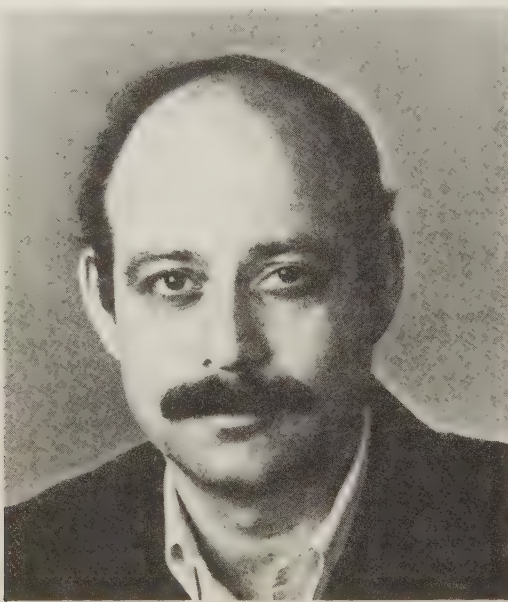
In the aftermath of the 1980 election, Riegle emerged as one of Ronald Reagan's foremost critics in the Senate. Although he voted for the president's tax-cutting package in 1981, in order to give the administration a chance, once the program was in place, he quickly responded to the criticisms of it emanating from his liberal and labor bases of support. The sharpness of one of the senator's attacks on the administration's economic policies led the president to call Riegle "the demagogue from Michigan." As a member of the Budget Committee, he has consistently opposed cuts in domestic spending. In 1981 he helped to lead the successful fight to prevent the elimination of the minimum Social Security benefit, and in 1982 he resisted an effort to place a 4 percent cap on cost-of-living benefits for retired federal workers. As a member of the Labor and Banking Committees in the Ninety-eighth Congress, Riegle supported measures to protect the unemployed, but the administration managed to turn back proposals by the senator that would have provided the unemployed with health insurance and \$750 million in loan guarantees against mortgage foreclosures.

Senator Riegle, who won reelection in 1982 by a margin of 1,728,793 to 1,223,288 over former Congressman Philip Ruppe, has one of the more liberal voting records in the upper house. During his second term, he has voted against measures to permit prayer in schools, to overturn the Supreme Court's legalization of abortion, and to retain funds desired by the president for research related to the Strategic Defense Initiative, or "Star Wars." He has also supported a reduction in military aid for El Salvador. Riegle, who in 1970 became the first Michigan Republican to win an endorsement from the United Auto Workers, receives consistently high marks from organized labor. The Committee on Political Education (COPE) of the AFL-CIO rarely gives the senator a score below 90 and has also awarded him ratings of 100. Moreover, the Americans for Democratic Action have never given Riegle a score lower than 70 during his tenure in the Senate, and the liberal lobby accorded him 100 in 1984. Likewise, despite Riegle's efforts in behalf of the auto industry, the League of Conservation Voters has frequently favored him with ratings over 90 percent.

Donald W. Riegle married Nancy E. Brandt of Flint, Michigan in 1957. The couple had two daughters, Catherine Anne and Laurie Elizabeth, and one son, Donald W. Riegle 3d, before their marriage ended in divorce. In January 1972 Riegle

married Meredith Ann White of Albuquerque, New Mexico, who worked as an editor for the *Smithsonian* magazine, but on December 31, 1976, after Riegle's victory in the Senate race, they announced the end of their marriage. On May 20, 1978 Riegle married Lori Hansen of Reed City, Michigan, who was working on the staff of Senator Gaylord Nelson of Wisconsin when they met. The couple have a daughter, born on February 1, 1985.

References: *Washington Post* A p4 S 7 '82 por; *Almanac of American Politics*, 1986; *Citizens Look at Congress*, 1972; *Politics in America*, 1986; *Who's Who in America*, 1984-85; *Who's Who in American Politics*, 1985-86



Rifkin, Jeremy

1945- Writer; social activist. Address: b. c/o Foundation on Economic Trends, Room 630, 1130 17th St., N.W., Washington, D.C. 20036

Citing possible dangers to the environment and the calamitous results of the abuses of technology in the past, the social activist Jeremy Rifkin has emerged as the most conspicuous vocal foe of "gene-splicing," the scientific effort to alter the genetic makeup of living organisms. He has not only gained the attention of the scientific community, the courts, and the media, but has also driven his apocalyptic message home to a public increasingly aware of the prospect of ecological disaster through his books, television appearances, and college lectures. Rifkin is currently based in Washington, D.C. as the head of the Foundation on Economic Trends.

Jeremy Rifkin was born in 1945 and was reared in a middle-class environment in Chicago, Illinois. He attended the Wharton School of Finance at the University of Pennsylvania, where he served as president of his class and gained a reputation for his speaking abilities. After obtaining his bachelor's degree in economics, he went on to graduate studies at the Fletcher School of Law and Diplomacy of Tufts University in Medford, Massachusetts, from which he received a master's degree in international affairs.

The Vietnam war was the first issue that engaged Rifkin, especially the committing of war crimes. He told David Remnick of the *Washington Post* (May 18, 1984): "Had it not been for that, the way the issue grabbed me, I don't know what I'd be doing today. I could have gone a very normal route in my life, it's hard to say." In 1967 Rifkin helped to organize the first national rally against the war, and several years later he took part in a mock war-crimes trial of the United States. During that period he also spent some time in New York City, where he worked for Volunteers in Service to America (VISTA).

Settling in Washington, D.C. in the early 1970s, Rifkin continued his left-wing activism. The approaching 200th anniversary of the American Revolution provided the rationale for Rifkin's nonprofit, countercultural People's Bicentennial Commission, which he founded in 1971 because he felt that the Bicentennial ceremonies were officially planned by a government commission that was conservative and obscurantist. "The government Bicentennial is a very shallow, superficial kind of approach to what our Bicentennial era could be all about," he asserted in an interview that appeared in *U.S. News & World Report* (March 24, 1975). In his alternative view, there existed "a real need on the part of the people to recommit themselves to the revolutionary principles that we started off with 200 years ago." Rifkin elaborated on his concept of the principles of the Founding Fathers in his book *Common Sense II*, and with John Rossen as collaborator he compiled an anthology called *How to Commit Revolution American Style* (Lyle Stuart, 1972). During its heyday the People's Bicentennial Commission supported a variety of educational projects and programs designed to promote social action.

When the Bicentennial festivities were over, Rifkin established and became codirector, with Randy Barber, of the People's Business Commission. Located in Washington, D.C., it was described as "an educational organization dedicated to challenging the abuses of corporate power and to mobilizing public support for democratic alternatives to the present economic system." During that period Rifkin wrote *Own Your Own Job* (Bantam Books, 1977), in which he pointed out the threats posed by multinational corporations and proposed that worker-owned enterprises and greater autonomy in the workplace be more widely explored. In reviewing the book for the *Library Journal* (June 15, 1977), Ken Nash wrote that "Rifkin's socialism is as

American as apple pie, and he is perhaps our most talented popularizer of radical ideas. His works deserve the widest distribution."

In about 1976 Rifkin set out to broaden the range of his activism and to take sightings of his future objectives. According to an article in *Mother Jones* magazine (November/December 1985), Rifkin told Keith Schneider: "I wanted to take a look and re-evaluate everything. I wanted to look at the changes that are likely to take place in the American and world economy. I looked at the basic changes in science, technology, and a broad range of ethical, cultural, and social impacts." As a result of his deliberations, in 1977 Rifkin founded the successor to the People's Business Commission, which he named the Foundation on Economic Trends.

The interrelated issues of organized labor, the decline of the industrial Northeast, and the manipulation of capital provided the subject matter for *The North Will Rise Again: Pensions, Politics and Power in the 1980s* (Beacon Press, 1978), on which Jeremy Rifkin collaborated with Randy Barber. Focusing on the tremendous but often unacknowledged economic importance of union pension funds, Rifkin and Barber linked the decline of the so-called "Graybelt" states to the problems of organized labor and the migration of capital to the South and Southwest regions of the United States as well as to foreign countries. Arguing that pension funds were being used to destroy the security of the very same workers they were originally designed to protect, Rifkin and Barber outlined a strategy for labor that involved, they wrote, "laying the groundwork for both the takeover of pension capital and the implementation of an alternative economic base, one independent of the private-capital sector."

As a bold political tract that cogently marshaled its facts and ideas, *The North Will Rise Again* was, in general, hospitably greeted by the members of the liberal and activist audience at which it was aimed, though some reviewers found its arguments to be overstated and its tone overenthusiastic. One critic, Mat Witt of the *New Republic* (September 16, 1978), observed: "By raising in a coherent argument the broad issue of control of pension funds, and by linking it to the future of the labor movement and the northern states, Rifkin and Barber could fundamentally change the game plan of those who seek to defeat the conservative forces in the U.S."

In the first of his several collaborations with Ted Howard, Rifkin wrote *The Emerging Order; God in the Age of Scarcity* (Putnam, 1979), in which he argued that decaying liberalism and Protestantism will eventually be supplanted by nascent evangelical and charismatic religions, setting the stage for postliberal American culture. Although Martin E. Marty dismissed the book in the *Christian Century* (September 12, 1979) as "naïve" and as "the raw product of someone who stumbled onto a force he had previously neglected," Rifkin found a defender in K. F. Kister, who wrote in the *Library Journal*

(November 1, 1979) that *The Emerging Order* was "a readable, intellectually invigorating if speculative and sometimes overstated work."

At about the same time as his books about the American industrial worker and his studies of evangelism were being published, Rifkin was beginning to examine the implications of scientific research into recombinant DNA and the prospects of genetic manipulation. By the 1970s, the revolutionary discoveries relating to deoxyribonucleic acid (DNA), known to be the mechanism of heredity, were leading to practical applications in agriculture, medicine, and other fields. In 1976, after having imposed a brief ban on genetic experiments that might possibly have deleterious consequences for the environment, the worldwide scientific community concluded that research along those lines posed an insignificant danger. Among the dissenters from that opinion was Jeremy Rifkin, who with Ted Howard wrote *Who Should Play God?* (Dela-corte, 1977).

Outlining the history of eugenics and raising questions about the safety and desirability of all forms of genetic manipulation, Rifkin and Howard suggested that current research ought to be halted, and they cited the dangers of selective breeding. Rifkin approached the issue of recombinant DNA in a characteristically activist spirit. During a meeting at the National Academy of Scientists in March 1977, he and a group of his followers disrupted the forum by offering an alternative agenda, by unfurling a banner that warned "Don't Tread on My Genes," and by singing "We Shall Not Be Cloned," in imitation of the civil rights anthem "We Shall Not Be Moved."

The particular concerns that engaged Rifkin's energy were by no means devoid of the larger context that he was eager to explore. He did so in *Entropy* (Viking, 1980), another book that he wrote in collaboration with Ted Howard. According to Rifkin and Howard, entropy—the concept that disorder increases toward a maximum in any energy or information system—was a new "historical frame" that best describes the world of today as well as the future. Rejecting the contemporary gospel of progress, Rifkin and Howard described the world order as inevitably breaking down and examined entropy in relation to the energy crisis, technology, and social institutions. Written for a lay audience in an animated, informal style, *Entropy* encountered a number of negative notices. Among the minority of enthusiasts was C. W. Pursell, who wrote in the *New York Times Book Review* (October 26, 1980) that *Entropy* should be read as a "prophetic jeremiad" and ventured his opinion that Rifkin was "profoundly correct" when he wrote that "we must abandon pride for humility, and use no more than our fair share of the world's remaining energy so that there can be a future."

Rifkin made another futuristic exploration of larger issues in *Algeny* (Viking, 1983), which he wrote in collaboration with Nicanor Pelas as the forecast of the new worldview that would arise as the outcome of the upcoming revolution in biology.

Elaborating on the opinions he had earlier advanced in *Entropy*, Rifkin suggested that the industrial society and its central achievement of manipulating inanimate matter and thereby transforming the environment are coming to an end. That "age of alchemy" will be succeeded by one of "algeny"—a term that Rifkin borrowed from Joshua Lederberg, the Nobel Prize-winning geneticist—in which every aspect of living things can be altered. As Rifkin envisions it, algeny is the forthcoming scientific paradigm, born of genetic manipulation, that will replace evolutionary biology. It shall also represent the effort to make meaningful man's new technological relationship with nature. Sounding an alarm about the dangers inherent in that relationship, *Algeny* called for a reexamination of priorities and an exploration of the perils of bioengineering.

Perhaps more than any other of Rifkin's works, *Algeny* fiercely divided critical opinion, receiving praise in the popular press but withering criticism from scientific quarters. A review in *Publishers Weekly* (March 18, 1983), for example, called it a "brilliantly written book, challenging in its social and philosophical insights." But its central theme, the contention that Darwinism was only a scientific paradigm, the only value of which would be vitiated by the advent of such bioengineering methods as recombinant DNA, evoked some cutting comment from scientists. The noted Harvard biologist Stephen Jay Gould devoted an entire article, entitled "On the Origin of Specious Critics," to *Algeny* in the science magazine *Discover* (January 1985). "I regard *Algeny*," Gould wrote, "as a cleverly constructed tract of anti-intellectual propaganda masquerading as scholarship." Gould took issue with Rifkin's view of contemporary evolutionary biology, contending that new ideas in the field were "revising and extending Darwin, not burying him." Gould took his critical stance despite the fact that he did not "disagree with Rifkin's basic plea for respecting the integrity of evolutionary lineages."

When *Algeny* was published, Rifkin felt impelled to turn to religious leaders for support, especially with respect to the question of genetic engineering as applied to human beings. He succeeded in gaining about sixty signatures for his "Theological Letter Concerning the Moral Arguments Against Genetic Engineering of the Human Germline Cells" from such diverse religionists as Jerry Falwell, spokesman for the right-wing Moral Majority, and Avery Post, the president of the United Church of Christ. Rifkin's letter argued that genetic research with human germline cells was both ecologically dangerous, since it would lead to an unwanted reduction in the gene pool, and morally wrong, because there was no clear definition of what might constitute an "undesirable" gene.

Challenging what he believed were dangerous experiments in genetic manipulation, Rifkin turned to the courts and began a series of legal battles that brought him unprecedented attention. In particular, he challenged the decision of the National Institutes of Health to allow scientists at the

University of California, Berkeley, to perform experiments that would involve releasing genetically modified organisms into the environment. The justification for Rifkin's legal complaint was provided by the responsibility of government agencies to regulate the funding of research to universities and private companies. In 1976 the National Institutes of Health had issued a set of guidelines that would regulate the funding of recombinant DNA research, but had failed to conduct an assessment of possible environmental hazards when those guidelines were modified in 1978. Rifkin argued that the National Institutes of Health had therefore acted in violation of the National Environmental Policy Act.

On May 16, 1984 Federal Judge John J. Sirica agreed with Rifkin and enjoined the University of California from going ahead with its experiments, in a ruling which, although addressed to legal rather than environmental issues, was considered a major setback for genetic engineering. Although Sirica's ruling applied only to university-funded research, Rifkin also went to court to ask that experiments planned by private industry be halted, and he petitioned the Environmental Protection Agency to regulate such research. Among other court challenges, he also instituted a suit against the United States Department of Defense in an effort to stop it from going ahead with a biological-weapons laboratory.

Although many scientists and other proponents of genetic research objected that no danger was posed to the environment by the agricultural experiments, Rifkin underscored the principles involved. When he was interviewed by Steve Bell on ABC's in-depth news program *Nightline*, Rifkin stressed that "we're dealing with a technological revolution" and beginning "a long journey where we step-by-step organize life by design. . . . The precedents are set, the statutes are put in place, the laws are passed at the beginning of the journey."

In April 1986 Rifkin scored at least another temporary legal victory when he filed a petition with the United States Department of Agriculture demanding that the Biologics Corporation, located in Omaha, have its license suspended. He objected to Biologics' sale of Omnivac-PRV, a genetically altered viral vaccine developed to immunize swine against the deadly disease of pseudorabies, caused by a herpes virus. He castigated the department for not only ignoring federal guidelines for "releasing live, genetically altered organisms into the environment" but also for neglecting to undertake "an environmental assessment of the risks involved." When the department instituted a two-week suspension of the use of Omnivac, Rifkin scoffed at the possibility of achieving an evaluation in so short a time. "You can't put together a hurried little paper and call it an environmental assessment," he charged. "That's what you call cheating."

Despite frequently made charges that Rifkin was not trained in science, that he represented the forces of antiprogress and antiscience, and that he

was basically a publicist, he was not devoid of supporters in the scientific community. One of them, Eugene P. Odum, a professor of ecology at the University of Georgia, told Laura Tangley of the magazine *BioScience* (December 1983): "You might argue that an organism with only one gene altered is not a new form of life. But if these organisms do all the things they're supposed to do, they certainly are new forms of life." Odum added that genetically altered microorganisms were especially "cause for alarm." Even some business people turned Rifkin's challenge into a virtue, arguing that federal regulation of the biogenetic industry is both desirable and inevitable.

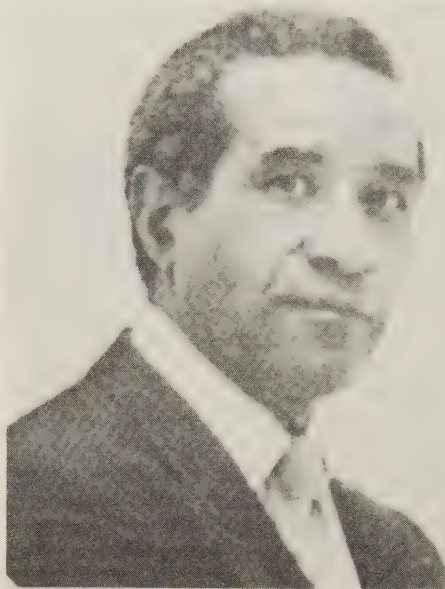
Despite his disenchantment with the contemporary uses to which it is put, Rifkin maintains that he is not opposed to scientific inquiry but instead favors rethinking its values. In his recent *Declaration of a Heretic* (Routledge, Kegan Paul, 1985), Rifkin writes: "We need to redefine our notions of progress, reshape our ideas about the nature of scientific inquiry, redefine our relationship to tools, and redesign the conceptual basis of economic activity." He calls his alternative view of science a form of "empathic knowledge" that is based, as he said in an interview for the *New Age Journal* (November 1985), "on respect for things as they are rather than things as we would like to mold them to be."

Jeremy Rifkin lives in Takoma Park, West Virginia, just outside of Washington, D.C. He is married to Donna Wulkan, a professor of law at Antioch College, and has two stepchildren, Josh and Anie. He was described by William Pat Patterson in *Industry Week* (December 10, 1984) as "a calm, balding, oval-faced man with a high forehead, thick dark mustache, and deep sensitive eyes," with the "mien of a poet."

An articulate speaker, Rifkin often lectures about bioengineering on college campuses. "I don't believe human beings were made to exert all forms of power just because we can," Rifkin told a group of students recently, as reported by Keith Schneider in the *Mother Jones* article. "We can split the atom, but should we have? . . . I don't think we learned a darn thing new about ourselves from splitting the atom. I think we learned about power. Don't confuse power with truth."

Declaration of a Heretic is Rifkin's personal credo in the form of an extended essay—a recapitulation of his views on, as he puts it in his preface, "the nature of progress, the scope of scientific inquiry, the legitimate uses of technology and the appropriate forms of economic organization." He makes clear his belief that he shares those views with many others who question the assumptions of the true believers in the "Age of Progress," and he spells out his intention to challenge "the orthodox approach to the pursuit of knowledge we have come to accept" and to call "for charting new directions for the human consciousness in the years to come."

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Roach, Max

1925—Musician; composer. Address: 415 Central Park West, New York City, N. Y. 10025

"Of all the modern jazz pioneers, [Max] Roach is the only one who hasn't settled into being a classicist," the music critic Robert Palmer has observed: "he's still prodding the music forward." Roach staked his claim as a founding father of modern jazz at the age of nineteen, when he drummed for Dizzy Gillespie and Coleman Hawkins at the first bebop recording session. At thirty, he was voted the greatest drummer in the history of jazz by 100 of his peers, who continue to study his solos as "percussion études." Over the years, Roach helped to revolutionize the role of the percussionist by making the drum set as expressive as any other instrument and by perfecting the major concept of post-swing jazz: that rhythm need not be marked off four times per measure by a punctilious bass drum, but can be maintained in legato patterns on a ride cymbal. As his sidemen have observed, he performs a pianist's contrapuntal function in his groups without ceasing to maintain rhythm. To describe his drumming, critics have invoked everything from the string quartet to a choir of tuned African drums. Roach is a politically conscious composer as well as a player who ceaseless-

ly is seeking out new challenges, including collaborations with young avant-garde musicians. In both capacities he has been a catalyst in some of contemporary jazz's strongest conceptual advances. A professor of music at the University of Massachusetts since 1972, Roach has been on a semi-sabbatical schedule there since 1978.

Max Roach, who was born in North Carolina in 1925, moved with his parents to the Bedford-Stuyvesant section of Brooklyn, New York City when he was about four. His first musical experience was singing in the children's choir of the Concord Baptist Church, where his mother was a gospel singer. Later he played both drums and bugle in a drum-and-bugle corps organized by the church. An aunt taught him the rudiments of piano playing when he was eight, and a player piano that fortune sent his way absorbed many of his childhood hours. "We moved into a fourth-floor walk-up in which the previous tenants had left a player piano behind . . .," he recalled to a "Talk of the Town" interviewer for the *New Yorker* (May 9, 1981). "It had all these Jelly Roll Morton and Fats Waller rolls, and my brother and I would put our fingers over the notes and learn the melodies."

Roach told the *New Yorker* interviewer: "There was a lot of music in the community—the church, of course; family bands; and W.P.A.-subsidized music lessons for twenty-five cents an hour. I got my first trap set when I was twelve or thirteen, for a Christmas present. All the kids would buy Jimmie Lunceford and Count Basie arrangements for fifty or seventy-five cents. We'd study the scores, learn a little about how to write. And for a nickel I could travel from my neighborhood, Bedford-Stuyvesant, to Harlem, and listen to all this wonderful music pouring out of the clubs and the apartment windows."

At Boys High School in Brooklyn, Roach played in black student bands that vied with white bands during half time at basketball games. Soloists strove to imitate their big-band idols, black and white, respectively. One of Roach's models was Jo Jones, whose playing he heard on Count Basie's radio shows. He has recalled staying up until two in the morning to hear the broadcasts and marveling at the way that Jones would break the then *de rigueur* even "swing" rhythm with his bass-drum "bombs." "You'd hear that bass drum breaking up the time. That was long before we started experimenting with all these different polymeters and [the] superimposition of time." Roach also admired Baby Dodds, Chick Webb, and Sid Catlett, all of whom "brought the drummer forward, took him out of a subservient position."

It was different in those days," Roach reminisced about his adolescence in an interview with Stanley Crouch for the *Village Voice* (December 13, 1979), "because then kids coming up knew there was more to music than singing in one or two keys and having choreographed routines for backup singers and dancers. . . . Everybody was working his tail off to bring himself up to the level of his idols—Lunceford, Basie, Ellington, Lester Young,

or whomever. We dressed well, we were punctual, we studied all the time, spent hours playing records over and over, practising licks over and over. When I hear somebody say all a jazz musician is doing is snatching random notes out of the air, I figure this person has no idea what it takes to become a first-rate improviser. And, furthermore, I think this assembly-line music they make today is a slap in the face to the greatness of the American tradition."

"Getting out to hear all the drummers," Roach frequented the Apollo Theatre and the Savoy Ballroom in Harlem. Because he was a minor, he was unable to enter many nightclubs as a spectator, but as a precocious drummer he sat in on jam sessions at Minton's and the Uptown House in Harlem, at the 78th Street Taproom, and at the Village Vanguard. It was during that period, while still in high school, that he met the alto-saxophonist Charlie Parker and the trumpeter Dizzy Gillespie, among other jazz greats. Either at Minton's or at the Uptown House his playing was heard by the innovative drummer Kenny Clarke, who later observed that Roach "was already playing whatever he felt like because he was . . . gifted with a fantastic left [improvising] hand."

In 1942 Roach graduated with honors from Boys High School and began drumming full time. As a sideman for Dizzy Gillespie, he was a member of the quintet that made the first major presentation of bebop music to the public at the Onyx Club on 52nd Street in 1944. Drummer Stan Levy later recalled being on that occasion "petrified" at hearing Roach "split time in ways [Levy had] never heard." Roach's first recording was the initial bop record, with Gillespie and tenor saxophonist Coleman Hawkins, cut in 1944.

Meanwhile, Max's mother was making "all the musicians feel welcome" at the Roach apartment in Brooklyn, as he recalled in the *New Yorker* interview. "The house was always full of musicians. Charlie Parker had a favorite chair. When George Russell got sick and I replaced him as Benny Carter's drummer, he went to convalesce at my house." Roach was on the road with Carter's big band for a year (1944-45). Reviewing a performance of the Carter ensemble in *Metronome*, Barry Ulanov described Roach as "a fast drummer who pushes the band, beating it with a steadiness and a rhythmic inspiration found only in the very great drummers."

After his year with the Carter band, Roach played on 52nd Street briefly with Charlie Parker before making an unhappy tour of the South with Dizzy Gillespie and his first bop big band. Gillespie's solicitude and example at that time helped Roach extricate himself from a dependency on drugs into which he had fallen and to see addiction as a self-destructive way of coping with the difficulty of being a black musician in America. It was the way that would ultimately kill Charlie Parker, who saw the society he contributed to as destroying his people (not entirely by accident, in his view) and, what is more, as holding his contribution al-

most in contempt. (The term "bop," Roach has noted, was originally used to derogate the music emanating from Harlem in the early forties.) In discussing Parker's drug use, Roach has invoked the image of the Buddhist monks who in the 1960s immolated themselves to protest the destruction of their people in the Vietnam war. "After all," he pointed out to Stanley Crouch, "only so much can be put through your instrument, can be absorbed, muted, and understood by the person you're in love with . . . You end up with all this energy and all this anger, and, if you're a humanitarian, which most artists are, instead of getting in a fight or breaking something, you take it out on yourself."

For Roach, Parker and Gillespie were antipodal political object lessons. Gillespie's response to the conditions of blacks and the belittling of black musicians was not self-destruction but audacious and slyly humorous self-promotion consonant with his art. Making himself a personification of bop, he affected roguish behavior and, donning beret, goatee, and horned-rim spectacles, inspired a countercultural dress code. Protected by this force field of eccentricity, he thrived in the world in which Parker was destroyed. On the one hand, Roach shared Parker's less ironic view of life and politics and his refusal to laugh off the oppressed condition of blacks and black culture in America; on the other, he was inspired by Gillespie's inner strength. Once he kicked his drug dependency, he went on to make his art both a refuge and a weapon. Seeing the prevalent, derogatory stereotype of blacks as dependent, lazy, and thoughtless proven false by each masterpiece created by a Gillespie, Parker, Hawkins, or Ellington, he concluded that for black musicians "the highest form of protest against our condition" was this erosion of the stereotype by the steady outpouring of art.

Following the tour with Gillespie, Roach worked and recorded with J. J. Johnson, Allen Eager, Dexter Gordon, and others. In 1947 he became the drummer in Charlie Parker's new quintet, which included Miles Davis, Duke Jordan, and Tommy Potter. Soon after he joined the quintet he arrived late for a practice session and found Parker seated behind his drums. "Can you do this?" Parker asked, proceeding to raise three different rhythms from the drums at the same time. Roach admitted that he could not, but he proceeded to learn how. Parker wanted a polyrhythmical sound, and because the saxophone is a one-voiced instrument, the creation of that sound depended on an ongoing exegesis by other band members. Roach proved perfectly suited to the task. Parker's approach, as Roach has said, "demanded new drumming concepts," and in response to it Roach created accents and patterns never before heard on drums. Adapting Baby Dodds-like pattern-creating to a bop-like style, Roach was able to perform solos at the mercurial tempos Parker favored while adhering to the thirty-two bar song structure with such definition that it was possible to recognize or even hum the song being played by listening to him improvise.

Roach had come a long way from his first recording session, when a recording engineer draped a rug over his bass drum in order to mute it. Nevertheless, when he recorded such songs as "Billie's Bounce," "Now's the Time," and the now legendary "Koko" with Parker, the recording techniques still rendered the sound of his drumming somewhat monochromatic. In his book *Jazz Masters of the Forties*, Ira Gitler compared the sound of the drums on an even later recording, "Crazeology," to that of a trunk being kicked—very artfully—down a flight of stairs. When fidelity in recording was improved, it became clear that Roach had attained an exalted interaction with the horn players and that his dialogues with Parker contained what Stanley Crouch has called "split-second creations" of great musical depth and beauty. According to Crouch in his *Village Voice* article, "Parker will begin an idea, Roach will hear it and restate it with a variation, sweeping both piano and bass inflections, then Parker will respond to Roach's orchestration."

Despite those happy exchanges, Roach did not feel completely free in his blazing of metrical trails until 1949, when he began forming his own groups which included such first-rank players as John Lewis, Sonny Stitt and Kenny Dorham. At the same time, his urge to write music, which he had begun to feel strongly when playing with Coleman Hawkins, prompted him to study composition at the Manhattan School of Music, where John Lewis was teaching.

Roach did his first recording as a bandleader in the spring of 1949. In the winter of 1953 he went to Hermosa Beach, California for an extended engagement at Howard Rumsey's Lighthouse. Approached there by the impresario and record producer Gene Norman, Roach set about forming a new band for recording. Recruiting trumpeter and co-leader Clifford Brown, then largely unknown, tenor saxophonist Sonny Rollins, pianist Richie Powell, and bassist George Morrow, he returned to New York City with what proved to be one of the finest small groups in jazz history. It broke new musical ground in a style that, because of the prominence of the drummer, came to be known as "hard bop."

In Brown and Rollins, Roach helped bring two of the dominant musicians of the post-Parker era to prominence. His interplay with them was as intense as that with Parker, but the roles were reversed: he and his drums took Parker's role, and the younger horn men responded to it. John Litweiler in his book *The Freedom Principle* observed that many of Brown's "sunlit trumpet solos are aspects of Roach's constructivist designs," and that Roach's "rolling lines of empathy seem to have been the catalyst for [Rollins'] 1956-1958 breakthroughs." Such widely acclaimed Rollins compositions such as "Valse Hot"—in the 3/4 waltz meter with which Roach was then experimenting—and "Blue Seven" were produced in this period. Referring to the "cool" playing style that was dominant in the 1950s, Gary Giddins of the *Village Voice* has written that Roach's quintet "brought a

warmth and fire into [jazz] at a time when it appeared most susceptible to cool academicism."

The Roach-Brown quintet came to a tragic end in June 1956, when Brown, Powell, and Powell's wife were killed in a car crash. Falling into a deep depression, Roach had a bout with alcoholism. He won the bout with psychiatric and medical help and sustained his victory with the support, beginning in the early 1960s, of his then wife, singer Abbey Lincoln and her writer friends, Lorraine Hansberry, Frank London Brown, and Oscar Brown Jr. Snapping back into music-making with new energy and metrical and conceptual daring, and putting his political convictions into musical form, he composed furiously and recorded, as leader, more than fifteen albums in the late 1950s and early 1960s, culminating in three Candid recordings that were passionate statements on the civil-rights movements in the United States and South Africa: *The Freedom Now Suite* (originally prefaced with *We Insist!*), *Percussion Bitter Sweet*, and *Straight Ahead* (on which Abbey Lincoln was the leader). The most celebrated of the three was the stirring *The Freedom Now Suite*, a work about oppression, resistance, and freedom, written with Oscar Brown Jr. for the centennial of the Emancipation Proclamation. Reviewing the rerelease of the LP by Columbia Records, in the *Village Voice* (June 24, 1980), Gary Giddins remarked "Roach's fervor (which helped make possible the rhetoric of Archie Shepp and others), his militant stance, and the ingenious marshaling of various musical elements—alternating or superimposed time signatures, modes, vamps, pointed lyrics (by Oscar Brown), wordless vocals, Third World percussion, discordant harmonies—for the harsh yet lucid expression of an intolerable situation." In the movement "Driva' Man," Giddins noted, "Roach's accents ring like the blows of an axe," and in "Triptych" Abbey Lincoln's "clamant moaning and hollering presages the instrumental glossolalia that would dominate jazz for much of the 60s." The suite has been adapted for film by Gianni Amici and choreographed by Diane McIntyre.

In 1970 Roach founded M'Boom Re, an ensemble of eight percussionists playing everything from trap sets and xylophones to African rhythm instruments, which has recorded digitally for Columbia Records. In the early 1970s Roach's quartet combined with the twenty-two-member J. C. White singers to record *Lift Every Voice and Sing* for Atlantic Records and to perform that work in European cathedrals, in the Cathedral of St. John the Divine in New York City, and at the 1972 and 1973 Newport Jazz festivals.

Unhappy with the "plantation mentality" of the recording industry and refusing to play the "fusion" music then dominating jazz, Roach joined the music department at the University of Massachusetts at Amherst as a full professor in 1972. His goal at the university has been to help establish jazz, which he considers to be America's classical music, as firmly in academia and the academic minds as European classical music. From the be-

ginning, he knew it would not be an easy task, given the ignorance of most classically trained professors regarding improvised music. "They had no idea," he has said, "of the depth of what was being done by musicians like Oscar Peterson, Art Tatum and Cecil Taylor." After he succeeded in his campaign for the establishment of a major in jazz at the university, it was necessary for him or other jazz musicians to sit in as interpreters at graduation recitals.

In 1976 Roach took a leave of absence from the University of Massachusetts and returned to performing. In 1976 and 1977 he toured the United States, Japan, and Europe with his quartet, which included Billy Harper on tenor saxophone, Cecil Bridgewater on trumpet, and Reggie Workman on bass. (Odeon Pope later replaced Harper.) In addition to his work with his quartet and his lush percussion ensemble, he embarked on a series of collaborations with prominent avant-gardists. The first of those, the 1976 recording of *Force*, a suite dedicated to Mao-tse-Tung that he wrote for himself and saxophonist Archie Shepp, won the Grand Prix International de Disque. The second, growing out of encounters with multi-instrumentalist Anthony Braxton, was documented in the 1978 double album *One in Two—Two in One*, released on the European Hat Hut label for want of interest among American record companies. In *Downbeat*, Larry Birnbaum described *One in Two—Two in One* as "mind boggling," observing that Roach has "embraced 'free' rhythms as a natural outgrowth of the odd time signatures he himself pioneered" and is never at a loss for replies to Braxton's furious, polyrhythmical, or abstruse utterances. "Small wonder," Birnbaum concluded, "since [Roach] is credited by such modernists as Ed Blackwell and Sunny Murray as having inspired the entire genre." Holly I. West of the *Washington Post* thought that Roach "overshadows his partners" in both the Shepp and Braxton collaborations. The spontaneity between Roach and Braxton also marked the rapport between Roach and pianist Cecil Taylor in two duo concerts at Columbia University in 1980. Stanley Crouch, writing in *The Soho Weekly News*, described the second concert as one in which Roach solved so many problems of unmetered drumming that the mouths of many musicians in the audience "literally dropped open."

In another aesthetic adventure, Roach in 1979 brought his male quartet together with a female string quartet recruited by his daughter Maxine, a violinist. Unlike the "oil and water" effect so often experienced in such double-quartet experiments in jazz, the strings in the Roach ensemble provided "aggressive, slashing accents and colors that become part of [Roach's] percussive setting," according to John S. Wilson in a concert review in the *New York Times*. In the *Village Voice*, Gary Giddins summed up the opulent effect of the double quartet—led by the man who in the war years had helped pare the trap set down to the essential tomtom, cymbals, bass drum and snare—as "ravishingly splendid" and "almost offhandedly

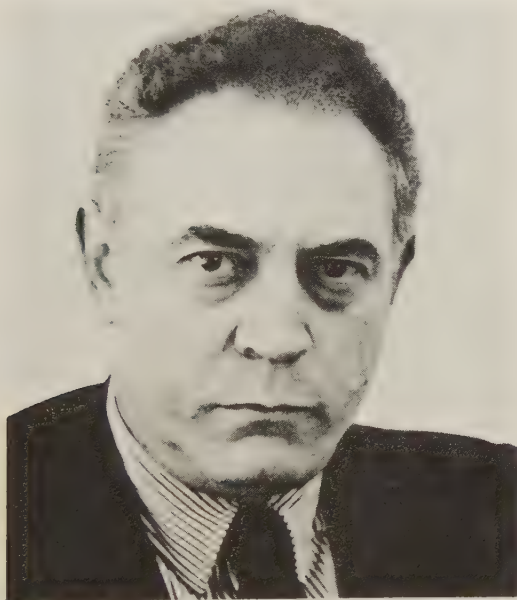
innovative." Among the projects in which Roach was engaged in the early 1980s were a jazz-dance improvisation titled "Intuitive Momentum" and an Off-off Broadway revival of Sam Shepard's "jazz" plays "Angel City," "Suicide in B Flat," and "Back Bog Beast Bait" for which he wrote the scores and led the pit band. For the Shepard scores, he won an Obie award in 1985.

Max Roach is five feet eleven inches tall and weighs 175 pounds. Athletically built and trim, he looks much younger than his years. Introspective, Roach strikes some as "Mephistophelian," and "not a real warm-type cat," but stories of his generosity abound, and the *New Yorker* interviewer found him to be "articulate and expansive" and "a pleasure to interview."

Roach and Abbey Lincoln were married in 1962 and divorced in 1970. The musician, who lives in

Manhattan, has been on a reduced, semi-sabbatical schedule at the University of Massachusetts since 1978, conducting spring workshops and spending the rest of the year composing and performing with his several ensembles and experimenting in new collaborations, especially with younger performers. He sees an analogy between the improviser in a jazz band and the citizen in an ideal democracy, who is free to "create the variations on the theme." Roach has won the Downbeat drummer-of-the-year award on a number of occasions and was elected to the magazine's Hall of Fame in 1980.

References: BMI p40 issue 4 '80 por, p36 issue 3 '81 por; *Chicago Tribune* II p17+ N 1 '81 por; *N Y Times* p16 J1 1 '77; *Rolling Stone* p29 O 2 '80 por; *Village Voice* p106+ D 13 '79 por, p11 Je 24 '80 por; *Washington Post* B p7 O 9 '76 por



Rubin, William (Stanley)

Aug. 11, 1927– Museum curator; educator.
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William Rubin never realized his first ambition to be an orchestra conductor, but much of the conductor's art goes into his coordinating the many facets of his job as director of the Department of Painting and Sculpture at the Museum of Modern Art (MOMA) in New York City. Responsible for acquiring works for one of the world's most prestigious collections of later nineteenth- and twentieth-century art, for the felicitous display of those works, and for arranging loan exhibitions that of-

ten require the most complex diplomatic maneuvers, Rubin works within a vast canvas of his own, as much at home in Europe as he is in the New York art world. Widely respected as a scholar and art historian and admired for his ground-breaking acquisitions and exhibitions, he is perceived by most of his colleagues as "a man whose immense drive and formidable intelligence have made him the most influential curator in the field of modern art," according to Calvin Tomkins, writing in the *New Yorker* (November 4, 1985).

Since coming to MOMA in 1967, Rubin has acquired for the museum works of art worth well over \$70 million. While making MOMA what the art critic John Russell once called "a citadel of discrimination" consistent with the concepts of his legendary predecessor, Alfred H. Barr Jr., Rubin's vision of modern art has on several occasions been the cause of bitter disputes with unrepresented artists and the critics who champion them. Nonetheless, Rubin has continued to advocate Barr's basic concept, which, as he explained to Calvin Tomkins, "was for a synoptic art-historical collection that is always moving forward in time and in which all schools and all nations and all artists are equilibrated according to our judgments of their quality and importance."

William Stanley Rubin was born in Brooklyn, New York on August 11, 1927, the eldest of the three sons of Mack and Beatrice Rubin. His father, himself the son of immigrant parents, was a "rags to riches" textile merchant who had begun with a pushcart and ended up owning several factories. The Rubins eventually moved to Riverdale, just north of New York City, where William and his two younger brothers, Richard and Lawrence, attended the Fieldston School, a private academy sponsored by the New York Society for Ethical Culture. All three played football, and all three became, in their respective senior years, captain of the Fieldston team.

While he was a student at the Fieldston School, William Rubin worked with one of his teachers, Victor D'Amico, who was also the director of education at the Museum of Modern Art, on several MOMA projects and spent many of his free hours at the museum. It was at that time that he started his own art collection, with the purchase of a lithograph by Georges Rouault. His passion, however, was music: first jazz (he played the clarinet), then classical music, especially opera. He studied piano, and several afternoons a week, he took lessons in conducting from Cesare Sodero, a resident conductor of the Metropolitan Opera.

After his high school graduation, in 1945, he enrolled at Columbia College, but his college career was temporarily interrupted the following year, when he was drafted into the United States Army and sent to Italy. Stationed in Rome, he was assigned to an Army band. As he recalled to Calvin Tomkins, he came "as close to fulfilling my dreams as I'll ever come" when he was allowed to conduct some of the group's performances. Upon his discharge from military service, Rubin returned to Columbia to complete his undergraduate education, taking his A.B. degree in Italian, with honors, in 1949. After spending the next year studying musicology at the University of Paris, he decided to give up his dream of a career in music. The realization that he was unlikely to succeed as a conductor was the greatest disappointment of his life. "No questions of failure or success after that could bother me as much," he told Tomkins.

After working for a time in the family textile business, Rubin reentered Columbia as a graduate student in history. In connection with his thesis on the nineteenth-century French historian Jules Michelet, he encountered Meyer Schapiro, a professor of art history who was also the university's resident authority on Michelet. Schapiro, whom Rubin has called the "most extraordinary" man he ever met, was a friend and early champion of many of the prime movers of the abstract expressionist movement, regularly inviting them to address his classes and facilitating their recognition in the art world. Taken by Schapiro's ideas, Rubin switched his area of study from history to art history. He received his M.A. degree in 1952.

In June of that year, Rubin accepted a teaching post at Sarah Lawrence College, in suburban Bronxville, New York, and for the next fifteen years, he taught art history there. His classes, always extremely popular, emphasized the comparison of art from different cultures and eras as a way of investigating differences in values. He also arranged "cultural exchanges" between the college and the Museum of Modern Art. Alfred Barr, director of collections on whose Solomonic judgments MOMA's reputation had been built, frequently appeared as a guest lecturer in Rubin's classes, and, in turn, Rubin held some of his seminars in the museum's galleries. The relationship between the two men solidified in 1957, when Rubin served as guest curator at an exhibition of works by the Chilean surrealist painter Matta.

Throughout this period, Rubin had been working on his doctorate, under Meyer Schapiro's direction, at Columbia's Department of Art History and Archaeology. He earned his Ph.D. degree in 1959. His dissertation served as the basis for his first book, *Modern Sacred Art and the Church of Assy*, (Columbia University Press, 1961). This study, for which Rubin interviewed such artists as Jean Lurçat, Germaine Richier, Jacques Lipchitz, and Marc Chagall, is another example of Rubin's interest in the juxtaposition of cultures. It constitutes the first serious examination of the art specifically created for the new Dominican church of Notre-Dame-de-Toute-Grâce, which was dedicated in 1950. Painted by professed Communists and other nonbelievers, the art had been criticized by many among the laity and had been condemned by the Vatican. In 1960 Rubin joined the art history faculty at the graduate school of the City University of New York, while continuing to teach undergraduates at Sarah Lawrence. Augmenting his two teaching salaries with income he received from the family firm and additional financial help from his father, he began to build up a significant personal collection of works by such contemporary artists as Jasper Johns and Frank Stella. Eventually, by purchase or by trading, or selling lesser works from his collection, Rubin acquired major paintings by the most important post-war American artists, including Jackson Pollock, Mark Rothko, Kenneth Noland, and Ellsworth Kelly.

On the basis of his forthcoming book, *Dada and Surrealist Art* (Harry N. Abrams, Inc., 1968), Rubin was appointed, in 1967, guest curator of MOMA's mammoth survey exhibiton "Dada, Surrealism, and Their Heritage." For this show, he managed to track down a number of hitherto supposedly lost objects and to round up many other works never before seen in the United States. His efforts won praise from John Canaday, who, in his review of the exhibition for the *New York Times* (March 27, 1968), hailed the scholarly treatment given the subject and concluded that both the show and the exhibition catalogue met "the demanding standards" of the Modern at its best. With this latest success, his thorough knowledge built up over the years of the museum's collections, his familiarity with the art market as a collector in his own right, and his scholarly credentials, Rubin was Alfred Barr's first choice to take over the "care and feeding" of the painting-and-sculpture collection upon his retirement. Given his admiration for Barr, it did not take Rubin long to accept the offer, even though it meant giving up two tenured professorships for a position without a formal contract.

Before he officially joined the museum staff, on July 1, 1967, Rubin made his mark as a curator by persuading New York art dealer Sidney Janis, who had apparently been waiting to be asked, to give the Modern 105 works, valued at \$2 million, from his private collection. Not long after reporting for work, however, Rubin found his authority contested by the so-called "Chinese warlords"—the museum's senior curatorial department heads, each

backed by a patron on the board of trustees. For four years, he contended with what Calvin Tomkins described as a "plague of rivalries, jealousies, and internecine politics" whose victims included three of the four museum directors brought in between 1968 and 1972. But Rubin, temperamentally the opposite of the reserved and reticent Barr, survived everything, at times unleashing spectacular temper tantrums.

In acquiring new works for the museum, Rubin continued to rely on the policies established by Barr, such as the direct solicitation of works from the artists or the sale of older paintings to finance the new. He added his own innovation in the form of the closed-bid auction, whereby a dozen dealers might be invited to view a canvas separately and submit written bids in private, thus allowing the museum to benefit from the often dramatic differences in their offers. As a result, he was able to remedy what he saw as the major flaws in MOMA's collection. Noting the absence of examples of the late collage works of Henri Matisse, for instance, he acquired two monumental cut-paper murals—*Memory of Oceania* and *The Swimming Pool*—that had once adorned Matisse's dining room.

Rubin also went a long way toward filling what might have been the museum's largest gap—the lack of abstract expressionist paintings from the postwar period he calls "the American renaissance." By 1969 he had acquired sixteen such canvases, among them major works by Jackson Pollock, Mark Rothko, and Franz Kline, and had given the museum *Australia*, an important sculpture by David Smith. He displayed them that year, together with the abstract expressionist works already in the collection, in a show called "The New American Painting and Sculpture: The First Generation," which was scathingly reviewed by Harold Rosenberg in the September 27, 1969 issue of the *New Yorker*. The exhibition's very title, Rosenberg contended, was an attempt to extract the paintings from the "disagreeable hullabaloo" of the creators' anxieties and doubts during the cold-war period and plunge them into an aesthetic sterilization bath from which they emerged as the work of one artist: MOMA. But Rubin's efforts were, in effect, sanctioned by the museum's trustees, when they named him chief curator of the Department of Painting and Sculpture in 1969 and, in 1973, director of the department.

In 1970 Rubin set about filling another gap in MOMA's collections—this time, in its holdings of cubist sculpture by Picasso. He began by offering the artist, through a liaison, one of the museum's Cézannes, admittedly a mediocre one, in exchange for one of several sculptures Rubin listed. Money, he knew, would not impress Picasso, while almost any Cézanne would. Invited to Picasso's home in Nice, France, Rubin, after a five-hour talk and a two-day wait while the master pondered, came home with his first choice—Picasso's revolutionary 1912 sheet-metal-and-wire construction, *Guitar*—and the Cézanne, which the artist had refused

and which was later used to obtain another Picasso work. Rubin had also established a friendship with the painter that lasted to the end of Picasso's life and led to a continuing series of gifts of his works to the museum.

From May 22 to September 16, 1980, the entire gallery space of the Museum of Modern Art was given over to an exhibition of the work of Pablo Picasso, comprising about 1,000 pieces in every medium and representing every period of his career, lent by collectors and museums the world over and by the artist's heirs, and including, of course, the museum's own important holdings. The show included about 300 works never before seen in the United States and thirty pieces never publicly exhibited anywhere. "Picasso: A Retrospective," like the blockbuster 1977 retrospective, "Cézanne: The Late Work," together with the catalogues, compiled under Rubin's editorial direction, that accompanied them, were widely considered to be landmarks in the interpretation of modern art. Although the prodigious work that went into assembling the Picasso show was shared between Rubin and Dominique Bozo, the director of the Musée National d'Art Moderne at the Pompidou Center and curator-in-charge of the Musée Picasso in Paris, most longtime observers of the art scene agreed that no one but Rubin could have pulled off all the complicated maneuvers that made it possible.

The idea for the monumental exhibition came to Rubin during a visit to Picasso in 1973. "Amused" by the idea, Picasso had agreed to collaborate, but his death shortly thereafter delayed and enormously complicated preparations, while the museum waited for his tangled estate to be settled. When work resumed, Rubin kept a very definite goal in mind. "I want people to go out of here reeling . . .," he told Grace Glueck of the *New York Times* (May 18, 1980). I want them to have the same feelings I had in seeing the forest of Picasso's own sculptures that he kept in a downstairs studio in his own home—almost a sensation of vertigo, based on an impression of more range, more invention, more variety than the mind can cope with." He also wanted to show the "unity" in Picasso's work as subsuming the convenient divisions of it into "blue," "rose," or "analytic" and "synthetic" cubist periods. "I want the show to be confusing to people who think they have a grip on Picasso's career," he went on. Moreover, he seems to have aimed to construct a kind of intellectual biography of Picasso. Discussing the importance to the exhibit of paintings obtained after delicate negotiations with the Picasso Museum in Barcelona, Spain, for instance, Rubin noted that "unless you see those incredibly virtuoso pictures painted by a teen-age boy, and realize the career he sacrificed to take his own path, you don't see the whole thing."

After the Picasso show closed, MOMA shut its doors for a major, four-year renovation and expansion. When the museum reopened in 1984, visitors discovered that the gallery space, although almost double that of the old building, had been divided

into what Calvin Tomkins called a "closed-circuit layout" of rooms that forced the viewer to see the collection in a certain order. Philip Johnson, the architect and an influential member of MOMA's board of trustees, was among those who objected to the reinstallation as a reflection of Rubin's dogmatic approach to modern art.

Even more controversial, however, was Rubin's epic reopening exhibition, "'Primitivism' in Twentieth Century Art: Affinity of the Tribal and the Modern," which had taken Rubin and his colleagues five years to assemble, at a total cost of over \$1 million. "It was a bigger effort than the Picasso and the Cézanne shows put together," Rubin told Amei Wallach of *Newsday* (September 23, 1984). The exhibition juxtaposed 147 works by modern artists with 218 examples of African, Oceanic, Native American, and Inuit art. The idea for the show seems to have grown out of the questions Rubin sometimes asked Picasso, following up on the artist's famous claim to have "realized what painting was all about" when he saw African and Oceanic sculptures at the Musée d'Ethnographie du Trocadéro in 1970. (The painting Picasso completed after his realization, *Les Femmes d'Alger*, is generally considered to be the first truly modernist work of Western painting.) In a review of the "Primitivism" show for *Newsday* (September 23, 1984), Amei Wallach explained that, in Rubin's view, "the major clue" that Picasso and the other great modernists picked up from tribal objects was the idea that representation could be conceptual: "For instance, a Kwele mask from the Congo is simply an oval, with a raised vertical ridge down the center, and, from the ridge, three pairs of lozenge shapes thrust out at 45-degree angles. Now these shapes could be read as eyes, or nostrils, mouths or female parts, depending on where they occur in relationship to one another. Picasso got that point immediately."

The "Primitivism" show was widely admired for reproducing such revelations, but it was just as widely criticized for weighing its thesis down with innumerable subtleties. The extensive labeling needed to point up the more esoteric "affinities," for instance, was viewed by some as making the exhibit hardly distinguishable from the 700-page catalogue with its 1,087 illustrations. Others, among them Thomas McEvelley, took issue with Rubin's overall conception. In a polemical article for *Artforum* (November 1984), McEvelley decried what he saw as the coopting of primitive art and accused Rubin of stripping tribal objects of their original meanings and displaying them, in a formalist exercise, as mere archetypes of modernism. Rubin immediately fired off a long rebuttal to *Artforum*. A few months later, he summed up his views on the issue for Calvin Tomkins in what amounts to a definitive statement of his aesthetic beliefs: "The notion that you can look at a work of art as pure form strikes me as idiocy. If a work comes at you, it comes with everything it's got, all at once. You can't not be aware of the psychological, or the poetic, or all its other aspects, and you can't separate them from the structural aspects of the work."

Despite the eye-opening Picasso and "Primitivism" shows, Rubin and the Museum of Modern Art have increasingly come under fire for not keeping up with the times. Some of Rubin's detractors have gone so far as to say that he thinks that painting stops with Jasper Johns and Frank Stella. A few individual artists have written eloquent protests in this vein, and occasionally groups of artists, like those who formed the Art Workers' Coalition in 1968, have even staged demonstrations at the museum. Their cause was supported by Harold Rosenberg, who declared in the *New Yorker* (September 27, 1969) that "unless MOMA clarifies to itself the limits of its role as a re-creator of art history and as a force in shaping the future, its conflicts with the world of artists seem destined to multiply."

Rubin himself recently admitted, in a *New York Times* (February 20, 1985) interview, that in adhering too strictly to Alfred Barr's policy of maintaining the balance of the museum's collection by staying "a respectful distance" behind new trends, he had "slipped in a certain sense." To help remedy the situation, Rubin appointed Linda Shearer, a former member of the curatorial staff at the Solomon R. Guggenheim Museum, curator of contemporary art in January 1986, and, despite the fact that he is less than enthusiastic about some of the new painting, promised to support all her decisions. The new direction to be taken will, as he told Calvin Tomkins, "provide a beacon through what I would call an art scene of effervescent eclecticism."

A solidly built man of medium height, William Rubin gives the impression of athletic strength even though he walks with a cane as a result of a skiing accident years ago. By his own account, he "gets exhilarated several times a week walking through the collection of the Museum of Modern Art." As his brother Larry has pointed out, the real key to Rubin's personality is the museum and the art it collects, which "have taken the place of family in his life." Rubin's first marriage, to a Sarah Lawrence student, ended in divorce. He was remarried, in 1970, to the artist and teacher Beryl Barr-Sharrar, and that marriage ended in divorce five years later. Rubin divides his time between an art-filled apartment on Manhattan's Upper East Side and a house in the south of France, near Saint-Tropez. It is there that he does most of his writing and a considerable amount of his curatorial work, keeping in touch with his New York staff by daily telephone conversations.

From 1959 to 1964, Rubin was the American editor of *Art International*, and over the years since, he has contributed articles and reviews to most of the leading art periodicals. His main body of writing, in addition to his books on the church of Assy and on the dada-surrealist heritage, consists of the texts for the catalogues accompanying the exhibitions for which he has been responsible, most recently the 1985 retrospective devoted to Henri Rousseau. The latest of several honors accorded Rubin was the 1986 award of the Art Dealers Association of America, Inc., for outstanding lifetime

achievement in art history. Previously, he was made a Chevalier of the French Legion of Honor, in 1978; a Commander of the Order of Arts and Letters, in 1979; and a Fellow of the American Academy of Arts and Sciences, in 1985. Since 1968 he has taught an annual graduate seminar at New York University's Institute of Fine Arts.

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Rushdie, (Ahmed) Salman

June 19, 1947- Writer. Address: b. c/o Elaine Markson Literary Agency, 44 Greenwich Ave., New York City, N.Y. 10011

Salman Rushdie, a Londoner born in India but with family in Pakistan, has used the experience of "coming from too many places" to recreate entire populations and national histories in baroque, waggish, brooding fables that show "with what fantasy our sort of history must now be written—if, that is, we are to penetrate it, and perhaps even save it," as Malcolm Bradbury observed in *The Guardian* (December 5, 1983). In *Midnight's Children* (1981) and *Shame* (1983), his most acclaimed novels, Rushdie summons up, consults, and questions the intertwined indigenous traditions of the Indian subcontinent and those of its erstwhile British colonizers. When the earlier novel received Britain's most prestigious literary award, the Booker McConnell Prize, it marked the fifth time in its eleven-year history that the prize

went to a chronicle of the end of the British Raj and the rise of independent India. *Midnight's Children* differed from its predecessors by virtue of the insider's view of its author, who wondered "why these dainty, delicate [British] books were being written about this massive elephantine place."

In an article for *American Film* (December 1984), Rushdie decried the prevailing portrayal of India in Western fiction and motion pictures and warned against what he saw as the corrosion of reality by contemporary political rhetoric, whether from fundamentalist Pakistan or conservative America and Britain. He concluded that what is currently in dispute in the world is "nothing less than what is the case." The artist's task, he feels, is to "draw better maps of reality" than those provided by politicians or art's "Raj" revisionists. In *Midnight's Children* and *Shame* as well as his earlier novel, *Grimus*, Rushdie stands at a sometimes fantastical angle to reality, intent on seeing it entire, without the self-serving and often brutal simplicity of the despots prominent in his casts of characters or of the narrow cultural attitudes and obsessions he devastatingly reveals. His multicultural experience gives him, as he has observed, a "stereoscopic vision" enabling him "simultaneously [to] look at two societies from the inside and the outside," and to do so with "tensions [that] strike sparks."

Ahmed Salman Rushdie was born into a Muslim family in Bombay, India on June 19, 1947, two months before India won its independence and four months before the partition of the Indian subcontinent into India (predominantly Hindu) and Pakistan (predominantly Muslim). He grew up in a household where both English and the Persian-based Indic language Urdu were spoken. He recalls his childhood as being "uneventfully happy" and occurring in an "atmosphere of books." At bedtime his father, Anis Ahmed Rushdie, a Cambridge-educated businessman steeped in Arabic, Persian, and Western literature, told Rushdie and his three sisters serial fairy tales, at least partly inspired by the *Thousand and One Nights*. His mother, the former Negin Butt, was, in Rushdie's words, the "keeper of the family stories," defining herself and her children by their place in the "forests of family trees . . . in her head." By the time he was five Rushdie wanted to be a writer, but the desire would remain an "abstract want," without subject matter or form, until he was in his early twenties.

Rushdie sees himself as the son of three spiritual "mothers"—India, Pakistan (where Urdu is the official literary language), and England. In 1961, at fourteen, he was sent to Rugby, the elite English public school. Enamored of the culture represented by his English and Scottish teachers at Bombay's Cathedral School, he arrived full of expectations that England would be a "magical" place, with Lord's Cricket Ground and Big Ben identifying the new landscape like nametags. He found the teachers at Rugby to be "brilliant," but his high spirits were quickly dashed by some of his classmates, who subjected him to "minor persecutions and rac-

ist attacks," as he recounted to John Haffenden, the author of *Novelists in Interview* (1985). They were discouraged from "the odd bit of beating up" by his size—he reached his adult height precociously—but they would, for example, slip into his room to tear up his papers or write slogans on the walls. He later realized that he received such treatment not only because he was Indian but also because he lacked the interest and ability for sports other than chess and table tennis, at both of which he excelled. "If I had been able to bat elegantly at cricket and play field hockey," he once observed, "I would have been accepted by my peers, been captain of the eleven, and grown up as a kind of ultra-rightist Indian businessman."

During holidays at home in Bombay, Rushdie did not mention to his parents his difficulties with his peers at Rugby or the depression they caused. When his parents reluctantly joined the Muslim exodus from predominantly Hindu India and moved to Karachi, Pakistan in 1964, Rushdie, "a complete Bombayite," felt doubly displaced. In time, he became accustomed to Karachi, but it was to him lifeless in comparison with bustling Bombay, and he was repelled by such large-scale Pakistani cultural repressions as the laws regarding physical and moral segregation of the sexes, the earmarks of the closed Islamic society that he would later describe in *Shame*.

After his experience at Rugby, Rushdie was reluctant to follow his parents' plan for him to go on to Cambridge University. On a visit home in 1965, when a place had already been reserved for him at Cambridge, he told his parents that he would not return to England. The domestic battle that ensued was probably exacerbated by the psychological and emotional impact of the Indo-Pakistani war then raging. Rushdie recalls that the war "really did partially derange" him, much as it would the main character in *Midnight's Children*. Both sides had what he saw as a "technical claim" on him, and he had difficulty looking upon India, his birthplace, as "the enemy." "And yet if somebody's dropping bombs on you," he pointed out to Michael T. Kaufman of the *New York Times* (November 13, 1983), "there is really only one reaction you can have toward them, which is not friendly. So I was very deranged by it, and in the end my parents more or less forcibly threw me on a plane to England."

Once enrolled at Cambridge, Rushdie was pleasantly surprised to find that persecution by his peers was a thing of the past. Among his new fellow students he found many kindred spirits, and "intelligence ceased to be a factor in one's encounters," he recalled in his interview with John Haffenden. Partly because it "included everything else, anyway," he majored in history at Cambridge. Interested in acting ever since his days at the Cathedral School in Bombay, he joined the Footlights, the Cambridge theatrical club.

After receiving his M.A. degree with honors from Cambridge in 1968, Rushdie acted at the Oval House, a fringe multi-media theatre in a working-

class neighborhood in south London, for a year—during which he "discovered [his] mediocrity." Leaving the stage, he spent another year working as an advertising copywriter and then turned his hand to fiction. His first effort was a never-published novel full of "post-Joycean" and "sub-Joycean tricks" that he still reads over occasionally to "horrify" himself.

Grimus (Gollancz, 1975), Rushdie's first published novel, was written after he had returned to the writing of advertising copy on a part-time basis. Based on a Persian narrative poem, *Grimus* is a fable of magical realism, the story of an American Indian who receives the gift of immortality and embarks on a search for life's meaning. The book was a commercial failure, but it drew favorable attention, especially among science fiction buffs. Writing in the *Times Literary Supplement* (February 21, 1975), Mel Tilden described it as "engrossing and often wonderful"—"science fiction in the best sense of the word." "It is one of those novels some people will say is too good to be science fiction," Tilden observed, "even though it contains other universes, dimensional doorways, alien creatures, and more than one madman."

Saleem Sinai, who was to have been a minor character in a novel Rushdie never completed, became the major character in his second published novel, *Midnight's Children*. During the five years it took him to write that work of fiction he continued to live on the "industrial sponsorship" of the ad agency for which he wrote copy two days a week. By the time he completed the final draft of the book, however, his ability to write advertisements was "blocked" by his distaste for the "mostly appalling" people and practices in the industry. He quit his job with trepidation, unsure that anybody would even publish *Midnight's Children*. "After all," he explained to Amanda Smith in an interview for *Publishers Weekly* (November 11, 1983), "the first novel had not done anything commercially, certainly, and this one was a quarter of a million words long and a bit weird, and it wasn't what the English normally like to hear about India. It wasn't about the Empire, and it wasn't about maharajahs and young English girls and it wasn't about rape."

Printed in the United States, *Midnight's Children* (Knopf, 1981) was released there first, because strikes by several British labor unions prevented copies from reaching the United Kingdom on schedule. The rave reviews it received in the United States paved the way for its success worldwide, especially in Britain and on the Indian subcontinent. In Britain alone it sold more than a quarter of a million copies, and it won the James Tait Black Memorial Prize and the English-Speaking Union Literary Award in addition to the Booker McConnell Prize. It was translated into twelve languages.

Midnight's Children reflects Rushdie's belief that the individual cannot be separated from his or her environment and that national histories make sense only in the form of individual lives, and vice-versa. The book is a seriocomic epic that allegori-

cally chronicles the history of India throughout the lives of the 1,001 children born during the midnight hour that ushered in the day that India became independent from Great Britain—August 15, 1947. All of those children, as seen in the book, were possessed of magical gifts, such as telepathy and transmutation, and the closer to the stroke of midnight they were born the greater were their gifts. One of the two males born at the very stroke of midnight was Saleem Sinai, the thirty-year-old protagonist-narrator of the novel. After relating the thirty-two years of family history that preceded his birth, Sinai recounts his personal history, which mirrors that of independent India throughout its course—from a euphoric natal celebration through a gifted childhood to an adulthood that is common, blemished, and tired.

Equating himself and his accrued flaws with the new India, Saleem is shaken by the thought that he may have been the model for Prime Minister Indira Gandhi's monomaniacal campaign slogan, "India is Indira, Indira is India." He is a character dramatizing the theory that an individual is not lessened but increased by being one among millions. The book's allusive and fanciful design was intended by Rushdie to create images and symbols with "dual reverberations," anchoring Saleem's stories at once in the Western picaresque tradition of *Tristram Shandy* and the *Decameron* on the one hand and the Indian cultural and mythic tradition on the other. Saleem's huge nose, for instance, recalls not only Cyrano de Bergerac's but also the trunk of India's elephant-headed god of literature, Ganesha.

The central theme of *Midnight's Children*, the decline and destruction of the hopes born with Indian independence, came to Rushdie during the repressive and sometimes brutal state of emergency that was imposed by Prime Minister Indira Gandhi in 1975 as the climax of what Rushdie has described as "the peculiarly monarchic style of government" in which she recast Indian democracy. In his view, two of the effects of the state of emergency were the final shattering of the dream of India's founding fathers and the open emergence of previously covert corruption and strong-arm politics. In chronicling that emergence, Rushdie was under no illusions that he was "changing the world"; he only hoped to stimulate "certain kinds of conversation which were not taking place in India and Pakistan." "When your version differs from the official version," he has explained, "then remembering becomes a political act."

Reviewing *Midnight's Children* in the *New York Times* (April 19, 1981), Clark Blaise noted Rushdie's intimacy with the life and culture of India, especially that of Bombay, his mastery of dialogue that "reads like the hip vulgarity—*yaar!*—of the Hindi film magazine," and his freedom from the desiccated syllables of T. S. Eliot, so strong an influence on other Anglo-Indian writers. "*Midnight's Children*," Blaise wrote, "sounds like a continent finding its voice." In the same newspaper two years later (November 13, 1983), Robert Tow-

ers compared the novel's "fecundity, extravagance and scope" to that "of some vast Hindi temple, a multilayered structure inextricably embellished with carvings of gods, demons, heroes, lovers and beasts."

Towards the end of *Midnight's Children*, Saleem Sinai recalls that "when the Constitution was altered to give [Mrs. Gandhi] well-nigh-absolute powers, [he] smelled the ghosts of ancient empires in the air . . . the sharp aroma of despotism." When Mrs. Gandhi was assassinated by Sikh militants following the government's violation of the Sikhs' Golden Temple in 1984, Rushdie, writing this time in expository prose in the *New Republic* (November 26, 1984), warned that the "new-born" India was actually a fragile union of "ancient historical entities." "The very idea" of the new India, he felt, was threatened anew by the assassination, which brought "shame" on all Indians, even Mrs. Gandhi's successors. Rushdie exhorted those successors to "act with honor," resorting neither to the methods of Mrs. Gandhi's state of emergency nor to the reprisals of the religious extremists, if they wished their gigantic nation to survive.

In 1983 Rushdie provided a book-length investigation of honor, shame, and political violence in *Shame* (Cape, 1983; Knopf, 1983), a kind of anti-sequel to *Midnight's Children* in which he turned his attention from vast India, with its teeming possibilities, to comparatively mean Pakistan and the blood feuds and power struggles that led to the present suffocating regime of Mohammad Zia ul-Haq. One of the germinal ideas for the book was his observation, when he was doing community race relations work in England, that shame was as frequently the victim's response to racial violence as anger was. When his sister was assaulted by white youths in the London Underground, the link between violence, anger, and shame was brought closer to home. Most shockingly, he saw the relationship once more when he "understood" the motivation of a Moslem father living in London who killed his daughter for having a relationship with an Anglo youth and so "dishonoring" the family. Rushdie came to see shame as the focus of a historical force whose antipodes are honor and shamelessness.

The protagonist of *Shame* is a retarded, completely innocent girl who becomes a universal emotional surrogate, absorbing the shame for the acts of the power-hungry characters around her and turning into a monstrous and apocalyptically destructive force. As in *Midnight's Children*, the dark atmosphere of the book is relieved by flashes of black humor as well as the constant verbal brilliance exemplified in Rushdie's description of Pakistan: "that fantastic bird of a place, two Wings without a body, sundered by the land-mass of its greatest foe, joined by nothing but God."

Because its central thread is a scathing retelling of President Zia ul-Haq's deposing of his mentor, Prime Minister Ali Zulfikar Bhutto, whom he later executed, Rushdie was surprised that *Shame*,

though banned in Pakistan, received reviews in the English-language press there that were as glowing as those in Britain and America. Leon Wieseltier, commenting on Rushdie's "magic realism" in the *New Republic* (December 5, 1983), pointed out that in *Shame* the fantasy is only relative because the book "is a moderately distorted report of a world that is already deranged." Wieseltier felt that Rushdie used the miraculous as a tool for contrasting the grand scale of Pakistani history and the pettiness of the people who determine it. Although some critics found *Shame's* byzantine plot and alternating genres exasperating, the great majority acknowledged the book's power. In his review in the *New York Times*, Robert Towers concluded that it was as "unclassifiable" as Swift's *Gulliver's Travels* and Voltaire's *Candide*.

Ahmed Salman Rushdie was described by the interviewer for *Publishers Weekly* as "genial and mannerly . . . with a sense of humor and a lingering astonishment over his extraordinary success."

Rushdie and the former Clarissa Luard, a publicist, were married in 1976. They live in London with their son, Zafar. Rushdie's favorite recreations are reading, playing chess, and going to the cinema. His plans include writing a novel that taps his twenty-five-year experience in England and spending more time in America. He visited the United States recently for an International PEN Congress and psychoanalyzed the country in the article "Goodness—The American Neurosis," which appeared in the March 1986 issue of *The Nation*. He sees himself as part of "the huge international culture of migration," a many-rooted man so accustomed to shifting perspective that when he visits India or Pakistan he stops dreaming in English and dreams instead in Urdu.

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Sadat, Jihan

Aug. 1934 (?)—Educator; social activist. Address: Giza, Cairo, Egypt

Jihan Sadat, the widow of Egyptian president Anwar Sadat, who was assassinated by Islamic fundamentalists in October 1981, has won recognition in the West as a crusader for social, humanitarian, and political causes—"an anomaly in the conservative Arab world," as Joan Borsten observed in the *Chicago Tribune* magazine (September 16, 1979). For years an outspoken advocate of women's

rights, family planning, literacy, and rehabilitation of the disabled, Mrs. Sadat raised hackles among conservative Arabs in relatively progressive Egypt by assuming a highly visible, politically active role during Anwar Sadat's eleven-year presidency. Since she emerged from seclusion in 1982 after her husband's death, Jihan Sadat, a lecturer in Arabic literature at Cairo University, has attained prominence as a visiting professor at universities in the United States. The first presidential wife to be known as Egypt's "first lady," Jihan Sadat is denounced by conservatives in the Middle East for the very reasons that she has become a celebrity in the West.

Mrs. Sadat was born Jihan (or Gehan) Safwat Raouf, in Cairo, one of the four children—two sons and two daughters—of Safwat Raouf, variously described as a physician, a judge, and an Egyptian civil servant. One of Anwar Sadat's three daughters from a previous marriage, Camelia, referred to Jihan as "the daughter of a Cairo bank clerk" in *My Father and I* (Macmillan, 1985), while a profile in *Newsday* (December 5, 1978) indicates that Safwat Raouf was at one time director of the epidemics department at Egypt's ministry of health. According to Fern Marja Eckman, writing in the *New York Post* (November 1, 1975), she was born in August 1934. Several other sources suggest that she was born in 1933, while Camelia Sadat wrote in her book that Jihan was nineteen when she married Sadat in 1949, which would place the year of her birth at about 1930.

Jihan's mother was the former Gladys Mary Cottrell, an English schoolteacher, who reportedly met Safwat Raouf while he was studying medicine at Sheffield. Camelia Sadat added further piquancy to Jihan's genealogical potpourri with her contention, in *My Father and I*, that "Jihan's parents were like a United Nations in human form. The father

was of Egyptian and Turkish extraction, the mother was of Egyptian, British, and Turkish lineage."

Despite their mother's English heritage, Jihan Safwat Raouf and her siblings were raised as Moslems and Arabs, during a period of considerable political upheaval between Egypt, which was occupied at that time, and its British colonial rulers. Although Gladys Raouf reportedly never considered giving up her British customs or converting to the Moslem faith, Jihan has said that her mother shared Safwat Raouf's concern for the children's religious upbringing, even fasting with the rest of the family during the Islamic holy month of Ramadan. In a profile published by the Egyptian state information service, Jihan Sadat recalled that her father never favored his sons over his daughters and taught them all to be self-reliant and develop their own personalities. She fondly remembers the warm and loving home in which she spent her childhood. Her mother's nostalgic reverence for Great Britain instilled in young Jihan a burgeoning patriotism of her own. "From her love, I learned how to love my country," she told Prince Michael of Greece, who quoted her in an article in *Parade* magazine (July 14, 1985). "And she was such a wonderful mother because she was very dedicated and devoted to my father."

Such a model of marital devotion later proved inspirational for Jihan Sadat, who had her first encounter with her future husband when she was not yet fifteen. Until she was twelve, she attended a strict Christian missionary girls' school run by a British friend of her mother's; she then transferred to a secondary school in Cairo. She was still a student there in 1948, when she met Anwar Sadat, then a twenty-nine-year-old former army officer. Unemployed and recently divorced from Camelia Sadat's mother, Ekbal, Sadat had been released that same year from a Cairo prison in which he had been incarcerated for thirty-one months for his role in a conspiracy to end the British occupation of Egypt.

The circumstances of Sadat's introduction to Jihan are, again, shrouded in conflicting testimony. Some newspaper and magazine accounts indicate that the couple met at the home of Jihan's aunt or cousin, after Sadat's release from prison. Camelia Sadat wrote in her 1985 biography that the two met when Jihan went to the prison with a female cousin to visit the cousin's husband, a co-conspirator who was a fellow inmate. An account in *People* magazine (April 2, 1979) elaborates on a similar version of the story. "Jihan . . . came to the prison with cookies for her brother in the next cell," according to the article. "She passed some to Sadat; he stared at her through the bars, fell in love, and waited anxiously for her visit each week."

Jihan Safwat Raouf and Anwar Sadat were married on May 29, 1949, despite the objections of her parents to a son-in-law whom they considered an unsuitable prospect because of his dark complexion, his revolutionary proclivities, and his relative poverty. Jihan, however, knew her own mind, even at such an early age. Unlike many of her young fe-

male compatriots who found themselves committed by their parents to arranged unions, as Gloria Steinem pointed out in *Ms.* magazine (June 1980), Jihan Sadat chose her own husband.

During the early years of the marriage, Anwar Sadat became increasingly involved in revolutionary activities. The nonviolent overthrow of King Farouk by forces led by Gamal Abdel Nasser in July 1952 signaled an evolving role for Sadat in the new government. Once Nasser seized power in 1956, Sadat embarked on a gradual climb to prominence, while Jihan grew somewhat restive on the home front. "Even when the [Egyptian] revolution started . . . and my husband was so occupied, I fulfilled my time," Mrs. Sadat recalled in an interview in the *Los Angeles Times* (October 5, 1979). "I did handwork things like crochet. There were plenty of things to do in the house. I involved myself in the university, went back to continue my education."

Although under Moslem tradition it was considered inadvisable for a married woman to attend classes in the company of unmarried male students, the problem became academic when Jihan Sadat found herself pregnant with her first child. Beginning in about 1954, she was preoccupied with raising the four children she bore in fairly rapid succession. During the 1967 war with Israel, however, she began visiting wounded and disabled soldiers as an Egyptian Red Cross volunteer. Even when her husband objected to the long hours she spent away from her children, Jihan persisted. In the same year, she conceived of a plan to establish a self-help cooperative in the Nile delta village of Talla, where impoverished women are taught handicrafts. The project is one of several social welfare causes to which she remains committed.

In December 1969, Anwar Sadat was named Nasser's vice-president, following an earlier stint, from 1964 to 1967, as one of four men who shared that office. In that year, Jihan Sadat first spoke at a meeting of the Monufiya People's Council, the local legislature of the governorate just north of Cairo, in which Anwar Sadat had grown up, and during the 1970s she presided over meetings of that body twice a month for several years. When Anwar Sadat became president of Egypt on October 17, 1970, following Nasser's death in the previous month, the new presidential couple made it clear from the outset that Jihan Sadat did not intend to play the subservient and merely decorative role traditionally assumed by the wives of Moslem heads of state.

"At his first official reception, the new president paused at the door to let his wife enter the room in front of him, a radical departure in Egyptian protocol," Fern Marja Eckman wrote in the *New York Post*. "There was a buzz of excitement. Then came the formal greeting to the guests. 'My wife and I . . .,' the President began. It was the opening gun in the women's rights revolution." Mrs. Sadat lost no time in establishing her priorities as "first lady"—a sobriquet given to her by the Western press. She persisted in campaigning for wom-

en's rights, family planning, and other social and humanitarian goals, even in the face of criticism from such zealots as Libya's Colonel Muammar el-Qaddafi, who is said to have dispatched two envoys to Cairo for a late-night audience with Sadat to protest his wife's public appearances in pantsuits and her steadfast refusal to wear the traditional veil.

Among other projects, Mrs. Sadat found time to establish the Egyptian S.O.S. Children's Villages for orphans, and she continued work that she had begun during the 1967 war, when she had become aware of the need for rehabilitation facilities for disabled war veterans. The Wafa Wal Amal Rehabilitation Center—also known as "Faith and Hope City"—established by Mrs. Sadat on 160 acres of land near Cairo and christened at a gala benefit featuring entertainment by Frank Sinatra, was the result of the first lady's dream of comprehensive training and rehabilitation for the handicapped. Meanwhile, Mrs. Sadat continued her education. She enrolled in 1974 at the University of Cairo for undergraduate studies, and later, while still a graduate student, began to lecture at the university. She obtained her M.A. degree in Arabic literature in 1980.

During the early years of her husband's presidency, Jihan Sadat found her humanitarian efforts in behalf of her people paralleled by growing concern that she had begun to feel for Israelis affected by the prolonged Middle Eastern conflict. Her eventual change of heart was slow in coming, however. While leading the Egyptian delegation to the International Women's Year Conference in Mexico City in July 1975, Mrs. Sadat still refused to meet with Leah Rabin, wife of the Israeli prime minister. "I must act the way I feel inside," she explained, as quoted by Fern Marja Eckman in the *New York Post*. "How could I sit with this lady when they are occupying our land? . . . Of course I look forward to talking with Mrs. Rabin when a permanent peace is settled."

Nevertheless, Jihan Sadat's characteristic concern for the plight of women had already to lead her in a radical new direction. When the mother of a missing Israeli frogman wrote to request her help in finding her son's body after the 1973 Yom Kippur war, the Egyptian first lady asked her husband's defense minister to institute a search, and after it proved unsuccessful, conveyed her sympathy to the woman in a letter, despite warnings from friends that by communicating with "the enemy" she might harm her husband politically. Anwar Sadat later reportedly reprimanded his wife when she informed him of her action.

Although Mrs. Sadat had tried to minimize her influence on her husband's political decisions, some observers have suggested that she helped to persuade him to undertake his historic peace mission to Jerusalem in November 1977. That rapprochement led to the signing of the Camp David accords by Sadat and Israeli prime minister Menachem Begin in September 1978, the awarding of a joint Nobel Peace Prize to the two leaders in De-

cember of that year, and the conclusion of a definitive Egyptian-Israeli peace treaty in March 1979. On the eve of the Jerusalem visit, Jihan Sadat reportedly urged her husband to be especially cordial and open-minded during his scheduled meeting with former Israeli prime minister Golda Meir.

As a result of the relaxation of tensions, Mrs. Sadat made personal overtures to the dwindling Egyptian Jewish community and promised, in December 1977, to help transfer Hebrew holy books from closed synagogues in Egypt to Israel. She and Aliza Begin, the wife of the Israeli prime minister, resolved in October 1979 to work together on the rehabilitation of handicapped civilians and of disabled veterans who had been wounded in wars between the two countries.

In the spring of 1979, Anwar Sadat issued two historic women's rights decrees, reportedly as a result of his wife's insistent backstage pressure for reform. The first, known as the "personal status" amendments or, informally, as "Jihan's law," granted wives the right to sue for divorce if their husbands decided to engage in polygamy, and mandated that husbands who unilaterally "repudiated" their marriages had to inform their wives, who were then permitted to retain custody of children under sixteen and keep possession of the family residence. The second decree added thirty seats, reserved for women, to the 360-seat Egyptian parliament and required that one-fifth of all members of Egypt's twenty-six local people's councils must be women.

Although Jihan Sadat was characterized in much of the press as respected and even adored by the general public during the early years of her husband's rule, Anwar Sadat's peace initiatives made him increasingly unpopular with some of his compatriots, who regarded the treaty with Israel as a betrayal of the Palestinian cause and of Arab efforts to seek the return of occupied Egyptian land. "But in some respects Mrs. Sadat is even more unpopular than he," said an admirer, Mona Macram Abeid, a sociologist at the American University in Cairo, as quoted in the *New York Times* (June 10, 1985). "When a woman becomes too prominent here, it agitates people. Egyptians feel it is the wrong projection of Egyptian womanhood." During Mrs. Sadat's address to the second United Nations Decade for Women conference in Copenhagen in July 1980, a group of fundamentalist Arab women walked out in a noisy protest against Sadat's peace accords. In subsequent interviews, Mrs. Sadat acknowledged that she believed even as early as Sadat's Jerusalem visit in 1977 that her husband was destined to be assassinated.

Jihan Sadat's worst fears were realized on October 6, 1981, when Anwar Sadat was fatally shot by Egyptian fundamentalists while he was reviewing a military parade. Standing a few rows behind her husband, flanked by two of her grandchildren, Mrs. Sadat watched helplessly as her husband fell in a hail of machine-gun bullets. Later, at the hospital where President Sadat died, as she told Janet

Wallach in an interview for the *Washington Post* magazine (April 14, 1985), she turned to Vice-President Hosni Mubarak and said, "Mr. President, you'll have to take over now. It's Egypt now that we have to face. Sadat is over."

Facing Egypt was difficult at first for the president's widow, who went into mourning for the prescribed period of a year. Even though she emerged from seclusion in October 1982, appearing in Washington, D.C. to accept the American Medal of Freedom awarded posthumously to her husband, Jihan Sadat continued to wear black for an unspecified period. Criticized in Egypt for her candor, and stung by accusations that she had accumulated wealth while Sadat was president, Mrs. Sadat avowed that she had nothing to hide. After her period of mourning, she resumed her lectureship and doctoral studies at Cairo University, as well as her involvement in social welfare projects.

Jihan Sadat returned to the United States in May 1983 to receive an honorary LL.D. degree from the University of Vermont. In the fall of 1984 she joined Margaret Papandreou, wife of the Greek prime minister, in addressing a two-day New York conference called to review progress made during the United Nations Decade for Women. For the spring semester of 1985, Mrs. Sadat was invited to the American University in Washington, D.C. to moderate a series of lectures on "Women in the Changing World," as distinguished professor in residence. In addition, she commuted once a week to the University of South Carolina to lecture on the status of women.

On May 4, 1985 the Egyptian supreme court abolished on procedural grounds the personal status amendments that Mrs. Sadat had championed and her husband had issued by decree in 1979. "To Mrs. Sadat, the court's abrogation of the law was a personal as well as a political repudiation," Judith Miller wrote in the *New York Times* (June 10, 1985). In July, however, the Egyptian People's Assembly passed a new law that reinstated some of the rights that had been accorded to women in the earlier legislation.

Jihan Sadat returned to the United States in the fall of 1985 to teach a course on "Women in Egyptian Culture" at the University of South Carolina as a visiting professor and to work toward a Ph.D. degree in literary criticism. In June 1986 she delivered a commencement address at Wesleyan University in Middletown, Connecticut and received an honorary D.H.L. degree for her "courage and commitment," as well as for her inspiration to "third-world women in their struggle against time-worn barriers." She left her South Carolina teaching post in September 1986, following a controversy over her salary. Her departure, she said, was prompted by her concern that her presence "might be embarrassing to the university." Shortly afterward, she began teaching a course at Radford University in Virginia.

Described as "heftily attractive" in a profile of her husband in the *Washington Post* magazine (December 21, 1975), the green-eyed brunette, who

was born with the fair complexion of her English mother, remains strikingly beautiful in her fifties. Jihan Sadat is noted for her independence, her proud bearing, and her self-assured manner. Although she is a practicing Moslem and prays five times a day, she disparages fanaticism. She frequently publishes poems that she has written under a pseudonym in the Arabic press. Mrs. Sadat holds B.A. and M.A. degrees in Arabic literature, and in October 1986 she received a doctorate with honors in English literature from Cairo University. Mrs. Sadat has recently been working on her autobiography.

More militant Western feminists have criticized Jihan Sadat for being less than a revolutionary, but she insists that she is not trying to emulate Western feminism. Although she strongly believes in professional and social equality for women, she continues to affirm the traditional roles of women in the rearing of children and promotion of family harmony. Her three daughters, Loubna, Noha, and Jihan, and her son, Gamal, are all married, and she has several grandchildren. Jihan Sadat expressed an optimistic outlook in her interview with Prince Michael of Greece. "It is a fact that I have enemies," she said. "But I believe also that the majority of women are with me. The old ways will never return. . . . The wheel never turns back."

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Sade

(shār-dā')

1959- British pop singer. Address: b. c/o Epic/Portrait/CBS Associated Labels, 51 West 52d St., New York City, N.Y. 10019

The most enchanting visual presence in pop music today is that of Sade, the Nigerian-born singer and songwriter now living in London, who in just two years has become an icon of icy sophistication, the chanteuse of the international cocktail hour. In the 1980s most British New Wavers have either embraced the electronic, synthesizer-based style known as technopop or, like Boy George, have drawn their inspiration from the sound of early Motown. But Sade and her band of sidemen play jazz-infused music that blends pop melodies and supple African or Brazilian rhythms. The group's restrained sound combines with Sade's alluring, smoky alto to create the sultry ambiance of a 1940s jazz club.



Sade

As sleek and distinctive as her music is Sade's look. Stunningly photogenic, she has a dramatically high forehead, arched brows over almond eyes, cream-and-coffee coloring, a sensual mouth, and a svelte figure. Shunning wild haircuts and flashy clothes, Sade "represents cool understatement," wrote Charles Shaar Murray in *Rolling Stone*, "an elegance based on absolute simplicity."

Sade's Nigerian father met her English mother in the 1950s, when he was a graduate student at the London School of Economics. They married and, after the birth of a son, moved to the small village of Ibadan, about fifty miles from Lagos, the capital city of Nigeria. It was in Ibadan, where her father taught school, that Helen Folasade Adu was born late in 1959. ("Sade" is an affectionate, diminutive form of her middle name.)

In an interview with Charles Shaar Murray for *Rolling Stone* (May 23, 1985), Sade called her father "a very difficult man," and by the time she was four her parents had separated. "... My mother left him," she told an interviewer for the *New York Daily News* (December 10, 1985). "But I felt quite close to him in that I understood why he was like he was. My mother always taught us to love him. I think he's the only man she really loved."

In 1963, Sade returned to England with her mother and brother, moving in with her grandparents in the small Essex town of Great Hawkesley. After her mother graduated from nursing school, she moved the family to a house of its own. But when Sade was ten, her mother married a butcher whom Sade characterized in *Rolling Stone* as "mad." The family moved again, to the working-class town of Clacton-on-Sea, which Sade described in the *Chicago Tribune* (January 24, 1986) as "a miserable little seaside town full of go-carts, old ladies, cotton candy and poodles." Despite the

vicissitudes of her childhood, Sade seems to have had a close, nurturing relationship with her mother that spared her any lasting emotional damage. "My mother was always there, and she took care of me," Sade told the *Chicago Tribune*. "Wherever my mother went, it felt safe there."

"[Clacton-on-Sea] was not a great place for a young person," Sade recalled in an interview with *People* magazine (February 3, 1986), "because 50 percent of the population was over 65." Nevertheless, at the age of fourteen Sade discovered jazz, funk, soul music, and a group of teenage friends who shared her passion for dancing until the early morning hours at local discos. "We weren't trying to be rebels, we weren't making a statement," she explained in *People*. "It's just that we all had a similar working-class background, and whatever we got didn't come easily. If anyone had a car or access to one, we shared it, shared the expense of driving 50 miles to find a decent club where we could dance. Nothing was put on a plate for us."

Although she did not yet aspire to a career in music, Sade listened avidly to her mother's records—*Sinatra and Basie* and *Best of Dinah Washington* among them—but what she really loved was American soul music, especially that of Marvin Gaye, Al Green, Aretha Franklin, and Smoky Robinson. "I had no great burning desire to be a singer," Sade told the *Washington Post* (December 12, 1985). "Obviously I've stood in front of the mirror with a hairbrush just like anyone. But that was the extent of it."

At seventeen, Sade escaped from the provincial atmosphere of Essex, making her way to London to attend St. Martin's College of Art, where she enrolled in a three-year program in fashion design. She supported herself by working at part-time jobs, including stints as a waitress and as a bicycle messenger, and she also "discovered the joys of the capital's clubland," to quote Charles Shaar Murray. After graduation from St. Martin's College of Art, Sade and a woman friend struggled to make a living by designing men's fashions. Although some of her creations were shown in New York in 1981, in association with a concert performance by Spandau Ballet, the British art-rock band, Sade soon discovered that designing clothes "is very difficult unless you've got massive backing behind you." She explained in the *Washington Post*: "You can't make things at a reasonable cost, everything has to be real expensive. . . . Everything was economic. It stunted any creativity, and I ended up not enjoying it . . . , all that penny-pinching and hard work."

Sade managed to make ends meet by modeling clothes, a task she did not enjoy even on a once-a-week basis, and her modeling "just died naturally." Still a devotee of dancing and London nightlife, she leaped at the chance when she was asked to audition as a backup singer for Pride, a jazz-funk group popular on the London club circuit. "It was a time when the art and music worlds were more intertwined than ever before," Murray reported in *Rolling Stone*, and the untrained Sade had been

sought out not for her musical gifts but because her exotic looks impressed the band's manager as being those of a singer. Turned down at first, she was asked to join when the band failed to find a more suitable vocalist.

Sade first occupied the spotlight when, at the suggestion of Pride's manager, Lee Barrett, she and some of the group's musicians played sets of their own during breaks, and it was at about this time that she began to write songs in collaboration with Stuart Matthewman, Pride's saxophonist-guitarist. Although Pride failed to obtain a recording contract, the splinter group fronted by Sade and Matthewman was beginning to attract a cult following.

The band named "Sade" was officially born in 1983, when Sade, Matthewman, and a small rhythm section played at the Institute of Contemporary Arts for a concert sponsored by *The Face*, the stylish, London-based music and fashion magazine. "Gussied-up technopop, was at its zenith," Murray wrote, "but when a coolly elegant Sade . . . breathed her confident, authoritative rendition of the torchy 'Cry Me a River,' the place erupted with joy of trendies who'd found their next wave."

With Pride disbanded, Barrett now became Sade's manager. He introduced the band—composed of Sade, Matthewman, bassist Paul S. Denman, keyboards player Andrew Hale, and drummer Paul Cooke (soon to be replaced by Dave Early)—to the producer Robin Millar. Preferring a cool, understated, acoustic sound to the aural wallpaper of technopop, Millar persuaded the band that he was "born" to be Sade's studio Svengali. "He's one of those fellows with the gift of gab . . .," Sade told a reporter from the *Toronto Globe & Mail* (March 28, 1985). "He took us into the studio to record two songs . . . and he told us right away that he was sure we would get signed, which turned out to be true." Signed to the Epic label in October 1983, the group released its first single, "Your Love Is King" (lyrics by Sade, music by Matthewman and Sade), the following February and the long-playing record album *Diamond Life* in July of 1984. In a review in *The Guardian* (July 14, 1984) Mick Brown presciently observed: "So alluring is Sade, so cool and seductive her sound, poised and subtly sexual her presence—so right the whole package—that her rise to greater popular acclaim can surely be only a matter of time. Canny in the ways of building a career, Sade has been photographed often but hardly performed at all, allowing a mystique to build up to the release . . . of her first album. . . ."

"I thought my songs wouldn't sit well on the charts," Sade admitted in *People*. "The band and I just wanted to make a good record, one that none of our friends would be ashamed of. It wasn't the fame that attracted us, it was the notion of having something on vinyl, a real record." Despite her lowered expectations, *Diamond Life*, with most of its songs co-written by Sade and Matthewman, vaulted to the top of Great Britain's album charts within weeks of its release, but executives at CBS

Records, Sade's American label, thinking the band would attract only a small cult following, did not release the album until January 1985. Although, in the fall of 1984, "Hang On To Your Love," a disco-flavored single from *Diamond Life*, had been popular in New York dance clubs, it failed to get significant radio airplay. Consequently, "Smooth Operator," a samba-tinged number about the romantic betrayals of an irresistible cad, did not become a nationwide hit until the spring of 1985.

Following "Smooth Operator" into the Top Twenty was "Your Love Is King," and by the end of the year *Diamond Life* had gone multiplatinum, with one and a half million sales in the United States and six million worldwide. In a *Rolling Stone* review (April 25, 1985) Christopher Connelly wrote that *Diamond Life* was "wonderfully redolent of black cocktail dresses, Scotch on the rocks and slow-dancing till dawn." Of Sade's singing style he wrote: "Her touch is light, unforced; she has acknowledged the fiery Nina Simone as one of her biggest influences, but to these ears she sounds more like Roberta Flack and at times recalls Lani Hall's hits with Sergio Mendes and Brasil 66. . . . Sade has come up with an eminently playable record—mood music for romance-minded yuppies, but intriguing enough to warrant close listening."

Before the end of 1985, Sade had released her second bestselling LP, *Promise* (Epic/Portrait), which contained the hit singles "The Sweetest Taboo" and "Never as Good as the First Time." In the *New York Times* (November 27, 1985) Stephen Holden wrote that "On 'Promise,' even more strongly than on 'Diamond Life,' [Sade] projects the personality of a self-possessed young cosmopolite who is precociously wise in the ways of the city. [Except for] the delicately spicy love ballad 'The Sweetest Taboo' and 'Tar Baby,' a quiet but ecstatic celebration of birth, the songs on 'Promise' deal with emotional uncertainty and loss. In 'Mr. Wrong,' the singer urges a friend to give up a degrading, exploitative relationship. 'Fear' describes a woman's gnawing terror every time her lover, a bullfighter, goes into the ring. . . . The light jazz-funk ballad 'Never as Good as the First Time' seems to imply that the course of all romantic relationships is a swift downhill plunge. . . . The melodies by Stuart Matthewman, Sade's principal collaborator, . . . keep to minor keys, enhancing the music's mood of cool, distanced melancholy."

Despite their praise for Robin Millar's astute production, Matthewman's mood-setting sax and guitar figures, and Sade's "hypnotic purr," some critics have taken the singer to task for her limited vocal range and for delivering more style than substance. In his *Washington Post* review (December 8, 1985) of *Promise*, for example, Geoffrey Himes complained that "On any given song, Sade sounds mesmerizing, but she approaches each one in the same breathy swooning croon. After listening to nine consecutive songs with the same vocal tone, the listener aches to hear the singer cut loose at least once. While her compositions effectively mimic old standards, closer examination reveals

that most of them are slight—just a few lines elegantly phrased and rephrased by that tempting voice.” But in the *Village Voice* (December 31, 1985) Barry Walters pointed out that Sade’s strength lies in “never letting go, simmering but never boiling. [She] has the voice we all want to wake up to. . . . Lodged deep in the throat between breathy and husky, [it is] a pillow voice. . . . The sound of sex. Or, more accurately, the sound of a memory of sex.”

Late in 1985 Sade was named one of the ten most elegant women in the world by *Elle*, the influential French fashion magazine. Like her music, her manner of dress is characterized by unadorned simplicity, favoring comfort and individuality over glitter and flash. “I’m quite anti-fashion in a sense,” she said, as quoted by the *Toronto Globe & Mail*. “I hate it when everyone starts wearing the same clothes simply because that’s what’s supposed to be in this year. There was nothing self-conscious about the ‘return to elegance’ thing that I’ve been labeled with; it’s just me. I don’t wear spiky green and orange hair because that’s what everyone wears now, and I’d feel stupid in it. . . . I like to get up in the morning and dress in a way that makes me feel confident.”

Although she has received many movie offers, Sade has appeared only in *Absolute Beginners* (1986), a dramatic dance-musical directed by Julien

Temple and featuring David Bowie as a slickly hip Lucifer. Adapted from Colin MacInnes’ cult novel with the same title, the film is set in London’s Soho section in 1958, when the growing British pop music industry was spawning a youth subculture centered on jazz and rock. Sade briefly appeared as a nightclub chanteuse singing a torch ballad.

Dubbed a “reluctant siren” by *People* magazine, Sade claims that the “mere notion [of pop megastardom] is abhorrent. If you’re a rock star, then you can’t invite your friends over to the kitchen and just communicate with them.” She lives, unostentatiously, in an apartment in the quiet north London section of Highbury, and one of the few concessions she has made to sudden wealth is her purchase of a 1958 Wolseley sports car. Keeping her distance from the London-New York club/party circuit, she gives comparatively few interviews. She has never married, though her long-standing relationship with her boyfriend Robert Elms, a journalist and editor for *The Face*, broke up within the past year. “In photos,” Charles Shaar Murray observed, “her look seems austere, even haughty. In person, though, Sade is open and friendly. Her style is instinctive. . . . She’s unself-conscious about her look. . . .”

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Salle, David

(sal'ē)

Sept. 28, 1952– Painter. Address: b. c/o Mary Boone Gallery, 417 West Broadway, New York City, N.Y. 10012

The American artist David Salle, is, at only thirty-four, already making art history. Depending on which shade of critical opinion is adopted by art historians for their assessment, his very large multimedia paintings will either be accepted as meaningful combinations of a dazzling array of techniques, styles, and borrowed images, or described as having no content other than being about being various. With their wild juxtapositions and differences in scale, his works produce an effect somewhat like that of watching different television channels simultaneously, according to Phyllis Tuchman, writing in *Newsday*. On the one side there are such critics as Peter Schjeldahl, who believes that Salle “combines more information more effectively than anyone else”; ranged on the other side are those who agree with Kay Larson, who once observed that his images “float but never connect.” All that critical scrutiny has thrust Salle into the forefront of contemporary art. Like his peers, Julian Schnabel, Jean-Michel Basquiat, and Keith Haring, Salle has seen his rapid ascent to fame accompanied by the enormous earnings that now reward the most publicized art careers.



Another subject of critical debate is whether Salle should be ranked with the neoexpressionists or the formalists. Originally a conceptualist, he works in so deliberate a manner, and so self-consciously examines his feelings that though he is

certainly a figurative artist, he cannot be called a neoexpressionist one. The present consensus is that no label precisely fits his style. As is the case with other artists of the 1980s, Salle seems to be torn between a need to trust his own feelings and a compulsion to analyze everything. That dichotomy between romanticism and cynicism is epitomized in one of his recent paintings labeled "To be titled." It is made up of portraits of a woman in a sexually inviting pose, of a madman (borrowed from a work by the romantic painter Théodore Géricault), and of the supremely cynical Mark Twain.

David Salle was born in Norman, Oklahoma, on September 28, 1952. His parents were both first-generation Americans whose respective families had emigrated from neighboring Russian villages; Salle's paternal grandfather changed the original family name. When David Salle was only two, his family moved to Wichita, Kansas, a town he recalls as being "unbelievably depressing." There he grew up in comfortable circumstances, with parents whom he has described as being "very intelligent and up with the times." They encouraged him to read and draw when they discovered his precocious interest in art that first manifested itself when a family friend gave him a college textbook on drawing. At the age of eight he was admitted to a life drawing class for adults at the Wichita Art Association. Encouraged by his teacher, Betty Dickerson, he attended her weekly gatherings of artists and intellectuals and joined in their discussions. She has recalled that even then Salle seemed enormously promising. "There were, amazingly, nuances of a real insight into psychology even in his earliest works," she has said. "If he sometimes had trouble with perspective or drawing, he more than made up for it with his instinctual use of paint and color." And Salle himself has acknowledged: "By the time I was fourteen or so, I was leading my own life. I had my own little world."

In 1970 Salle enrolled in the California Institute of the Arts, in Valencia, where his courses included film and video, and conceptual and performance art. He received a B.F.A. degree in only three years and an M.F.A. degree in 1975. His student work, done in the conceptualist manner, was represented in his first group shows, "Conceptual Performance," held at California State College in Los Angeles and "Word Works," at Mount San Antonio College, in Walnut, California, both mounted in 1974. At about the time he began his graduate work he started to "recontextualize" his art by making large diptychs consisting of photographs and texts clipped from magazines in a manner that foreshadowed his later creations. It was not until he came to New York, in 1975, that Salle turned again to actual painting. To support himself he worked in the art department of a chain of "girlie" magazines, and erotic figures of women continue to be a significant motif in his work, the subject of much speculation by critics and the target of feminists' criticism. Eventually, in about 1980-81, Salle was discovered by the influential art dealer Mary

Boone, now his representative, who devised a way of adding to his reputation by allowing only collectors of a certain standing to purchase his work. "Some critics have accused David's success of being hyped," his champion Betty Dickerson has said, "but hype alone is not enough. . . . You can't get to the moon without a rocket."

As Sanford Schwartz has described Salle's paintings, in his lengthy *New Yorker* (April 30, 1984) review of the work to date, those "collagelike pictures" are conceived in a formalist manner, "that is, on a flat plane on which the artist arranges different elements—some of which recede, some of which push forward—to create a whole that is balanced but pulses." Typically, many of Salle's compositions are diptychal in format. Invariably, they include a mélange of fragmented images culled from any number of sources and rendered in a wide variety of forms. In addition to his own painted or drawn passages there may be bits of photographs (often the artist's own) and various types of reproductions or copies of famous paintings (by Velázquez, Courbet, Balthus, Géricault), of African sculpture, or of drawings by other hands. Copies of stock cartoon characters, exact delineations of still-life objects, patches of monochromatic oil or acrylic paint may also be part of the repertoire. Paintings or drawings of female nudes in various provocative poses always form a part of the composition. To the canvas (or to other kinds of support) may be attached bits of actual objects: pieces of a china plate, broken chair legs, or table tops. Words may be written across the surface.

Similar layerings of images were done many years ago by the cubists, for different reasons, but there are more recent influences as well. Critics have pointed out the strong and specific influence of Jasper Johns, and a *New York Times* critic, Douglas McGill, has recently made note of certain similarities to another American pop artist, James Rosenquist. Salle is, after all, part of a culture in which one is constantly being bombarded with random and conflicting messages and information, and he is a member of the generation that grew up with television. A vital key to his paintings is provided by analogy with the way successive images on the TV screen, whether part of shows or of commercials, may differ visually yet seem to carry the same value.

Specifically, such a Salle painting as *B.A.M.F.V.* (according to Sanford Schwartz probably his "most elegantly poised picture") is an assemblage consisting of line drawings of a matador; a borrowed cartoon representation of a duck; a small painting of a nude woman smoking; a wire-mesh object painted green and resembling a bush; and a square of heavy pink paint on a background of more thinly brushed pink. Like his other works, it compels our identification of the fragments borrowed or appropriated from the cultural past or present.

The prominent role of the female nude in Salle's art is as ambiguous as it is controversial. Very often those faceless figures are painted evanescently in grisaille, there and yet not there as in dreams.

Sometimes, however, they are blatantly delineated and indeed, as in *What Is the Reason for Your Visit to Germany* (1984), borrowed from porno magazine illustrations. In the case of that painting, the figure is juxtaposed with copies of a cartoon drawing of Jack Ruby shooting President John F. Kennedy's assassin, Lee Harvey Oswald, and thereby can be interpreted as a demonstration of the connection between sex and violence. Salle may use his nudes only to challenge his viewers, or to parody porno art, or to confront sexist clichés. In any event, he relegates men's figures, in comparison, to secondary roles and often reduces them to cartoon dimensions. According to Sanford Schwartz, Salle has made "some of the most sensual pictures in recent American art," and at the same time ideas and objects come across in his work as being "bright and solid, and people are mirages." He acknowledges the conceptual basis of Salle's art and supports the contention of those who agree that the painter is "one of the most cerebral of the new American and European painters," and less than expressionistic.

The difficulties involved in trying to apprehend Salle's increasingly hectic, complex, and paradoxical work, to which his cryptic titles provide no clues, are compounded by his use of visual puns. In a recent painting, *Dusting Powders*, as analyzed by Phyllis Tuchman in her *Newsday* article (April 20, 1986), the incorporated painted faces of women and the collaged parts of chairs and pottery bowls "related to one another via a play on words. Seats, backs and vessels are nouns used to describe these particular objects as well as the anatomical sections." In Salle's *Footmen*, according to Michael Brenson of the *New York Times*, a small blue-and-white china bowl affixed to the left-hand panel of the canvas resembles at once a target, a sexual orifice, or an eye. The act of looking may be the central theme of the painting, taking into account the eye association, the way the viewer is pointedly stared at by a face copied from a Velázquez painting, and Salle's depiction, on the right-hand panel, of a man gazing down at a stretch of railroad tracks.

While some critics, including Kay Larson and Peter Schjeldahl, have reversed their early opinions about Salle's technical proficiency, others continue to register doubts, not only about the troublesome porno issue, but also about his ability to draw and the effectiveness of his coloring. Questions have also been raised about his incorporation of the work of lesser-known contemporaries. In his own defense Salle contends that many of his images are drawn or painted from live models and that most of his borrowed imagery is taken from older, established sources. In any case, the most important thing about his method, he feels, is that it has historical precedents; like other artists he has tried to create "autonomous objects whose interplay of forms and meanings assumes a life of its own." As he sums it up, "sophisticated art tends to telescope time."

Recently Salle has turned to stage decoration with such success that in 1986 he was awarded a

Guggenheim Fellowship to create paintings for the theater and ballet. In December 1985 he devised the settings and costumes for the play *Birth of the Poet*, by Kathy Acker, which was performed at the Brooklyn Academy of Music, and in the spring of 1986 the American Ballet Theatre premiered Karole Armitage's *The Mollino Room*, with sets and costuming by Salle. Some of the costumes for *The Mollino Room* resembled the garb of circus performers, while others were whimsical variations of ordinary street clothes: the star, Mikhail Baryshnikov, for example, wore a blue polo shirt with a smiling fish design. The sets, which a *New York Times* dance critic, Jack Anderson, found striking, differed from Salle's paintings in its lack of multipanel format and erotic content. Three of the five drops contain but a single image, the fourth is simply a monochromatic expanse of orange, and the fifth is painted with an abstract rectangular design. The rise and fall of those drops and the rivalry set up between visual and kinetic imagery is, in a way, comparable to the contradictions customarily found in Salle's paintings. Significantly, the title of the ballet refers to Carlo Mollino, a modern Italian architect whose belief that bad taste merits serious attention, may have heralded the current fascination with pop culture.

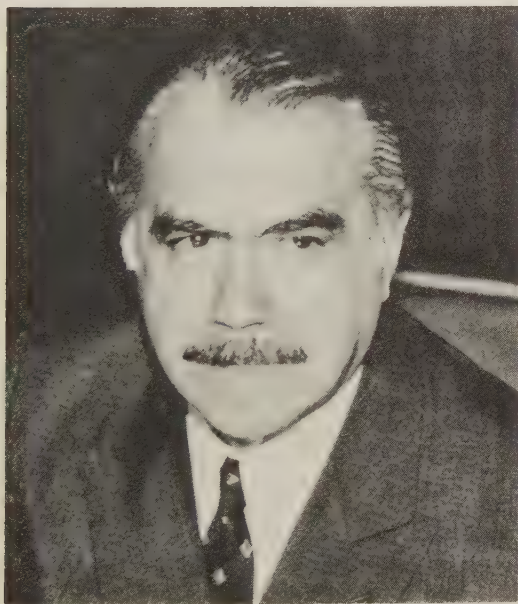
Salle's first one-man shows were held in 1975 in Cambridge, Massachusetts, at Project, Inc., and in Los Angeles, California at the Claire S. Copley Gallery. His first solo show in New York was mounted in 1976, held at Artist's Space. The Mary Boone Gallery put on its first exhibition devoted solely to the artist in 1981, and in 1982 a joint showing at the Boone and Leo Castelli galleries made Salle an object of wide attention. His work has often been exhibited in Holland, Italy, and Germany, and in the galleries of Tokyo, Zurich, and London. Salle has also been represented in several European group exhibitions, the first being "Locations" at the Serial Gallerie, Amsterdam, in 1977. In 1980 he was included in "L'Amérique aux indépendants" at the Grand Palais, Paris; in 1982 in the Kassel (Germany) Documenta and the Venice Biennale; and in 1983 in "New Art" at London's Tate Gallery. His many group exhibitions in the United States include: the 1981 "Figures, Forms and Expressions," at the Albright-Knox Museum, Buffalo, New York; "Castelli and His Artists: Twenty-five Years," a 1982-83 traveling show organized by the Aspen Center for the Visual Arts; "The Expressionist Image: American Art from Pollock to Today," at the Sidney Janis Gallery, New York, 1982; the 1983 Whitney Museum of American Art Biennial; "The Master Print: America since 1960," held at the Associated American Artists gallery in New York, in 1983; an "AIDS Benefit Exhibition" at the Daniel Weinberg Gallery in Los Angeles, 1985; and the Seventy-Fifth American Exhibition held at the Art Institute of Chicago in 1986, in the course of which Salle, one of only twenty artists chosen for the show, received a prize for the 1984 painting *His Brain*.

Despite the high-pitched media attention focused on him, ranging from analyses in the serious art journals to feature stories in *Vogue* or the *New York Times Magazine*, David Salle remains unfazed either by hoopla or by hostile rejection. His aloofness dates back to his high school days. His older brother, Mark, in a *Chicago Tribune* interview (December 22, 1985) recalled: "David has always been very sensitive. He was much more advanced than his peers. David can be very warm and gracious, but he is private." According to his former teacher, Mrs. Betty Dickerson, Salle feels that interviewers rob him of the time that he might better spend in developing his ideas. Douglas McGill has described him as speaking eloquently about his paintings "in a style much resembling the works themselves: vivid, layered metaphors that invited further questioning."

Dark-haired and dark-eyed, with high cheekbones and regular, somewhat sharp features, David Salle fixes a wary gaze on the world. He is at

the same time urgent and intense and cool and laconic in manner, a paradoxical temperament analogous to the visual contradictions in his paintings. He works and lives quietly in a spacious duplex loft in the lower Manhattan artists' enclave known as TriBeCa. Referring to that often raised question about "connections" in his art, Salle now feels that "there are connections that exist between things in the world, and then there are connections that exist between the images in my pictures. . . . Not to perceive the difference I think could be very frustrating." He adds that to say that the parts of which his works are composed do not add up to whole paintings is as wrong as to say that "a nose is so different from a foot, and a foot from a hand, that the entire body cannot possibly work as a whole."

References: *Chicago Tribune* 13 p13+ D 22 '85; *New Yorker* 60:104+ Ap 30 '84; *Washington Post* p1+ O 21 '86



Sarney, José

(zhō zā' sār nā')

Apr. 30, 1930– President of Brazil. Address: *Ofício do Presidente, Palácio do Planalto, Praça dos Tres Podêres, 70.150 Brasília, D.F., Brazil*

José Sarney became Brazil's first civilian president since 1964 by a tragic act of fate. Elected as vice-president on the coalition Democratic Alliance ticket in January 1985, the former governor of Maranhão State and two-term senator expected to end his political career playing ceremonial second

fiddle to the popular new president-elect, Dr. Tancredo Neves. But in mid-March, only hours before the inauguration ceremony was scheduled to begin, Neves fell gravely ill, and Sarney was sworn in instead, as acting president. He assumed the presidency in April, following Neves' death. By his own admission unprepared to lead Brazil's fledgling civilian government, Sarney was at first dismissed as a mediocrity, and many observers believed he would not finish his term of office. But since his unexpected assumption of power, the president has won a popular following and begun to grapple with his nation's pressing economic and social problems. "I had to rise to the occasion and try to be larger than I am," he explained in a recent interview. In a manner reminiscent of Harry S. Truman, the late president of the United States, Brazil's "accidental" president has shown a surprising capacity for leadership under fire.

José Sarney was born José Ribamar Ferreira da Costa on April 30, 1930 in the village of São Bento in Maranhão State, a poor, sparsely populated area of northeastern Brazil. In an interview with a group of reporters shortly before taking office as president, he explained how he came to change his name. His father's first name was Sarney, after an Englishman his grandfather had known, and as a child, he became so widely known as "José of Sarney" that on reaching the age of eighteen he legally adopted the name José Sarney. Sarney's father, a federal prosecutor of modest means, was hard put to scrape together enough to support his family of fourteen children. When the time came to send José to school in nearby São Luis, he was forced to sell his typewriter in order to pay for his son's riverboat passage.

After taking a law degree in São Luis, José Sarney worked briefly as a newspaper reporter before joining, in 1950, the administrative staff of the

governor of Maranhão State. Six years later, he won election to the Maranhão state legislature, a seat he retained in the 1958 and 1962 elections. In 1965, a year after the military coup that overthrew the government of João Goulart, Sarney was elected governor of Maranhão, where he earned a deserved reputation as a "moderate, efficient, popular administrator," according to a *New York Times* (April 23, 1985) profile. In the same year, he was chosen to head the newly formed, pro-military Arena party, one of the two authorized political parties.

Although his reelection to the governorship was reportedly blocked by the president, Sarney nevertheless remained a staunch supporter of the military government. A candidate of the pro-military Democratic Social party, the successor of Arena, he easily won election to the Brazilian senate in 1970 and again in 1978. Among his fellow senators, Sarney was regarded as "mild-mannered" and "considerate," but by all accounts hardly the sort of man to have presidential aspirations. Then, in the summer of 1984, Sarney's political career took an unexpected and dramatic turn, when, after two decades of power, Brazil's military leadership, confronted by seemingly intractable economic and social problems, decided to step down in favor of a civilian government. Unable to support the hardliner Paulo Maluf, his party's choice for the presidency, Sarney left the Democratic Social party and, with other like-minded politicians, established the Liberal Front party, which eventually joined forces with the leftist party of the Brazilian Democratic Movement, headed by the popular Dr. Tancredo Neves, to create the Democratic Alliance. Realizing that Sarney's presence on the ticket added strength to the newly formed coalition, Neves chose his longtime rival as his vice-presidential running mate. Sarney's defection to the Neves camp caused an uproar on both sides of the political fence. Right-wingers denounced him as a traitor, and some referred to him publicly as "the rattlesnake"; leftists, suspicious of Sarney's pro-military past, branded him an opportunist. Nevertheless, most political analysts agree that Neves owed his victory over Maluf in the electoral college balloting on January 15, 1985 to Sarney's supporters.

Although Sarney's backing was crucial to his election, the new president-elect, according to most reports, had never treated his running mate as a political confidant nor given him any role in the selection of the cabinet. Sarney seemed "something of an afterthought," one Brazilian political commentator observed, as quoted in the *Christian Science Monitor* (April 23, 1985). Overshadowed by the charismatic Neves, Sarney seemed destined to live out his political career in what was likely to be a largely ceremonial post. Then, on March 14, 1985, the day before his inauguration, the seventy-five-year-old Neves was hospitalized with a severe intestinal infection. Amid uncertainty about who should serve as interim president, Sarney or Ulysses Guimarães, the left-

leaning speaker of the chamber of deputies, General Leônidas Pires Gonçalves, the minister of the army, stepped in and identified the vice-president as the proper caretaker under the constitution.

Sarney was duly sworn in as acting president on March 15, even though the departing president, General João Baptista Figueiredo, still angry over Sarney's defection from the Democratic Social party, declined to present the presidential sash personally and left the presidential palace without seeing his successor. Only hours before he took the oath of office, Sarney confessed to a friend, as reported in the *New York Times* (April 23, 1985), that he was "not morally or psychologically prepared" for the presidency. Yet as Neves' condition worsened over the next few weeks, he showed considerable skill as an interim leader. His modesty and willingness to consult with leaders of all political stripes effectively disarmed his critics and earned him the sympathy of the Brazilian people as well as the somewhat grudging support of the military establishment.

Tancredo Neves died on April 21, 1985 from complications following the seventh in a series of emergency operations. In a broadcast address to the nation a few hours later, José Sarney, who had automatically become president upon Neves' death, told his fellow citizens, "Here I stand, with the weight of a moment that I did not request and did not desire." Keenly aware of the high hopes Neves had aroused among the people and of the national despair over his death, Sarney pledged to carry out Neves' program for change. "I will not permit the flame of hope awakened in Brazil to be extinguished," he said.

Sarney's first challenge as president was simply to hold on to his office. Under the provisions of the Brazilian constitution, he was entitled to serve a six-year term of office. Neves, however, had promised to call a direct presidential election in 1988, and after his death, some ambitious prospective candidates began to agitate for a national election even sooner. But widespread fears that political instability might invite another military coup quickly dampened the immediate threat to Sarney's mandate. As David Fleischer, a professor of political science at the University of Brasília, explained to a reporter for *Newsday* (April 23, 1985), "None of the political players want to see the Democratic Alliance go down the drain. Because if they do, they know they'll go with it."

President Sarney's rivals could hardly envy him the task of finding a solution to Brazil's acute economic crisis—a task made even more difficult by the fact that he lacked the personal popularity and strong political organization needed to impose economic belt-tightening measures. Moreover, Neves' election had raised among Brazilians expectations of sweeping social changes and a higher standard of living, but Brazil's nearly bankrupt treasury and crushing international debt—the largest in the third world—threatened to derail any efforts at domestic reforms. By temperament and experience, Sarney seemed to many observers to be ill-

equipped for the job of rescuing Brazil's struggling economy and restoring the hope of its people. "He's like a Southern gentleman from the northeast of Brazil," a diplomat who has known him for nearly twenty years told Marlise Simons in an interview for the *New York Times* (April 23, 1985). "He's a traditional, well-read, decent person, but not the man for the times."

Determined to rise to the occasion, Sarney immediately set out to tackle the most pressing issue—the renegotiation of the country's \$102 billion foreign debt, which requires payments of \$12 to \$14 billion a year in interest alone. In the 1970s, the military government had borrowed heavily to finance the construction of a vast railroad network, refineries, and other industrial development projects. A recession in the early 1980s brought an end to the economic growth and fueled a runaway inflation rate that climbed as high as 223 percent in 1984. As a condition for rescheduling the debt, the International Monetary Fund had demanded that the Brazilian government adopt a stringent economic austerity program. As president-elect, Neves had promised to cut federal spending by 10 percent, but in the face of union demands for wage increases and a rash of strikes by steelworkers, longshoremen, and other workers vital to the economy, Sarney realized that he would be risking a popular uprising to enact such cuts.

After weighing the political stakes, Sarney decided to refuse the IMF's conditions and play for time. As he explained to Louis Winitzer in an interview for the *Christian Science Monitor* (August 12, 1985), Brazil fully intends to honor its commitments to international lending institutions, but not at the expense of its people's well-being. "Brazil has agreed to cut its domestic spending by \$1.8 billion, but the monetary fund wants more cuts," he told Winitzer. "With this I cannot agree, because I am responsible for the welfare of human beings and not for abstract figures." Arguing that an austerity program would inevitably result in a severe recession that could destroy what he described as "the fragile institutions" of democracy in Latin America, Sarney, in a speech to the United Nations General Assembly on September 22, 1985, urged the governments of the industrialized nations to develop a more realistic financial policy for the third world. He was especially critical of the "exorbitant" interest rates being charged by foreign banks and of the IMF's "dogmatic" fiscal conservatism. "Crushed under the weight of an enormous foreign debt, the countries of the region are living through a scenario of severe difficulties with domestic repercussions resulting in recession, unemployment, inflation, increased poverty, and violence . . .," he told the delegates. "Brazil will not pay its foreign debt with recession, nor with unemployment, nor with hunger."

Sarney eventually won some concessions from the IMF and from Brazil's 700-odd creditor banks, which agreed to extend crucial short-term credit lines to the nearly bankrupt Brazilian government until January 1986. A critical factor in Brazil's

struggle to remain financially solvent is its export earnings. To preserve that vital source of income, Sarney has waged war against American protectionism. For example, when President Ronald Reagan suggested imposing an import quota on Brazilian-made shoes in order to boost the American shoe industry, Sarney protested the plan, arguing that it was "paradoxical" for the United States to demand that Brazil repay its debt while destroying its chief means of doing so. (The Reagan administration eventually decided against the quota.)

Despite the enormity of Brazil's economic problems, Sarney has remained optimistic about Brazil's future. In the interview with Louis Winitzer, he outlined his strategy for economic recovery: to enact basic reforms in land distribution, taxation, and credit that will stimulate the domestic market; to denationalize inefficient state-owned industries and encourage small and medium-sized private enterprises; and to achieve a steady 5 percent annual growth rate without excessive inflation. "Brazil has almost limitless resources," Sarney told Winitzer. "It is like a millionaire who happens to be sitting in a restaurant with no available cash in his pocket. Still he is solvent."

Soon after he assumed the presidency, Sarney announced a plan to redistribute millions of acres of unfarmed private land to the poor. The president contended that the concentration of land in the hands of a few wealthy individuals (a mere 1 percent of the country's landowners controlled 45 percent of its arable land) was a threat to Brazil's social stability. Sarney's land reform proposal was strongly opposed by the powerful landowners' groups, who denounced it as "a Communist plot." Before its passage in October 1985, the bill was heavily revised, mainly to placate the landowners. Among other things, its stated purpose was changed from providing social equity to increasing agricultural production. Under the new law, 106.5 million acres of unfarmed state and private land is scheduled to be distributed to thousands of landless families, especially in the impoverished northeast, by 1989.

Sarney's attempts to implement his strategy for economic recovery have been hampered by his weak political base. A national public opinion poll taken in July 1985 showed that he had won a large measure of popular support: fully 51 percent of the respondents felt that he was doing a good job while only 5 percent thought he was ineffective. But Sarney's personal popularity has not as yet translated into a strong political organization. Since the restoration of a civilian government, the political situation in Brazil has been very volatile. The five legal political parties that existed at the time of Sarney's election had splintered into quarreling factions by August 1985, and at least twenty-five new parties had been formed. Over the months, even Sarney's ruling coalition had become increasingly fractious, resulting in embarrassing squabbles among his cabinet members.

The November 1985 municipal elections were widely viewed as a critical test of Sarney's political

strength. The party of the Brazilian Democratic Movement, the senior party in the ruling coalition, came out ahead, winning the mayoralties in about two-thirds of the state capitals being contested, but in São Paulo, Brazil's largest city and its principal industrial center, the Liberal Front candidate, the right-wing populist Jânio Quadros, emerged victorious. His election was a surprising setback for the party of the Brazilian Democratic Movement, which had always treated Sarney as something of a "stopgap" president. According to David Fleischer, Quadros' election may have "opened a new political breathing space for Sarney, until now a prisoner of the PMDB with a crisis of identity." Moreover, by the year's end, Sarney could point to some real accomplishments, including a reduction in the inflation rate, the creation of an estimated 1.5 million jobs, the increased purchasing power of the middle class, the lifting of a ban on leftist political groups, and a \$12.4 billion trade surplus. "Brazil has conquered pessimism and inertness, doubts and despondency, tragedy and despair," he said in an end-of-the-year message to the nation, as quoted in the *New York Times* (January 6, 1986). "Today, there is multiplied confidence and reason for optimism."

To tame the runaway inflation touched off by Brazil's unprecedented economic growth, Sarney, in a dramatic television address to the nation on February 28, 1986, announced sweeping economic reforms. Known as the Cruzado Plan, the program created a new currency, the cruzado, to replace the inflated cruzeiro, ended the system of indexing wages to the inflation rate, and imposed wage and price controls. "This was a grave and difficult decision which will determine the fortunes of our society in the coming years," he told his fellow citizens. "We have exhausted palliatives and topical treatments." Brazilians generally responded enthusiastically to the program, many taking the president's invitation to serve as "price inspectors" seriously enough to descend upon their local supermarkets armed with official government price lists. Similarly impressed by Sarney's determination, Brazil's chief foreign-bank creditors immediately agreed to cut interest rates on one-third of the country's debts, saving the government some \$320 million in 1986 alone.

As Brazilians saw inflation drop to a monthly average of less than 1.5 percent, Sarney's approval rating soared to over 90 percent. With extra money in their pockets for the first time in years, consumers went on a buying binge that threatened to derail the country's economic recovery. In an effort to slow consumer spending and, at the same time, raise money for much-needed investment, Sarney slapped surtaxes, which he called "compulsory loans," on gasoline, automobiles, and certain luxury items. As he explained in a nationwide television broadcast on July 23, 1986, the estimated \$90 billion in additional government revenue would be used primarily for the public-works and poverty programs that would take the country closer to his goal of eliminating "absolute misery by 1990."

José Sarney, whose "charm, modesty, and conservative attire fit the image of an English gentleman-farmer rather than that of a Latin American leader," according to Louis Wiznitzer, is a handsome man with graying black hair and a brush moustache. He enjoys public speaking, storytelling, and most of all, reading. A member of the Brazilian Academy of Letters, Sarney is the author of a novel and several collections of short stories and poetry, which critics have described as having "moderate merit." He also collects antiques, and his home is said to be a veritable museum of Brazilian art. He neither smokes nor drinks alcoholic beverages. Although he is generally in good health, he has a history of hypertension, which colleagues fear may flare up under pressure. Sarney and his wife, the former Marly Macicira, whom he married in 1952, have three children and three grandchildren.

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Saville, Curtis (Lloyd)

Aug. 22, 1946- Long-distance rower; explorer.

Saville, Kathleen (McNally)

Mar. 22, 1956- Long-distance rower; explorer.

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At a time when security, comfort, and material rewards are prized more than ever by many younger Americans, Curtis and Kathleen Saville, the indefatigable long-distance rowers and nautical explorers from New England, have been challenging the forces of nature and testing the limits of human endurance. Aided only minimally by state-of-the-art technology in their conquest of the world's oceans, the Savilles have relied primarily on their own physical and mental capabilities and a large measure of sheer guts and determination.

In the spring of 1981 Curtis and Kathleen Saville rowed their custom-built craft, the *Excalibur*, across the Atlantic from North Africa to the West Indies. In 1982 they undertook a rowing expedition along the icebound coast of Labrador, and in the following year they rowed the length of the Mississippi River from northern Minnesota to the Gulf of



Curtis Saville

Photo by Henry S. Sloan

Mexico. Then, in July of 1984 they embarked on the longest rowing voyage ever recorded, a journey of some 10,000 miles across the South Pacific, from Peru to Australia, traversing what Curtis Saville has described as "the largest and wildest oceanic region in the world." Along the way the couple undertook some valuable scientific work, including a monitoring of pollution of the oceanic environment. "You don't do something like this for fame and fortune," Curtis Saville told interviewer Mike Safe of the *Sydney Daily Telegraph* (August 24, 1985), after completing the South Pacific odyssey. "You do it for . . . the adventure, the challenge, because it's there." Kathleen Saville added: "There is . . . a sense of achievement. But there is also a sense of knowing that nature, the ocean, is greater than anything you can do. Out there you realize your insignificance."

The older of two children, Curtis Lloyd Saville was born on August 22, 1946 in Takoma Park, Maryland and spent his formative years in Durham, North Carolina. His father, Dr. Lloyd Blackstone Saville, is a professor emeritus of economics at Duke University in Durham, and his mother, Eugenia (Turk) Saville, is a professor emerita of music, also at Duke. His affinity for adventure was stimulated during his boyhood by frequent trips to Europe, including six ocean-liner crossings of the Atlantic, and by summer vacations in Vermont that instilled in him a love and respect for wilderness.

Family influence and exposure to European culture helped to inspire Curtis Saville at first to adopt a career in music, and after graduating in 1964 from Durham High School, where he belonged to the marching band, he received an Italian government scholarship to study the French horn at the Conservatorio di Musica Luigi Cherubini in Florence, which granted him a diploma in 1966. Con-



Kathleen Saville

Photo by Henry S. Sloan

tinuing his studies at the Juilliard School of Music in New York City, he graduated with a bachelor of music degree in 1968. Then, after serving from 1968 to 1971 as a Peace Corps volunteer in Bolivia and El Salvador—including a stint as a solo French hornist with the Bolivian National Symphony—he entered Yale University, which conferred on him a master of music degree in 1973.

In keeping with his love of adventure, Curtis Saville began in about 1966 to explore rivers and lakes in the United States by rowboat and canoe. Later he climbed Mount Aconcagua and other peaks in the South American Andes and took part in several Arctic expeditions, including coastal explorations in small boats. Settling in Rhode Island, he was employed in 1977-78 as a boxing instructor in South Providence and worked in 1978-79 as a photographer with the Providence Housing Authority. Meanwhile, he had become active in competitive rowing in 1977 as a member of the Narragansett Boat Club, where he and Kathleen "discovered each other."

Born on March 22, 1956 in Fall River, Massachusetts, Kathleen (McNally) Saville is the oldest of the four children of Bartley Francis McNally, a research technologist with the United States Army Natick Research and Development Command, and Ida (Almeida) McNally, an administrative assistant with the Rhode Island department of education. While attending the Lincoln School for Girls in Providence, Rhode Island, from which she graduated in 1974, she worked part-time as a nurse's aide. At the University of Rhode Island in Kingston she majored in historic textiles and obtained her B.S. degree in 1979. She has taken part in workshops in spinning, weaving, and fabric design and worked as a researcher on historic textiles at the Watson House Museum and the South County Mu-

seum in Kingston. A competitive rower since 1974, she served as captain of the women's crew at the University of Rhode Island in 1978 and was employed as its coach in 1980.

As members of the Rhode Island boating community, Curtis Saville and Kathleen McNally decided to pool their skills for long-distance rowing competitions and endurance races. After they were married on November 10, 1979, they moved to Stony Point, New York, where Kathleen was employed as a statistical analyst with the local police department, while Curtis worked as a medical photographer in nearby West Haverstraw.

In 1980 the Savilles prepared for the Montebello Marathon, a thirty-mile rowing race near Ottawa, Canada, but the event was canceled when the United States withdrew from the Moscow Olympics. Disappointed, they resolved to "do something bigger," and decided upon a rowing expedition across the Atlantic as part of what they envisioned as a new "golden age of exploration."

To prepare for their venture, the Savilles read whatever they could lay their hands upon about earlier Atlantic crossings by rowboat, beginning with a fifty-five day Norwegian-American expedition from New York to France by George Harbo and Frank Samuelson in 1896. They studied oceanography, ham radio operation, and celestial navigation, underwent an arduous physical routine that included weightlifting and running five miles a day, and with United States Army and University of Rhode Island nutritionists devised a 3,800-calorie high-energy diet to enable them to attain optimum fitness during the voyage. Dissuaded by the boat builder Edward Montesi of Barrington, Rhode Island, a fellow member of the Narragansett Club, from their original plan to make the crossing in a flat-bottomed wooden surf dory, they accepted his offer to design a special boat for them.

The result was the *Excalibur*, named after King Arthur's legendary sword, a sleek-lined, narrow twenty-five-foot five-inch craft of a fiberglass sandwich construction with an Airex foam core. The boat was equipped with a five-foot three-inch beam, two dagger boards that acted as stabilizers, a deep rudder that steered it from the stern, watertight cabins fore and aft, storage space below for food, water and equipment, and a nine-foot self-bailing central deck space with sliding seats, from which the craft could be propelled with carbon-fiber racing oars by means of the sculling technique used in competitive rowing. Two banks of solar panels provided electric power for navigation and cabin lights, an automatic pilot, and a ham radio. The Savilles worked steadily from May to November 1980 in constructing the *Excalibur*, which in their words is "the fastest and safest ocean-rowing boat." As they wrote in *Smithsonian* magazine (October 1981), the purpose of their voyage was "to set new standards for speed and safety in ocean rowing and . . . to demonstrate the potential of solar energy and of efficient design."

In addition, the Savilles arranged with Dr. Elijah Swift of the University of Rhode Island ocean-

ography department to undertake research on bioluminescence—the production of light by living organisms at sea—and they agreed to investigate the presence of pelagic tar particles and other polluting substances in the ocean in cooperation with Professor James Butler of Harvard University. Finally, after taking the *Excalibur* out on test runs for some 200 miles, the Savilles were ready in early 1981 to begin their trans-Atlantic rowing expedition, with a grant from the Explorers Club, of which Curtis Saville is a fellow, and support from interested individuals and corporations. To transport themselves and the *Excalibur* to the starting point of their journey, Curtis and Kathleen Saville booked passage on the Yugoslav freighter *Zvir*, bound for Casablanca, Morocco from Baltimore, and received valuable advice about navigation from the ship's officers.

On March 18, 1981 Curtis and Kathleen Saville launched the *Excalibur* at Casablanca harbor. Adverse currents and gale-force winds made it difficult for them to clear the rock-reefed Moroccan coast, and when they took sun sights after two weeks at sea, they found that they had drifted some 200 miles south, to a coastal area near Sidi Ifni. After rowing westward to the Canary Islands, they spent a week on the island of Tenerife, while repairs were made. Finally, on April 21, 1981, the *Excalibur* left Hierro, the westernmost island of the Canary chain, and headed across the Atlantic, aided by the strong Canary-Northern Equatorial current system.

Although the Savilles had originally intended to row the *Excalibur* to Florida, they decided early during the voyage to make their destination the British-controlled island of Antigua in the Lesser Antilles, so that they could complete their Atlantic crossing before the hurricane season in June. "In the early days . . . we felt that we were rowing in place—not really going anywhere," they recalled in their *Smithsonian* article. "Watching the birds fly by . . . and the pink jellyfish sail along and the flying fish skim over the water—creatures so at home in the trade wind belt—made us feel like archaic reptiles returned to the sea. Unlike our ocean mates, we were not well adapted for the kind of life we were leading."

In the weeks that followed, the Savilles experienced days of calm, days of storm, and times when their exhaustion subjected them to strange dreams and hallucinations. At one point they were nearly run down by a Spanish freighter that crossed their path. They rowed alternately about six or seven hours a day each. To keep on course, they activated the automatic pilot and deployed a sea anchor—a parachute-like device that acts as a brake in the water. During periods of rest they cooked their simple meals on a portable camp stove. Along the way they conducted their scientific observations of bioluminescence and pollution and took samples of sea water for analysis by marine scientists. They later noted that perhaps their most significant observation on their Atlantic journey was that bioluminescence was far more widespread than had

been previously believed. On virtually every night of the voyage they encountered flashes of organic illumination in the water.

On June 10, 1981 Curtis and Kathleen Saville rowed the *Excalibur* through the Gates of Hercules into English Harbour on the south side of Antigua, completing their 3,600-mile journey. Even though eighty-three days had elapsed since they left Casablanca, they made the actual crossing of the Atlantic from the Canary Islands to Antigua in only forty-nine days and twenty hours, believed to be a world record. On their return to the United States, the Savilles were feted by the Explorers Club and made a number of public appearances.

In the summer of 1982 Curtis and Kathleen Saville headed for the sub-Arctic Labrador coast of Newfoundland in northeastern Canada and rowed the *Excalibur* some 600 miles north from the fishing port of Nain. Along the way they visited native Eskimo settlements, discovered archaeological sites on which they later reported to the Smithsonian Institution, and continued their scientific observations. During the summer of 1983 they made a sixty-seven-day, 2,400-mile trip with their boat *Guinevere*, rowing the length of the Mississippi River, from its headwaters at Lake Itasca in northern Minnesota to the Gulf of Mexico.

In the fall of 1983 the Savilles began to prepare for their 10,000-mile rowing expedition across the South Pacific from South America to Australia, following a route south of the Equator, along the Peru or Humboldt, the South Equatorial, and the East Australia currents. Others in the past had rowed westward across the Pacific but failed to reach the Australian mainland. A British couple, John Fairfax and Sylvia Cook, who started out from San Francisco in April 1971, ended their 8,000-mile voyage a year later at Hayman Island, off the Queensland coast. Another English rower, Peter Bird, crossed the Pacific in 1983 but had to be rescued by the Australian navy near the Great Barrier Reef.

On their Pacific journey, the Savilles planned to continue and expand upon their research on bioluminescence and pollution, to investigate further the potentialities of solar power, to test equipment donated by some twenty companies, including General Electric and Corning Glass, that helped to sponsor their expedition, and to record marine and island life with a solar-powered color video system. They equipped the *Excalibur Pacific*—as they rechristened their craft—with a solar cooker, a Drake TR-7 ham radio, and Gortex solar stills to convert sea water directly into fresh water. To vary their rowing technique and activate different muscles, they complemented their racing sculls with long sweep oars. They took along a variety of emergency and survival equipment, including flotation gear, shark repellent, and life rafts.

In the spring of 1984 Curtis and Kathleen Saville traveled with the *Excalibur Pacific* by freighter from Philadelphia to Guayaquil, Ecuador, where they planned to start their trans-Pacific rowing expedition in June. But customs complications, hos-

tile currents, and persistent reports of organized bands of pirates along the Ecuador coast made them change their point of departure. They shipped the *Excalibur Pacific* to Callao, the port of Lima, Peru, where after some delay they embarked on their journey on the fourth of July, flying the flag of the Explorers Club.

Heading northwest to the Galápagos Islands, a province of Ecuador, the Savilles found the Peruvian coastal waters to be heavily polluted by plastic and other refuse that floated down the rivers into the sea. At night they discovered that bioluminescence was especially bright in areas where ocean currents converged. Along the way, the *Excalibur Pacific* weathered attacks by huge sharks, one of which severely damaged the craft's rudder. Uncharted currents and high seas diverted them from their objective, the Galápagos island of San Cristóbal, and nearly swept them out to sea before they were able to reach the island of Santa Cruz on August 4, 1984. They spent two weeks at the Darwin Station, observing the unique bird and animal life of the Galápagos that had helped to inspire Charles Darwin's early evolution theories.

After repairs were made and supplies restocked, the Savilles left Santa Cruz on August 17, 1984, rowing strenuously to clear the strong Galápagos current system. Their next objective was the Marquesas in French Polynesia, the most remote islands in the world, where the artist Paul Gauguin spent his last years and the Norwegian explorer Thor Heyerdahl conducted his "return to nature" experiment. For the first three weeks after they left the Galápagos, the Savilles' journey was relatively uneventful. They rowed alternately, made periodic one-mile tows with their wood-frame neuston net for samples of surface plankton and related substances, and plotted their course each day with a sextant, their only modern navigational tool, which was essential for precise navigation.

On September 13, 1984, while taking readings with the sextant, Curtis Saville was washed overboard by a wave. Although his wife managed to pull him back on board with the help of his safety harness, the sextant was irretrievably lost. The imperiled Savilles considered rowing back in an eastward direction, toward Panama, but decided that their safest course was to continue westward, armed with the advice and information they obtained from other mariners, whom they contacted by ham radio. Like ancient Polynesian sailors, they navigated by means of the sun and the stars, but since that method proved ineffectual when the sky was overcast or the sun stood directly overhead, they had to rely largely on instinct and intuition. The United States Navy and Coast Guard tried unsuccessfully to locate them by radio triangulation, and the French navy offered to send out a search party for them. At one point, the Savilles thought that they saw land and rowed all day to reach it, only to find that they had been following a mirage.

Finally, at the point of near exhaustion, with their food supply steadily dwindling, the Savilles encountered a strong herbal smell, the smell of

SAVIMBI

land. After rowing steadily for two days towards northeast, the direction from which the wind was blowing, they glimpsed the high volcanic rock spires of an island, which appeared to them at the time as "the strangest, most beautiful sight in the world." Having missed Hiva Oa, the main island of the Marquesas, which had been their target, they arrived on October 21, 1984 on Ua Pou, the westernmost island of the chain and the last one they could have reached before heading again into the open ocean. Waiting out the hurricane season and getting some well-deserved rest and relaxation, the Savilles remained for an extended period on Ua Pou, exploring the island on foot and enjoying the hospitality of native villagers. They also took a trip by copra boat to Tahiti to replenish their supplies for the second half of their Pacific journey and pick up two sextants that had been sent to them from the United States.

The Savilles left Ua Pou on March 23, 1985 for the forty-day passage to American Samoa, where they stayed for four weeks. They then rowed for twenty-seven days to Vanuatu—the former New Hebrides—for an unscheduled one-week stop made necessary by storm damage to their boat. During the final four weeks of their journey, from Vanuatu to Cairns, on the northeastern coast of Queensland, Australia, the Savilles still faced such formidable obstacles as the often stormy Coral Sea and the Great Barrier Reef that had defeated earlier rowers. About 120 miles before they entered the Barrier Reef, they encountered a gale measuring force 10 on the Beaufort scale, with thirty-five-foot waves that literally turned their craft upside down, but because of the boat's self-righting design and sturdy construction, the Savilles survived that ordeal. Then, after drifting for about ten days amid towering waves and treacherous reefs, unable to make headway, they were finally able to pass through the Great Barrier Reef. On July 30, 1985, 392 days after they left Peru, Curtis and Kathleen Saville brought the badly battered *Excalibur Pacific* ashore some fifteen miles south of Cairns, at a deserted beach devoid of any signs of civilization—except for a lot of plastic litter. After a day of relaxation on the beach, the Savilles rowed into Cairns, where they were wine and dined. Then they went to Sydney, appeared on a popular television talk show, and rested at a nearby farm before flying back to the United States in late August, while the *Excalibur Pacific* was shipped back home by freighter. The craft was exhibited at the New York National Boat Show in January 1986.

When not at sea, Curtis and Kathleen Saville make their home in a country house at Holland, in northern Vermont, near the Canadian border. A son, Christopher Morgan Saville, was born to them on January 4, 1986. Curt Saville, who is five feet ten inches tall, weighs 160 pounds, and has blue eyes and reddish-blond hair, has published articles on mountaineering in *Summit* magazine and other publications. He is writing a guide to celestial navigation and has taught private courses on that subject. Kathleen stands at five feet six inches, weighs

125 pounds, and has light-brown hair and brown eyes. She enjoys fiber spinning and weaving, downhill skiing, horseback riding, and raising chickens. The Savilles like to go on hiking and backpacking trips together. They have finished book manuscripts about their Atlantic and Mississippi excursions, and are writing a book about their Pacific expedition. Their first book, "Mississippi Voyage," is being prepared for release through their own Aardvark Publishing Company in Derby Line, Vermont. Since their Pacific adventure, the Savilles have been presenting a series of illustrated lectures at schools in various communities. They have no immediate plans for more adventures, though they have contemplated the possibility of a round-the-world sailing voyage, following the routes of early explorers.

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Savimbi, Jonas (Malheiro)

Aug. 3, 1934– Founder and president, *União Nacional para a Independência Total de Angola* (UNITA). Address: c/o Black, Manafort, Stone, Kelly, Inc., 1111 N. Fairfax St., Alexandria, Va. 22314

One of Africa's most controversial opposition leaders is Jonas Malheiro Savimbi, the president of the

National Union for the Total Independence of Angola (UNITA). He is reviled by his opponents as a power-hungry opportunist who has sold out to South Africa, but idolized by his supporters as a charismatic crusader for an authentically African version of social democracy. No other African guerrilla leader has fought for so long and against such odds, and since he founded UNITA in March 1966 he has been counted out many times, only to come back from each defeat stronger than before.

From his bases in the remote wilderness of southeastern Angola—a southwest African country twice the size of Texas—he has fought first against Portuguese colonial rule, and then against the Popular Movement for the Liberation of Angola (MPLA), a Soviet- and Cuban-backed group that grabbed power when Portugal hurriedly withdrew on November 11, 1975. Unwilling to accept defeat in the bloody three-month civil war that followed independence, Savimbi regrouped, and with aid from several outside powers, including South Africa, he has been fighting the MPLA regime ever since. Savimbi's recent aid-seeking visit to the United States won UNITA, which had been badly mauled the previous fall, yet another lease on life. But whether that aid will be enough for him to achieve his lifelong goal of power in his fertile and mineral-rich homeland is uncertain, for it depends as much on the vagaries of East-West and regional politics, as on the balance of forces inside Angola itself.

Jonas Savimbi was born on August 3, 1934 in a village along the railway line carrying copper and other minerals from what was then the Belgian Congo (today Zaire) and Northern Rhodesia (now Zambia) through Angola's central highlands to the Atlantic port of Benguela. Like many other Angolan nationalists, Savimbi was a Protestant in a country whose established religion was Catholicism. His parents were members of the Ovimbundu tribe, which constitutes 40 percent of Angola's population of some 8 million, and had converted to Christianity in their youth. His father, Lot, was a mission school graduate who was employed as a railway stationmaster. A preacher in his spare time, he was so good at winning converts that Catholic clerics continually lobbied local railway authorities to transfer him to another town, but he succeeded in founding new churches wherever he was transferred along the Benguela railway line. His independence in the face of repressive authority had a lasting influence on Jonas Savimbi, as did his rhetorical skills and the social gospel that he not only preached but practiced. Jonas Savimbi's peripatetic childhood also familiarized him with the geographic and human environs of the Benguela railway, a knowledge that proved extremely valuable when he became a guerrilla leader. He attended several Protestant missionary schools before entering an elite Portuguese-run *liceu* (high school), from which he graduated at the top of his class in 1958. Savimbi then went to Lisbon, Portugal, on a United Church of Christ scholarship to study medicine, but Portuguese secret

police harassment, provoked by his refusal to inform on his fellow Angolan students, forced him to flee to Switzerland in 1961.

Angola's thirteen-year war of independence also began in 1961 with a series of raids, probably MPLA-led, on jails and police stations in Luanda, Angola's capital. Inspired by the events in his homeland, Savimbi switched from medicine to political science, and obtained his licence from the University of Lausanne in 1965. More important, he decided to devote himself to the freedom struggle. In an early display of his driving ambition and self-confidence he visited the United States embassy in Bern, Switzerland, introducing himself to its chargé d'affaires as "the future president of Angola," and informing him of his disapproval of the MPLA, which he described as a group led by mulattos with Portuguese citizenship who were disliked by most Angolans.

Another organization fighting the Portuguese at the time was the Union of the Peoples of Angola (UPA), based in Leopoldville (now Kinshasa), capital of the recently independent Belgian Congo. Its power base was restricted to the Kongo-speaking people of northern Angola, who make up about 15 percent of Angola's population. To help broaden the UPA's appeal, its leader, Holden Roberto, named Jonas Savimbi in 1961 its secretary general. About six months later, when Roberto merged the UPA with a smaller Kongo-based group to form the Front for the National Liberation of Angola (FNLA), Savimbi was named foreign minister of its government-in-exile. Savimbi traveled widely throughout Africa, becoming acquainted with veteran nationalists like Gamel Abdel Nasser, Kwame Nkrumah, and Sekou Touré, but it soon became clear to him that the FNLA was a national organization in name only, since Ovimbundus and members of other non-Kongo tribes were not being given positions of real power. After several unsuccessful attempts to make it more democratic and more active militarily in the thickly populated central highlands, Savimbi resigned from the FNLA in July 1964. He then held exploratory talks with the MPLA leadership, but when he was refused a seat on its governing body, he decided to form a movement of his own. When, on the advice of Gamel Abdel Nasser, Egypt's president, Savimbi went to the Soviet Union to ask for financial and military aid, the Russians rejected his request and advised him to join the MPLA. Nasser then suggested a trip to China, where Savimbi was received warmly early in 1965 and was promised arms and military training. Later that year he returned to China with twelve colleagues for a nine-month course in guerrilla warfare. During the next decade, Savimbi's rhetoric was a strident combination of Maoism and Black Power, ideologies that he was later to repudiate.

In March 1966, in keeping with his belief in the need to direct the national liberation movement from within Angola, Savimbi founded UNITA at a remote village in Moxico province, in the eastern part of the country. By the end of the year, enough

arms had arrived at UNITA's base in Zambia, on Angola's eastern border, for military operations to begin. Because it was a big revenue earner for the Portuguese and easy to attack, the Benguela railway was UNITA's chief target, but since those attacks blocked the copper shipments that were its major foreign-exchange earner, they made Zambian government officials angry. After several warnings were ignored, in June 1967 the Zambian authorities shut down UNITA's bases, briefly jailed Savimbi, and then banished him to Cairo. Although many observers predicted that UNITA would fall apart without him, it managed to survive, although it was cut off and leaderless in the Angolan bush. A year later, Savimbi sneaked back into Zambia, and from there into Angola. For the next six years, unlike other Angolan nationalist leaders, he spent most of his time inside Angola, directing UNITA's day-to-day operations. UNITA's relative isolation from external sources of support was its greatest strength, since it was forced to organize a genuine people's war based on widespread support among the Ovimbundu and other tribes of central and eastern Angola, but also its greatest weakness, because it had little access to foreign financial and military aid, and to the foreign media. In 1965 the MPLA opened its own base in Zambia. Well-equipped with Soviet-bloc arms and retaining a secure base area, the MPLA fielded a larger, better-armed, and better-trained force than UNITA. By 1968 the MPLA was ready to claim eastern Angola as its exclusive field of operations and attacked UNITA, driving it into the foothills of neighboring Bié province, in central Angola.

Although UNITA was the weakest of the three nationalist groups, by the early 1970s none was a military threat to the Portuguese, and the bitter hostility and distrust among them enabled the Portuguese to fight each movement to a standstill. It was Portuguese war-weariness and domestic discontent that ended the stalemate. On April 25, 1974 left-leaning Portuguese officers in Lisbon overthrew the authoritarian regime of prime minister Marcello Caetano and pledged to institute democracy at home and end fifteen years of colonial war in Angola, Guinea-Bissau, and Mozambique. Although general Antonio de Spínola, the moderate conservative chosen as provisional president, favored a several-year period of transition to democracy for the colonies, the leaders of the FNLA and the MPLA rejected a ceasefire offered on that basis. Anxious to capitalize on UNITA's political potential, Savimbi accepted, on June 17, 1974, reportedly because he felt that Angolans were unprepared for immediate independence. Only when Portuguese leftists forced Spínola to promise immediate independence did the FNLA and the MPLA agree to a ceasefire, and even then it took intensive mediation efforts by Kenyan President Jomo Kenyatta before the three liberation movements could patch up their differences enough to sign an agreement with Portugal—the Alvor Accord of January 15, 1975—to administer the country jointly and campaign peacefully for constituent as-

sembly elections scheduled for October. Independence day was fixed for November 11, 1975.

Abandoning his Maoism and toning down his Black Power rhetoric, Savimbi projected himself as the man most likely to bring peace and unity to Angola. With his hero's reputation and spellbinding oratorical gifts in Portuguese and five Angolan languages, he quickly emerged as the country's most popular leader, and also as the darling of Angola's half-million apprehensive whites. Assuring them that they would be welcome, he pledged "full scope" for their skills and capital in the pluralistic social democracy he intended to establish. Although he called for a bigger share for Angola in contracts with foreign companies, he rejected nationalization, on the ground that overseas capital and know-how were vital for Angola's economic development. Regarding the East-West conflict, he proclaimed himself a neutralist. Savimbi was also very popular among the Chokwe, Ganguela, and Ovimbundu peoples of central and southern Angola. Drawing upon a rich vocabulary of religious and folk images, he promised them freedom from cultural domination and economic exploitation by whites and mestizos, and a future full of consumer goods. By mid-March, many were predicting that if fair elections could be held, Jonas Savimbi would win 40-50 percent of the vote.

But Angola's politics were much too riven by ideological, personal, and tribal conflicts for the Alvor Accord to be implemented, and by April, Angola was on the verge of civil war, with the FNLA and UNITA accusing the MPLA of sabotaging the agreement, and vice versa. Savimbi pleaded for the leaders of the three movements to meet and examine the problems they were facing, but his pleas, and those of Portuguese and third-country mediators, fell on deaf ears. In July the MPLA went on the offensive, chasing the FNLA and UNITA out of Luanda, and then attacking FNLA strongholds in the north and UNITA strongholds in the south.

The MPLA's July offensive convinced the administration of President Gerald R. Ford that the FNLA, which it had been arming covertly since January, was by itself no match for the MPLA and that month began shipping arms to UNITA as well. Continuing to work for a conference-table solution, Savimbi sent out feelers to the MPLA in September for a new ceasefire, and in October an MPLA delegation visited Washington. But nothing came of those maneuvers, since the Ford administration was determined to exclude the Marxist-Leninist MPLA from any governmental role. According to ex-CIA Angola Task Force chief John Stockwell, an agent was dispatched to Savimbi's headquarters to warn him that the United States "wanted no 'soft allies'" in the struggle against the MPLA and Soviet imperialism. Rather than jeopardize American aid, Savimbi abandoned his peace effort and the final chance for a peaceful compromise before November 11.

The war-weary Portuguese refused to stay on to keep the peace after the date fixed for Angolan in-

dependence. Because the transitional regime was not functioning, they left the transferring of sovereignty up to "the Angolan people," and power was up for grabs. The MPLA staked its claim by creating the People's Republic of Angola in Luanda, and in an American-brokered alliance of necessity, the FNLA and UNITA established the Democratic People's Republic of Angola in Huambo, in the Ovimbundu heartland of central Angola, with Holden Roberto and Jonas Savimbi as co-presidents. From the beginning, the Huambo regime found itself on the defensive. Clandestinely supplied American military aid and South African help that included an armored column of one thousand men were not enough to counter the thousands of Cuban troops backed by Soviet-supplied heavy weapons that began landing at Luanda in early November. When, on December 19, 1975, the United States Senate passed the Clark Amendment banning additional aid to the FNLA and UNITA, the Huambo regime's fate was sealed. Unwilling to take on the Cubans alone, the South African government announced a pullback in mid-January, and by the end of the month the Huambo regime started to crumble.

Roberto returned to a comfortable exile in Leopoldville, but Jonas Savimbi and about three thousand of his followers returned to the savannah and forests of the southeastern provinces of Cuando Cubango and Moxico—a huge, sparsely populated, largely arid region the Portuguese called "the land at the end of the earth." In a letter to the heads of the Organization of African Unity member-states, Savimbi vowed never to go into exile and never to give up, and a later communiqué proclaimed that UNITA was going to "intensify the mobilization of the Angolan people against the invasion of our country by Cubans and Russians. . . . Our country or death, united we shall win." Secretly supplied by South Africa with arms and logistic support, supplemented by help from conservative African and Arab states, France, China, and several multinationals, over the next five years Savimbi developed well-entrenched base areas in the southeast, from which UNITA fighters infiltrated into other parts of the country, especially its central highlands. By as early as 1977, UNITA had become a significant military threat to the central government. But it was South Africa's almost continuous military activity in southern Angola, starting in August 1981, that enabled Savimbi to step up UNITA's operations dramatically. Aimed at destroying the southern Angolan bases of the South-West African People's Organization (SWAPO), a guerrilla group fighting to free South-West Africa (Namibia) from South African control, the South African raids forced the Angolan government to devote most of its military resources to the defence of southern Angola, making it easier for UNITA forces to operate throughout the rest of the country. The South Africans turned over to UNITA huge amounts of Soviet-bloc weapons captured from SWAPO and Angolan forces, so that, by 1984, UNITA controlled virtually all of southeastern Angola.

In the central highlands, government forces could move freely only in large numbers. At the cost of great civilian suffering, economic life had come to a halt in much of the central highlands, and the Benguela railway was shut down along most of its length. And in the north, battalion-sized UNITA attacks were occurring frequently.

Even at the height of UNITA's military successes, in 1983-84, Savimbi knew he would never get the heavy weapons required to capture Luanda, expel the Cubans and Russians, and take over the government. His goal was the more modest one of forcing the MPLA to accept a coalition government and constituent assembly elections, but it has steadfastly refused to negotiate. In September 1985 the MPLA, with Cuban and Russian help, launched a massive, two-pronged attack on Savimbi's base areas in Cuando Cubango and Moxico, and UNITA lost a large chunk of territory in Moxico province. But South African air support and troops saved the day farther south by blocking an assault that had driven to within 100 miles of Jamba, Savimbi's provisional capital near the Namibian border. A South African delegation was dispatched to Washington in September to warn that UNITA would need additional help to fend off the next major government offensive, and Savimbi himself appeared in the capital on January 28, 1986.

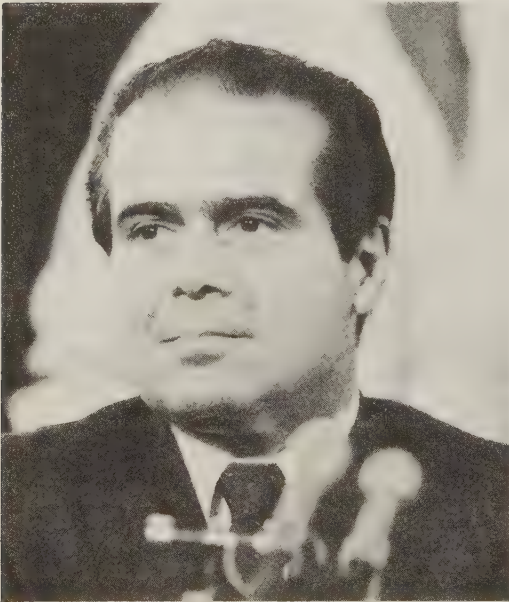
Savimbi had carefully planned his "assault" on Washington by severing his ties with a black-oriented public relations firm and signing on with one with strong Republican links. It orchestrated a sophisticated campaign that included magazine articles, network TV appearances, talks at universities and think tanks, private conversations with right-wing millionaires, and meetings with high-ranking government officials, climaxed by a meeting with President Ronald Reagan himself. In an article published in *Policy Review* on the eve of his arrival, Savimbi called Angola "the Munich of Africa," and warned that "hesitation, the refusal to aid UNITA in its fight against the Cubans and Soviets, will be taken by all the countries in the region as a signal that the United States has abandoned them to the Soviets as the West abandoned Czechoslovakia and Eastern Europe to Hitler in 1938."

There was no legal bar to United States military aid, and even before Savimbi arrived, pro-UNITA Congressmen had introduced legislation calling for up to \$50 million in overt aid. Despite a torrent of criticism from liberals, who pointed to Savimbi's checkered ideological past and argued that aiding UNITA would entrench the Cubans in Angola more deeply while associating the United States with South Africa, some form of aid was virtually inevitable. To minimize the diplomatic damage, the administration persuaded pro-Savimbi Congressmen to accept a \$15 million covert-aid package instead of the larger overt one they had wanted. By early April of 1986 there were unconfirmed reports that the first arms shipments, including Stinger antiaircraft missiles, had already reached Savimbi's forces.

Jonas Savimbi is a vigorous, barrel-chested mesomorph who rarely sleeps more than three hours a night and eats only once a day. He has been described by a Canadian journalist, Peter Worthington, as "probably the most ferocious-looking leader in the world." Habitually clad in beret and immaculate military camouflage fatigues, with a .45 revolver strapped to his waist, Savimbi also sports several African-style rings, and often adorns his wrists with traditional African bangles. In public, he carries an ivory-tipped walking stick. His costume symbolizes his dual role: at once Che Guevaresque guerrilla leader and African tribal chief. Savimbi spends several hours a day deliberating on the disputes and complaints of petitioners who often journey hundreds of miles for an audience. The rest of his time is dedicated to overseeing UNITA's far-flung military operations and running its international campaign for arms and politi-

cal support. In the areas controlled by UNITA, Savimbi is the center of an elaborate personality cult: dances and songs glorify his wisdom and valor, his battlefield poetry is recited at public gatherings, and passages from his speeches are inscribed on banners. Savimbi maintains that "in times of depression and difficulties, religion gives [him] extra hope, a strength that comes from inside." For relaxation, he sometimes takes a few days off to hunt and read. He is married and has several children, but little is known about his family life.

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Scalia, Antonin
(sku lē' e)

Mar. 11, 1936- Associate Justice of the Supreme Court. Address: b. Supreme Court Bldg., 1 First St. N.E., Washington, D.C. 20543

The appointment of Antonin Scalia as the first Italian-American Supreme Court justice in June 1986 was a milestone, legal observers agree, in President Ronald Reagan's systematic effort to structure a conservative federal judiciary that will long outlive his presidency. As a law professor and federal appellate judge, Scalia expressed opinions on social and constitutional issues that closely parallel those

of the Reagan administration, including a narrow interpretation of free speech protections under the First Amendment, outspoken advocacy of executive branch powers, and stern opposition to racially based affirmative action programs and a constitutional right to abortion. Civil rights and women's organizations have criticized Scalia for those views, but admirers and detractors alike acknowledge that the new justice's formidable intellect and scholarship, elegant writing style and personal charm are likely to make him a considerably more powerful presence on the high court than outgoing Chief Justice Warren E. Burger, whom he replaces. Teamed with the newly appointed Chief Justice William H. Rehnquist and fellow Reagan appointee Sandra Day O'Connor, Scalia, at the age of fifty, the youngest of the justices, is expected to play a key role in nudging the ideologically divided court to the political right.

Antonin Scalia was born on March 11, 1936, in an Italian enclave of Trenton, New Jersey, the only child of Eugene and Catherine Louise (Panaro) Scalia. Eugene Scalia, a Sicilian immigrant, became a literary scholar and a professor of Romance languages at Brooklyn College, and Catherine Scalia, a first-generation Italian-American, worked as an elementary school teacher. The family moved to Elmhurst in the New York City borough of Queens when Antonin was a small boy, and he later attended Xavier High School, a Catholic military academy in Manhattan, from which he graduated first in his class in 1953. A classmate remembered Scalia as being "an archconservative Catholic" even at the age of seventeen. "He could have been a member of the Curia," the friend recalled, as quoted in the *New York Times* (June 18, 1986). "He was brilliant, way above everybody else."

Scalia continued his academic achievement as a history major at Georgetown University in Washington, D.C., and again graduated first in his class,

in 1957. Enrolling at Harvard Law School, Scalia was named an editor of the *Law Review* and earned a reputation as an accomplished debater. After receiving his LL. B. degree in 1960, he joined the Cleveland-based corporate law firm of Jones, Day, Cockley & Reavis. Even among that elite group of big business advocates, whose clients included TRW Corporation, National City Bank, and Republic Steel, Scalia quickly distinguished himself as one of the most outspokenly conservative lawyers on the staff—one who, a former colleague has recalled, often delighted in defending controversial positions during informal, collegial debates on constitutional issues. Although he had been offered a lucrative partnership with Jones, Day, Scalia resigned his post as a senior associate in 1967 to accept a teaching position at the University of Virginia Law School, a decision acquaintances attributed to both the intellectual challenge of academic law and the lure of politics in nearby Washington, D.C. At the University of Virginia, Scalia cultivated his qualifications for government office by developing an expertise in administrative law.

Scalia's political opening came in 1971, when President Richard Nixon appointed him to the part-time position of general counsel in the executive office of telecommunications policy. It was the first of several jobs he was to hold in which he interpreted the law for executive branch policymakers. In 1972, Scalia was named chairman of the Administrative Conference of the United States, a federal interagency study group charged with examining general legal and management issues affecting the executive branch. Two years later, at the height of the Watergate scandal, the professor traded bureaucracy for the thick of political controversy when Nixon, shortly before resigning in the face of possible impeachment proceedings, promoted him to the post of assistant attorney general in charge of the Justice Department's Office of Legal Counsel, which gives legal advice to the president and attorney general.

Confirmed by Congress for the position under the succeeding Gerald R. Ford administration in August 1974, Scalia was swept up in the Watergate controversy, which involved disclosures that White House officials had planned, and then conspired to cover up, a 1972 political burglary of the Democratic National Committee's headquarters in Washington's Watergate office complex. One of his first acts on the job was to issue an opinion that Nixon, not the government, owned the potentially incriminating Watergate tapes and documents—a position that the Supreme Court ultimately rejected. Scalia worked full-time at the Justice Department until the Ford administration left office in January 1977, and it was there, a former colleague remarked, "that he championed the position of executive branch powers." It was "an institutional position" of Ford staffers, who perceived the post-Watergate presidency as besieged by a Congress and judiciary overreacting to Nixon-era abuses of power.

Out of government with the advent of the Carter administration, Scalia found a forum for his views as a visiting professor at the Georgetown Law Center and scholar-in-residence at the American Enterprise Institute, a conservative think tank in Washington, D.C. Later in 1977, Scalia left Washington to become a professor at the University of Chicago Law School, a bastion of conservative legal thought. During his years at Chicago, Scalia coedited two scholarly journals that promoted free-market policies, *Regulation* and the American Enterprise Institute's *Journal on Government and Society*, and gained a national reputation as a strong advocate of federal and state deregulation of the marketplace. He distanced himself, however, from the views of such conservative Chicago colleagues as Richard Epstein, who urged an active role for the judiciary in overturning regulatory laws on the grounds that they violated constitutionally protected property rights. This approach went against another of Scalia's firmly held principles, that of judicial restraint—the conviction that judges should interpret legal questions according to a relatively narrow reading of the Constitution, the Bill of Rights, and other laws, and refrain from using their decisions for social and economic policymaking that is properly the province of the executive and legislative branches of government.

During a 1978 debate at the American Enterprise Institute, Scalia invoked judicial restraint in mounting a vigorous attack on the Supreme Court's controversial 1973 *Roe v. Wade* decision recognizing a woman's constitutional right to an abortion under the privacy provisions of the Fourth Amendment. Assailing what he called an "imperial judiciary," the professor decried a tendency in the courts to usurp what should be "societal" decisions, declare rights where society "never believed they existed," and write those rights into statutes although there was no public consensus about them. Increasingly, Scalia declared, the judiciary had derailed the democratic process by settling major issues outside the arena of public debate.

In a 1979 article for the *Washington University Law Quarterly*, Scalia blasted what he felt was another egregious example of judicial activism. This was the Supreme Court's 1978 *University of California Regents v. Bakke* ruling upholding affirmative action programs for schools and businesses that set numerical goals and timetables to integrate members of minority groups that have suffered from racial discrimination. Scalia accused the Supreme Court justices of making decisions "tied together by threads of social preference and predisposition." Although the high court struck down programs with fixed minority group quotas as discriminatory to non-minorities, Scalia argued that, in practice, numerical hiring and placement goals function as quotas, pressuring institutions to give preferential status to less qualified minority applicants. Those suffering the most from such "reverse discrimination," Scalia wrote, are not members of the traditional Anglo-Saxon power elite who may have benefited in the past from op-

pressing minorities, but recently arrived white ethnic immigrants, who, like his own father, may never have "profited from the sweat of any black man's brow," but compete with blacks and Hispanics for the same jobs, housing, and education. Tongue in cheek, the professor suggested that the Supreme Court establish a "restorative justice handicapping system" for access to social amenities that would assign penalty points to individuals at birth according to the historical guilt of their particular ethnic group in practicing discrimination. "It will, to be sure," Scalia wrote, "be difficult drawing precise lines and establishing the correct number of handicapping points, but having reviewed the Supreme Court's jurisprudence on abortion, I am convinced that our Justices would not shrink from the task." Preferential treatment on the basis of race, Scalia argued, was "the most evil fruit of a fundamentally bad seed" that actually fed racism by hindering the ability of minority group members to prove their competence because "the value of their accomplishments [is] debased by the suspicion—no, to be frank, the reality—of a lower standard for their group in the universities and professions." The professor added that he opposed sex-based affirmative action programs for many of the same reasons, but strongly supported remedial action programs to help the poor and disadvantaged without distinction.

Other objects of Scalia's ire were the 1974 amendments to the Freedom of Information Act (FOIA) that broadened citizens' access to federal records. "It is, again, a question of competing values," granting information to the public, on the one hand, and increasing government expenses and security risks and opening the records of private companies to their adversaries, on the other, Scalia asserted in an interview that appeared in *U.S. News & World Report* (January 18, 1982). He urged that the amendments be modified to require applicants to bear a greater share of the expense for processing information claims and to restrict further the flow of information having to do with law enforcement and national security.

Scalia's impeccably conservative views won the admiration of the Reagan administration, and, in 1982, earned him an appointment to the bench of the United States Court of Appeals for the District of Columbia, which is generally considered to be the most powerful federal tribunal in the country after the Supreme Court. The new judge wasted little time in applying the doctrine of judicial restraint to render conservative opinions on some key social issues. In a 1983 dissent, Scalia mocked a majority opinion holding that lethal drugs injected into condemned prisoners were required to meet Food and Drug Administration consumer standards. Declaring that the real intention of the court was to circumscribe the "states' constitutionally permissible imposition of the death penalty," Scalia wrote, "the condemned prisoner executed by injection is no more the 'consumer' of the drug than is the prisoner executed by firing squad a consumer of the bullet."

In a 1984 ruling upholding a United States Navy

regulation forbidding homosexuality in the service, the judge rejected the broad interpretation of the constitutional right to privacy that underpinned the *Roe v. Wade* abortion decision and many other liberal court rulings on social issues. Scalia also joined his colleague Robert H. Bork, another leading advocate of judicial restraint, in dissenting from a majority opinion which found that sexual harassment of an employee by a supervisor on the job violated the Civil Rights Act of 1964 prohibiting sexual discrimination in the workplace. Bork and Scalia argued that in drafting the law, "Congress was not thinking of individual harassment at all, but of discrimination in conditions of employment because of gender." The Supreme Court upheld the majority's interpretation in a June 1986 opinion.

Scalia also earned a reputation on the court as a strong advocate for increasing the accountability of the press in libel lawsuits filed by public figures, a position that prompted *New York Times* political columnist William Safire to label the judge "the worst enemy of free speech today" in 1985. In a series of opinions, Scalia gave a flexible interpretation to the Supreme Court's landmark 1964 *Sullivan v. New York Times* ruling requiring libel plaintiffs to provide "clear and convincing" evidence that a news organization had acted with "actual malice" in willfully or recklessly disregarding the facts. In a 1984 court dissent, Scalia wrote that Marxist professor Bertell Ollman should have been allowed to sue Rowland Evans and Robert Novak, the syndicated columnists, for disparaging Ollman's professional reputation with what the judge called "a classic and coolly crafted libel." Questioning the majority's view that the growing number of large libel judgments against the press threatened free political commentary, Scalia noted "a distressing tendency of our political commentary to descend from discussion of public issues to destruction of private reputations" that was magnified by the media's ability to hold "individuals up to public obloquy from coast to coast" at a profit. Scalia also joined Judge George E. MacKinnon in a 1985 appeals court panel opinion upholding a 1982 federal jury that had assessed \$2.05 million in damages against the *Washington Post* for libeling a former Mobil Corporation president, William P. Tavoulareas. In a passage that news organizations found highly disturbing, and that was the first of its kind in any federal court, the panel wrote that the aggressive and "hard-hitting" techniques of investigative reporters could be construed as "actual malice" under the *Sullivan* standard.

While weakening press protections and narrowly interpreting individual rights, Scalia rendered strong tribute to presidential powers in some key decisions, particularly concerning foreign policy matters. In 1984 he dissented vigorously from a District of Columbia appeals court ruling granting a hearing to an American who accused the United States Army of taking over his ranch in Honduras for military exercises in support of "contras" seeking to overthrow Nicaragua's Sandinista government. "The court's decision reflects a willingness

to extend judicial power into areas where we do not know, and have no way of finding out, what serious harm we may be doing," Scalia wrote. The judge also squelched another citizen's initiative opposing the Reagan administration's Central American policy when he dismissed, in August 1985, a lawsuit that charged the United States with illegally supporting the Nicaraguan antigovernment rebel forces. Scalia ruled that in the absence of explicit congressional restrictions, the court had no jurisdiction over the case, even if it could be shown that the support violated acts of Congress, the Constitution, and international law.

In another important defense of executive power, Scalia penned the unsigned opinion, issued by a federal court panel in February 1986, that held the Gramm-Rudman budget-balancing law to be unconstitutional. By requiring that the government's \$200 billion budget deficit be eliminated in precise stages by 1991 and by giving the General Accounting Office's comptroller general the power to make necessary cuts if Congress and the president failed to meet the deficit-reduction targets, the law violated the doctrine of separation of powers, the Scalia panel found, because it vested "executive power . . . in an officer removable by Congress." The opinion went on to question, on the same grounds, the existence of "genuinely 'independent' regulatory agencies," thus giving some significant support to the Reagan administration's position that such agencies as the Federal Reserve Board and the Federal Trade Commission unconstitutionally encroach on executive powers. Like the Gramm-Rudman statute itself, Scalia's opinion roused considerable controversy. Constitutional expert Laurence Tribe called it "as brilliant and compelling a defense of the separation of powers as one could imagine," but Michael Kinsley, writing in the *Wall Street Journal*, condemned the ruling as "the most sweeping assertion of judicial power in years" and "an attempted executive-judicial mugging of the legislative branch." The Supreme Court upheld the Scalia panel in a July 1986 decision.

Whatever the constitutional merits of the Gramm-Rudman ruling, it certainly impressed the Reagan administration's Justice Department, which had opposed the budget law on exactly the same grounds, and helped elevate Scalia from one of several potential Supreme Court nominees to the clear frontrunner for the position made available when Chief Justice Burger unexpectedly announced his retirement in June 1986. Scalia's press libel rulings and the powers of persuasion and consensus-building he demonstrated on the federal bench also helped the judge beat his competitors (including court colleague Robert Bork) for the post, and his gregarious and earthy personality was reported to have pleased President Reagan in a personal interview.

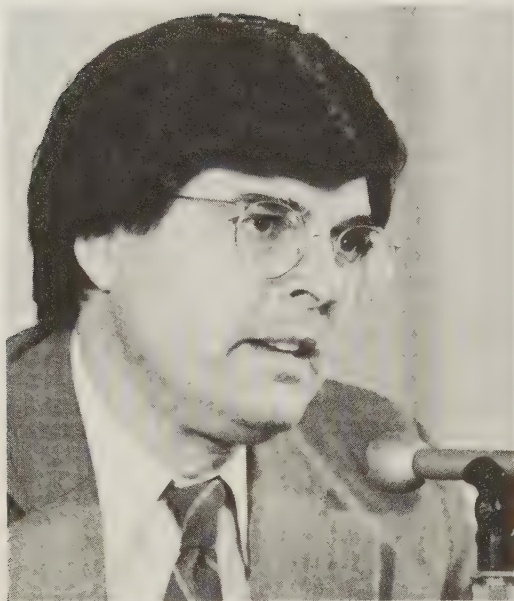
Formal announcement of his nomination to the high court, together with that of William H. Rehnquist as chief justice, was made by President Reagan on June 17, 1986. Speculation as to the possibly

dramatic impact of a Scalia-Rehnquist "team" on the Court began immediately, but some observers reasoned that since retiring Chief Justice Burger was a conservative Republican, Scalia's presence would not immediately change the court's balance, and his dedication to judicial restraint would benefit liberal lawmakers as well as conservative ones. Scalia's persuasive skills would in any event be put to the test by his future colleagues, moderate Associate Justice Harry Blackmun reminded reporters, adding that Oliver Wendell Holmes' assessment of the Supreme Court as "nine scorpions in a bottle" was still "a pretty good description."

The tempo of speculation increased at the Senate confirmation hearings in July, where Rehnquist came under heavy fire from critics who questioned his commitment to civil rights, as well as what Senator Edward M. Kennedy described as his "truthfulness, candor, and judicial ethics." But Scalia's two-day questioning in early August was described as "tepid" and "cordial," despite testimony against his nomination from civil rights and feminist organizations. Insisting that he carried no pre-set agenda, Scalia skillfully avoided stating his personal opinions on controversial social issues on the grounds that he might prejudice his impartiality in future court cases, but he did pledge to enforce existing affirmative action laws. After Scalia received the American Bar Association's highest rating for a Supreme Court nominee, the Senate committee approved his appointment unanimously, and the full chamber ratified the decision with a 98-0 vote on September 16th.

Antonin Scalia, whom his friends call "Nino," is a short, heavyset man with dark brown eyes and black hair brushed straight back from a high forehead. Colleagues describe the new justice as a gifted storyteller who is relaxed, good-humored, and generous with his time, but who demands excellence from those who work with him, and can terrify lawyers who are unprepared in his courtroom. A disciplined worker, Scalia is said to typify the ethic of the self-made man, with a strong competitive instinct, respect for authority, and little time for non-achievers. For recreation, the justice plays popular tunes on the piano and enjoys jogging, tennis, squash, and monthly games of five-card stud poker with an informal circle that includes Chief Justice Rehnquist. Scalia and his wife, the former Maureen McCarthy, whom he married on September 10, 1960, have five sons—Eugene, John Francis, Paul David, Matthew, and Christopher James—and four daughters—Ann Forrest, Catherine Elisabeth, Mary Clare, and Margaret Jane. The Scalias make their home in the Washington suburb of McLean, Virginia.

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Schmidt, Benno C(harles), Jr.

Mar. 20, 1942– President of Yale University; lawyer. Address: b. Office of the President, Yale University, New Haven, Conn. 06520

On July 1, 1986, Benno C. Schmidt Jr., the legal scholar and former dean of Columbia University Law School, assumed the presidency of Yale University. He was formally inaugurated on September 20th. During the 1970s Schmidt, himself a Yale alumnus, forged a formidable reputation as an authority on constitutional law, particularly as it applies to such First Amendment issues as the rights and obligations of a free press, and on the history of the Supreme Court's decisions regarding civil rights. Schmidt became known to a larger audience in his role as the moderator of the 1983 public television series *The Constitution: That Delicate Balance*. In a statement following the announcement of Schmidt's unanimous selection as Yale's twentieth president, Cyrus R. Vance, the former secretary of state who chaired the search committee, described Schmidt as the "ideal candidate" for the job: "He's a marvelous scholar, a great teacher. He has a splendid way of dealing with all kinds of people. He's young, he has a real sensitivity to fundamental problems which he has developed in the law, particularly race relations. And he's proved himself to be a good administrator."

Benno Charles Schmidt Jr. was born in Washington, D.C. on March 20, 1942, the oldest of the four sons of Benno Charles and Martha (Chastain) Schmidt. Descended from German immigrants who had settled in Texas in the mid-nineteenth century, Benno Schmidt Sr., a lawyer by profession, served on the law faculties of the University of Texas and Harvard University before accepting a federal appointment as an economic affairs

counsel for the Department of State, during World War II. At the war's end, he became a partner in the New York-based J. H. Whitney and Company, one of the nation's first venture-capital firms, and moved with his family to Manhattan, where his son received his elementary education at St. Bernard's School. There, and later, at the Phillips Exeter Academy, an exclusive college prep school in Exeter, New Hampshire, Benno Schmidt Jr. was an unexceptional student. According to his father, as quoted in *Newsday* (December 11, 1985), the boy "did well" in his classes, but "didn't absolutely blow the lights out, because his interests were diversified."

Following his graduation from Phillips Exeter in 1959, Schmidt enrolled at Yale University, where he majored in American history. By his own account, however, his "main interest" as an undergraduate was ice hockey. He played on the freshman and junior varsity hockey teams and, in his senior year, he captained the Trumbull College hockey team. A member of Delta Kappa Epsilon, the social fraternity then favored by many of Yale's athletes, he was also tapped for Wolf's Head, one of the university's secret societies for distinguished students, and Pundits, whose members met annually to trade witticisms over dinner, and he was chosen to head the Yale Charities Drive for his college. Although he has described his undergraduate career as being "marked more by gregariousness and play than by sustained intellectual inquiry," Schmidt compiled a respectable scholastic record and won the William Trowbridge Townsend English Prize.

After taking his B.A. degree in 1963, Schmidt remained at Yale to attend law school. As he explained in an interview for the *Columbia Law Alumni Observer* (February 1985), he viewed his graduate studies as "a continuation of [his] liberal education" and credited his father with impressing upon him the belief that "legal education was the best possible preparation" for a variety of careers. Under the tutelage of such renowned law professors as Ronald Dworkin, Guido Calabresi, and the constitutional scholar Alexander M. Bickel, Schmidt experienced what he has called a "tremendous release of intellectual energy." During his last year at Yale Law School, he served as "Note and Comment" editor of the *Yale Law Journal* and belonged to the Order of the Coif.

On receiving his J.D. degree in 1966, Schmidt moved to Washington, D.C. to take up an appointment as law clerk to Supreme Court Chief Justice Earl Warren. After a year of "going through the thousands of cases" facing the Supreme Court and "winnowing them down," as he has put it, Schmidt was hired by the Department of Justice as a special assistant to the assistant attorney general in the Office of Legal Counsel. A few months later, in 1968, he was admitted to the District of Columbia bar.

In the following year, after giving serious consideration to going into private practice, Schmidt chose instead to accept an academic appointment as assistant professor of law at Columbia University.

ty. The offers he had received from several prestigious law firms were "very tempting," he admitted to Tom Goldstein in an interview for *Columbia* (July 1983), "but I figured if I didn't like teaching, I could always leave." In fact, Schmidt discovered that he enjoyed teaching enormously. In addition to the stimulating give-and-take of the classroom, he especially appreciated the "opportunities for reflection and intellectual autonomy," which he felt he would have missed had he gone into private practice. Schmidt was promoted to associate professor in 1971 and to full professor in 1973.

Throughout his academic career at Columbia, Schmidt pursued his longstanding interest in constitutional law, focusing primarily on First Amendment issues. During the final years of the Vietnam war, questions concerning freedom of speech and press came under intensive juridical scrutiny, particularly after the *New York Times* began publishing, in June 1971, portions of the so-called Pentagon Papers, the top-secret Pentagon study tracing the history of American involvement in the Vietnam war. The federal government quickly obtained an injunction preventing further publication of the *Times* series, but while the courts were considering the *Times*'s case, other newspapers, among them the *Washington Post* and the *Boston Globe*, continued to publish excerpts and analytical articles despite the threat of additional injunctions. The case, which hinged on the important First Amendment presumption against prior restraint, was decided in favor of the *Times* by the Supreme Court on June 30, 1971.

Schmidt and a colleague, Harold Edgar, examined the underlying issues of the Pentagon Papers litigation in "The Espionage Statutes and Publication of Defense Information," which appeared in the May 1973 issue of the *Columbia Law Review*. After reviewing the legislative history of the espionage statutes, which had been put in force in 1917 in order to prevent military secrets from passing into enemy hands and which had been used ever since to protect classified information, Schmidt and Edgar concluded that the "basic espionage statutes" were "totally inadequate" on a variety of counts. To correct the problem, they suggested the passage of new legislation with narrowly defined prohibitions against public disclosure that allowed for special cases of defensible secrecy "turning on superseding importance of public debate."

Schmidt's growing reputation as a constitutional scholar led to his appointment, at the height of the Watergate crisis, to the Federal Legislation Committee of the Association of the Bar of the City of New York. As a member of that blue-ribbon panel, Schmidt participated in an exhaustive examination of the constitutional criteria for the impeachment of a president, the technical procedures for the formal accusation by the Congress and subsequent trial by the Senate, and the propriety of a review of the outcome by the courts. The committee's report, *The Law of Presidential Impeachment*, was published in paperback by Harper & Row in 1974, shortly before President Richard Nixon's resignation, on August 9, rendered the issue moot.

Continuing his exploration of First Amendment issues, Schmidt looked into the potential threat to press freedom posed by the public's increased demand for access to the print and electronic media in *Freedom of the Press vs. Public Access* (Praeger, 1976). Commissioned by the now defunct National News Council, an independent body concerned with press fairness, Schmidt's painstakingly thorough study scrutinized the various legal arguments for and against federally guaranteed access rights and included a detailed analysis of the Supreme Court's opinion in the landmark case *Miami Herald Publications Company v. Tornillo*. Citing a state law requiring newspapers to print replies by political candidates criticized in their columns, Pat L. Tornillo Jr., a teacher's union official then running for the Florida house of representatives, had sued the *Herald* for failing to print his replies to two unfavorable editorials.

The "unprecedented" question raised by the *Miami Herald* case was, in Schmidt's words, the "constitutionality of a statute providing a right of access to newspapers." The Supreme Court ruled that the Florida law violated the First Amendment because it infringed upon media autonomy. In his assessment of that decision, Schmidt suggested that the Court would "probably adopt a skeptical, but not wholly resistant, attitude" toward future right-of-access legislation. "Sweeping access rights," especially regarding the print media, "will not be approved," he contended, but "narrow specific access guarantees, designed to implement particular and weighty social objectives with the least possible jeopardy to editorial autonomy, may be upheld."

Schmidt regularly explored First Amendment issues in the classroom, perhaps to the greatest effect in his team-teaching efforts with Fred W. Friendly, the Edward R. Murrow professor emeritus of journalism at Columbia and a former president of CBS News. An advocate of an interdisciplinary approach to legal education, Schmidt also taught a course on the Supreme Court in the age of Holmes and Brandeis with William E. Leuchtenburg, a professor of history, and one on press law with Floyd Abrams, a First Amendment specialist. Schmidt "has something you need to be a great team teacher: curiosity for another discipline," Fred Friendly said, as quoted in a recent issue of the *Columbia Law Alumni Observer*. "Students have respect for his knowledge and they identify with his youth." Friendly went on to say that Schmidt had probably "taught more law to more journalists than anyone else in American education."

After the death of his mentor, Alexander Bickel, in 1974, Schmidt agreed to undertake the task of completing Bickel's unfinished account of the Supreme Court under Edward D. White, who served as its Chief Justice from 1910 to 1921. The work was to be the ninth volume in the *Oliver Wendell Holmes Devise History of the Supreme Court of the United States*. Schmidt's contribution to *The Judiciary and Responsible Government, 1910-21*

(Macmillan, 1984), which comprised somewhat less than half the book, was an analysis of the Supreme Court's civil rights record during White's decade-long tenure. In his review for the *Journal of American History* (March 1985), Milton Cantor praised the two scholars for having "given us the most probing and sophisticated volume in the *History of the Supreme Court* series." Moreover, he added, no one before Schmidt had "examined with comparable depth and rigor the relation of judicial dicta to the Progressive period, a time of accelerating racism, especially in the South."

Schmidt incorporated some of the research he had done for the *Devise History* into a major historical survey of the Supreme Court's decisions involving race relations from the 1870s through World War I. In "The Heyday of Jim Crow," the first article in the series "Principle and Prejudice: The Supreme Court and Race in the Progressive Era," which was published in successive issues of the *Columbia Law Review* beginning in April 1982, Schmidt examined the Supreme Court's interpretations of laws concerning racial separation during Chief Justice White's tenure. Challenging the notion that the Progressive era was a disaster for blacks, Schmidt maintained that during those years the judicial groundwork was laid for the civil rights movement of the 1950s and early 1960s. In his view, the White court "prevented the radical spread of racial separation law." "Had such a totalitarian form of racism sent its roots into American law . . .," he observed, "the consequences are formidable to contemplate."

In the second article, "The Peonage Cases," Schmidt analyzed the Supreme Court's handling of the problem of forced labor in the early twentieth century. The third piece, "Black Disfranchisement From the KKK to the Grandfather Clause," assessed the Supreme Court's failure to safeguard the constitutionally guaranteed voting rights of black citizens. The fourth and final article in the series, "Juries, Jurisdiction and Race Discrimination: The Lost Promise of *Strauder v. West Virginia*," was published in the May 1983 issue of the *University of Texas Law Review*. In that concluding paper, Schmidt looked into "lily white" law enforcement in the South and the accompanying degradation of the jury system, which had for years been overlooked or ignored by the Supreme Court.

Beginning in 1975 Schmidt regularly found time in his crowded schedule to serve as one of the three principal moderators in a continuing series of international conferences investigating various topics relating to press freedom and responsibility. Originally sponsored by the Ford Foundation, the conferences (there have been nearly 100 to date) have been held under the auspices of the Media and Society Seminars Program of the Graduate School of Journalism at Columbia since the early 1980s. His considerable experience as a moderator coupled with his credentials as a constitutional scholar made Schmidt the ideal choice to preside over the seven-part television series *The Constitution: That Delicate Balance*, which was produced

for PBS by Columbia's Media and Society Seminars Program. The first installment of the series, which was devoted to a discussion of national security and freedom of the press, was telecast by PBS in January 1983. Commenting on that program for the *New York Times* (February 7, 1984), David Margolick wrote, "For ninety minutes, [Schmidt] peppered a panel of judges, present and former public officials and journalists . . . with the same kind of gentle but insistent Socratic questions that he uses [in his classes] at Columbia." Among the other topics covered in the series were book censorship in the public schools, immigration policy and the rights of aliens, and media coverage of military operations. Schmidt has also served as the moderator of four programs produced by Granada Television Ltd. for broadcast in Great Britain. In those programs, he investigated such subjects as the press and terrorism, the conduct of the police in situations threatening the public order, and the promotion of human rights through foreign policy.

In 1983 Schmidt was appointed Harlan Fiske Stone Professor of Constitutional Law at Columbia University. A few months later, the university's trustees selected him to succeed Albert J. Rosenthal as dean of the faculty of law. At first reluctant to accept the appointment because of, in his words, his recent "scholarly momentum," Schmidt eventually agreed. "I was cultivating my own little patch of constitutional law to the exclusion of broader questions," he told David Margolick. "The dean's job will shake me out of my intellectual parochialism, and make me focus, much more than I have, on how law and lawyers shape society."

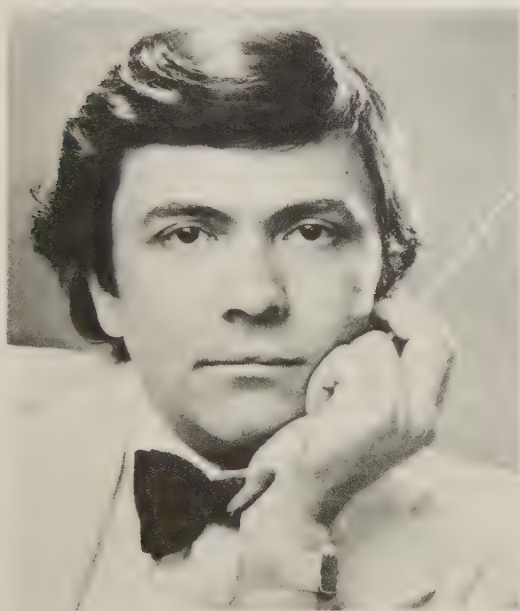
Taking office on July 1, 1984, Schmidt set out to renovate the law school's "forbidding and cold" quarters, replenish a faculty depleted by retirements, and modernize the curriculum by adding liberal arts courses for the first-year students and by offering more practical training to the advanced students. Schmidt's additions to the curriculum also included a program examining law in relation to recent advances in science and technology and a family law course that forced students to consider the emotional and financial consequences of divorce as well as its legal aspects. Perhaps most important, Schmidt helped to raise nearly \$9 million—reportedly more than any other law school dean—in the 1984–85 academic year.

On December 10, 1985, Schmidt accepted an offer to become president of Yale University, succeeding A. Bartlett Giamatti, who had announced his intention to resign in the spring of 1985. A few days later, in an interview with Edward B. Fiske, the education editor of the *New York Times* (December 15, 1985), Yale's new president-designate emphasized his commitment to the values of liberal education. "I want to defend the ideal of humanistic inquiry, scientific investigation that is not driven by short-term careerist concerns . . .," Schmidt told Fiske. "It's not as serious and reflective and productive a society as it could be if the ideals of liberal education were being made broadly disseminated." Schmidt, who intends to contin-

ue his own scholarly research while serving as president of Yale, also pledged to preserve the university's standing as "a crucible in American life for the accommodation of intellectual achievement" with "the democratic ideals of openness, of social justice, and of equal opportunity." In his introductory statement to the Yale community, which was published in a special issue of the university's alumni magazine in December 1985, Schmidt warned, "Yale's greatness carries an urgent need to guard against the fall of excellence into exclusivity, of refinement into preciousness, of elegance into class and convention. . . . I want to ensure that Yale values mutual respect and helpfulness, and is a place where the spirit of altruism prevails . . .," he went on, and "to see that this community values not only excellence in scholarship but also strength of character, personal grace, and moral force."

A boyish-looking man of trim build, Benno Schmidt Jr. has been described by his longtime friend Guido Calabresi, the dean of the Yale Law School, as being a "gentle and personable" individual with an "extraordinarily forceful personality." His poise and unflinching charm no doubt contributed to Woody Allen's decision to cast the academician in a cameo role in his 1986 feature film *Hannah and Her Sisters*. Schmidt and his wife, Helen Cutting Whitney, a documentary filmmaker, have one child, Christina. Schmidt also has two children, Betsey and Ben, from an earlier marriage that ended in divorce. In his free time, he still enjoys playing ice hockey, and he is, by his own account, one of the New York Rangers' "most rabid" fans.

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Schwarz, Gerard

Aug. 19, 1947- Conductor. Address: b. c/o Columbia Artists, 165 W. 57th St., New York City, N.Y. 10019; c/o Audrey Michaels, 122 E. 76th St., New York City, N.Y. 10021

When Gerard Schwarz, a trumpet virtuoso of the first rank, resigned from the New York Philharmonic in 1975 to concentrate on conducting, critics viewed his decision with considerable skepticism, for few musicians had made the jump from instrumentalist to maestro with any degree of success. Within a decade, however, Schwarz has become

one of the busiest and most sought-after conductors in the United States. As of January 1986, he was music director of six organizations: the Seattle Symphony, the Los Angeles Chamber Orchestra, the Waterloo Music Festival, the Y Chamber Symphony, the "Music Today" new music series, and New York City's Mostly Mozart Festival. Schwarz is known for the unusual combination of exuberance and precision he seems unflinching to elicit from his players, for his technical innovations, and most especially for his knack for artistically and commercially revitalizing tired enterprises with imaginative and frequently controversial programming.

The youngest of the three children of John and Gerta (Weiss) Schwarz, Austrian immigrants who had recently settled in the United States, Gerard Ralph Schwarz was born in Weehawken, New Jersey on August 19, 1947. His father was a surgeon; his mother, a psychiatrist. Both parents were amateur pianists and lifelong music lovers who often took Gerard and his two sisters to concerts in New York City. When he was just five, Gerard Schwarz began taking piano lessons and, within a few years, was accomplished enough to win awards from the National Federation of Music Clubs and the Griffiths Foundation of Newark. At the time, he dreamed of a career as a concert pianist, but after seeing a performance of *Aida* at the Metropolitan Opera, he decided to switch to the trumpet. "When I heard the trumpets play the 'Triumphal March,' that was it," Schwarz told Bob Micklin in an interview for *Newsday* (July 17, 1977).

Beginning his trumpet studies at the age of eight, Schwarz soon outstripped the competence of his instructors in the local Weehawken school system. From 1958 through 1960, he attended the National Music Camp, an elite summer camp for exceptionally talented young musicians in Interlochen,

Michigan, and it was there that he set as his career goal becoming the first trumpet of the New York Philharmonic. Schwarz has attributed the single-minded focus that allowed him to realize that goal barely a dozen years later at least partly to parental pressure in the opposite direction. "They wanted me to play the piano, and they offered to help me with that," he told Joseph McLellan in an interview for the *Washington Post* (July 7, 1982). "But if you really want to play the trumpet," they told me, 'you're on your own.' They weren't as tough as it may sound, but they worried about me, and they wanted to be sure it wasn't a passing fancy." Consequently, Schwarz took a series of odd jobs, including shining shoes and, later, playing club dates, in order to earn the money to buy his instruments and pay for sheet music and lessons. "I learned about money and the work ethic and how hard it was, which is a good thing to learn while you are young," he recalled to McLellan.

In the early 1960s, Schwarz moved in with an aunt who lived in Manhattan, so that he could enroll at the prestigious High School of Performing Arts. During his sophomore year there, Schwarz was accepted as a pupil by William Vacchiano, a brilliant teacher who had been the New York Philharmonic's principal trumpet for thirty-one years. After graduating from high school, Schwarz entered the Juilliard School in New York City, where, in addition to his regular trumpet lessons, he studied, among other things, composition with Paul Creston and ear training with Renee Longy. Beginning in 1965 and concurrently with his classes at Juilliard, he appeared professionally with both the renowned American Brass Quintet and the American Symphony, then conducted by Leopold Stokowski.

At the same time, Schwarz was acquiring conducting experience as principal conductor and, from 1967, music director of the Erick Hawkins Dance Company, a modern dance troupe. Later in the 1960s, he led the Soho Ensemble, a musicians' cooperative, in several concerts of traditional and contemporary music and conducted performances of the Da Capo Players, the Twentieth Century Chamber Orchestra, and the Chamber Music Society of Lincoln Center. Because he was on the road so often, Schwarz did not complete the requirements for his B.S. degree from Juilliard until 1972. Shortly after that, he signed on as co-principal trumpet with the New York Philharmonic. Dedicating himself to "becoming a great orchestral player," he severely curtailed his free-lance work. "I couldn't keep up my lip with all my other activities, and I wanted to really push myself as a player," he explained to Bob Micklin. "In those days, I had to practice a lot."

Although Schwarz had deliberately cut back on his solo engagements when he joined the Philharmonic, it was during his tenure with the orchestra that he attained his greatest glory as a trumpet soloist. His careful attention to phrasing, delicately nuanced attack, and singing, silvery tone seemed especially suited to the pyrotechnical flights of the

classical trumpet repertoire, such as the Haydn and Hummel trumpet concertos, but he was equally at home with the avant-garde techniques demanded by contemporary trumpet pieces. As Lucia Dlugoszewski, who composed the "Space Is a Diamond" Concerto expressly for Schwarz, explained to Barbara Jepson in a conversation for a *New York Times* (November 30, 1975) profile of the musician, "His range, which extends beyond that of most classical trumpet players, allows him to sound like a flute or a viola one minute, a trombone the next. More important, he has a beautiful sense of how to sculpture a piece of music, how to phrase it. He's able to get the shape of the poetry."

In several interviews, Schwarz has ascribed his staggering range and versatility to his early interest in jazz. He was, he told Hollie I. West of the *Washington Post* (July 29, 1979), greatly influenced by such jazz trumpeters as Clifford Brown, Art Farmer, Miles Davis, and Dizzy Gillespie. "They play the trumpet in a very vocal way—in a way I believe the instrument should be played, not when you're playing fanfares in an orchestra, but as a soloist . . .," he explained. "So much of what we're doing now is based on what we've learned from the jazz players in terms of half-valve sounds, flutter tongue sounds, the use of mutes, the different possibility of range that we never even thought of until Cat Anderson and Maynard Ferguson came along." Schwarz displayed his virtuoso style on a number of recordings for the Nonesuch and Delos labels of works running the spectrum from Miss Dlugoszewski's contemporary "Space Is a Diamond" to Baroque trumpet masterpieces. His *Cornet Favorites*, a collection of early twentieth-century cornet solos, won the *Stereo Review* Record of the Year Award in 1974. Schwarz's place as a soloist of the first rank was confirmed in the early 1970s, when he was the only wind player to win the Ford Foundation Award for Concert Artists.

Meanwhile, only a few months after having achieved his goal of becoming principal trumpet of the New York Philharmonic, Schwarz decided that his artistic future lay elsewhere. Contributing to his decision were the limits of the solo trumpet repertoire, which in his estimation amounts to no more than fifteen "great works," and his realization that his "general direction" as a musician was "to have the ideas" himself. Therefore, for most of his career with the Philharmonic, Schwarz, in his words, "led a double life . . . , playing my instrument as well as I could, but working at conducting as well—studying scores, watching, observing." The maestros who most influenced his conducting style were Pierre Boulez, who was the music director of the New York Philharmonic in the early 1970s, Erich Leinsdorf, and Leonard Bernstein. Schwarz has often defined the ideal of a conductor as "clarity of sound," and it was from Boulez that he picked up the practice of working on a passage until every note is clearly heard. From the traditionalist Leinsdorf, he learned that the answers to all questions of musical interpretation can be found in

the score, and from Bernstein, he took the infectious love "of everybody—the orchestra, the men, the music" that made the orchestras under his direction play with such exuberance.

During his tenure with the Philharmonic, Schwarz moonlighted as a conductor for Speculum Musicae, the Chamber Music Society of Lincoln Center, and the Philharmonic Virtuosi, among other groups. Perhaps his most important conducting assignment of those years came at the 1973 Aspen (Colorado) Music Festival, where he was serving as principal trumpet of the festival orchestra and as chairman of the music committee. Asked to step in on short notice for the ailing Brazilian conductor Eleazar de Carvalho, Schwarz earned rave notices for his conducting of Elliott Carter's notoriously difficult and rhythmically complex "Concerto for Piano and Orchestra." Leading the applause was the composer himself, who later told Barbara Jepson that no professional orchestra had better "captured the spirit" of his concerto. "I think he has great potential as a conductor of contemporary music," Carter went on, "because he understands it, he performs it, and he likes it."

For a time, Schwarz attempted to combine his burgeoning career as a conductor with his commitment to the New York Philharmonic, but rather than slight either, he resigned from the Philharmonic in 1975 to devote all his energies to conducting. The following year, he was named music director of the Waterloo Festival in Stanhope, New Jersey, and of its music school at Fairleigh Dickinson University in nearby Rutherford. He was scouted there by the director of performing arts at New York City's 92nd St. Y, Omus Hirshbein, who was looking for someone to assemble and conduct an orchestra in the performances of Bach's *Brandenburg Concertos* at the Y's concert hall in December 1976. The concerts were so successful that by the following summer, Schwarz was recruiting a permanent roster of musicians and planning the 1977-78 inaugural season of the Y Chamber Symphony. The group's first series of five rather conservative programs featuring big-name soloists, including Jean-Pierre Rampal and Itzhak Perlman, drew both critical and popular acclaim. Within three seasons, the orchestra's concert schedule had ballooned from five concerts to seventeen. The Y Chamber Orchestra, with Schwarz as both conductor and trumpet soloist, made its recording debut in 1979 with a pair of digitally mastered LPs for Delos. In his appraisal of the orchestra's recording of the Haydn and Hummel trumpet concertos, a writer for *Stereo Review* remarked, "Schwarz is a first-rate conductor. In the last couple of years, he has honed the group to a level of finesse and flexibility comparable to that of a great string quartet. I just can't see how the works could be played better."

In August 1978, a few months after he had guest-conducted the Los Angeles Chamber Orchestra in a series of well-received concerts, Schwarz was appointed to succeed Neville Marriner as music director of the financially straitened organization.

Under Schwarz's imaginative guidance, the group soon had to move to a larger hall to accommodate the increase in the size of its audience. Perhaps of greatest importance to the Los Angeles Chamber Orchestra's growing national reputation was Schwarz's effort to accelerate the group's recording program. By 1982 the orchestra had cut more than twenty albums for the Nonesuch, Angel, and Delos labels, most notably Handel's *Water Music*, Vivaldi's *The Four Seasons*, and the complete *Brandenburg Concertos*.

During the late 1970s, Schwarz made guest appearances conducting the Israel Chamber Orchestra, the Aspen Chamber Symphony, the Juilliard Philharmonic, the Orchestra da Camera of New York, the Manitoba Chamber Orchestra, and the San Francisco Symphony, among other groups. He also conducted the American Symphony in the American premiere of three Japanese works, the Music Project in the premiere of a new piece by Peter Maxwell Davies, and the Chamber Music Society of Lincoln Center in the first performance of Fred Lerdahl's *Eros*. An unusually quick study, Schwarz contends that in his first three years on the podium, he never repeated a piece. His list of credits for those years includes three symphonies by Mahler, two by Bruckner, nine by Haydn, ten by Mozart, and all the Beethoven and Brahms symphonies. "I just did repertoire, repertoire, repertoire," he told Allan Kozinn in an interview for *Symphony* magazine (February/March 1981). "That's what I needed more than anything else."

When, in July 1980, Schwarz led an orchestra of forty in the opening concert of the fourteenth annual Mostly Mozart Festival at Avery Fisher Hall in New York City's Lincoln Center for the Performing Arts, he won special praise from the *New York Times*'s Donal Henahan for a "splendid" interpretation of Mozart's Symphony No. 41 (*Jupiter*) that was "both precise and robust." Schwarz's restoration of the eighteenth-century practice of splitting the violin section, with the first violins seated on his left and the seconds on his right, contributed to the "lucid, shining sound." "The usual justification for that is to take advantage of antiphonal effects, but perhaps a case also could be made for clarity," Henahan noted in his review of July 16, 1980. "At any rate, inner parts leaped out from the textures in a rare way." Convinced that all music, even contemporary works, sounds better with a split violin section, Schwarz habitually uses the antiphonal seating arrangement unless the composer objects.

Hoping that Schwarz could rejuvenate the Mostly Mozart Festival, which had become the target of critical brickbats for its alleged "formulaic" programming and occasionally "uninspired" playing, Lincoln Center's Martin Segal appointed the young conductor to the newly created post of music adviser to the festival in April 1982. As music adviser, Schwarz was responsible for the festival orchestra's morale and development and for programming ideas, and he also conducted about a third of the concerts. Critics noticed an improve-

ment in the quality of performing and in the variety of the programs almost immediately. Among Schwarz's first innovations were a broadening of the repertoire to include Mozart's lesser-known compositions and works by composers who either influenced or were influenced by Mozart and imaginative program planning, such as pairing two rarely heard early symphonies by Mozart and Mendelssohn.

During the 1983 Mostly Mozart season, the first fully governed by him, Schwarz included in the festival's repertoire Mozart's arrangement of Handel's *Messiah* and his unfinished opera *Zaide*, pieces by Wilhelm Kalliwoda, Franz Dussek, and Joseph Mysliveczek, and commissioned works by Luther Henderson and Peter Schickele, among other rarities. Although there were some complaints from the less adventurous of the regular subscribers, most concertgoers appreciated Schwarz's efforts to educate the audience. "From where I sit, Schwarz has given Mostly Mozart a sorely needed lift, revitalizing the repertoire without neglecting the popular favorites," Peter Davis wrote in *New York* (August 1, 1983) magazine. "Beyond that, the orchestra has never sounded better. . . . Mostly Mozart appears to be in the best of hands, and the festival's artistic future looks brighter than ever."

Impressed by Schwarz's considerable accomplishments in his two years as Mostly Mozart's music adviser, Segal promoted him to music director of the festival in June 1984. As Schwarz explained shortly after that, in an interview for the *New York Times* (August 4, 1984), his most immediate goal as director was to try to give the Mostly Mozart orchestra a "musical personality" of its own. "In the past, the festival was shaped by a succession of guest conductors, and I think the players became confused by it . . . one thing one night, the next night everything would be changed," he told Tim Page. Responding rapidly to Schwarz's technically specific yet informal approach ("more like a baseball coach than a stuck-up maestro" was one player's evaluation), the orchestra soon developed a crisp, clean, balanced sound that was particularly well-suited to the Baroque and Classical scores that comprised the lion's share of the Mostly Mozart repertoire.

Schwarz's responsibilities as music director of the Mostly Mozart Festival also include recruiting personnel and guest artists, overseeing the rehearsals of visiting conductors, developing new series and educational programs, which he often conducts himself, approving marketing campaigns, and, of course, selecting the repertoire. In planning a musical program, Schwarz generally tries to balance the "well-known with the lesser-known." "Making sense out of programs is the most difficult thing," he told Allan Kozinn. "Most conductors don't do that. They build programs that don't have any continuity or reason—they're not really programs, they're just pieces thrown together. I try to choose works that I really care about, but that also fit together well with the works on the same program."

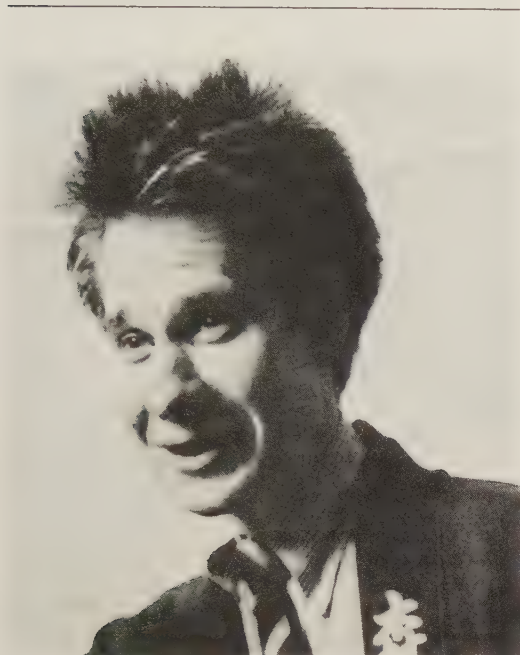
Throughout his career, both as an instrumentalist and as a conductor, Schwarz has been a champion of contemporary music, and he has frequently included compositions by the more accessible modern American composers, among them William Schuman, Howard Hanson, Walter Piston, Ned Rorem, Stephen Albert, and Ellen Zwilich, in the programs he has planned for the orchestras and chamber groups he has conducted over the years. Recent concerts by the Y Chamber Orchestra, for instance, featured the world premieres of commissioned pieces by Joan Tower and Hugh Aitken as well as more traditional fare. In its nine-year history, the Y Chamber Orchestra has commissioned no fewer than sixteen new works. As a special showcase for twentieth-century music, Schwarz inaugurated, in 1981, the "Music Today" series at the Merkin Concert Hall in New York City.

As his major conducting posts to date attest, Schwarz has become something of a chamber-orchestra specialist, but by accident rather than by design. His most recent appointment, however, was as principal conductor of the Seattle Symphony. In the past few years, he has also conducted the Buffalo and Hong Kong Philharmonics; the Vancouver, Syracuse, Indianapolis, Columbus, Houston, St. Louis, and Jerusalem Symphonies; the Chautauqua, Madeira Bach, and White Mountains Festival Orchestras; and assorted musical aggregations in Detroit, Louisville, Aspen, Ottawa, Tel Aviv, Florence, and London. In 1982 he made his debut as an opera conductor with a production of Mozart's *Abduction from the Seraglio* for the Washington Opera. In addition to his work as a conductor and performer, Schwarz has edited a collection of Baroque ensemble music for Associated Music Publishers, composed pieces for the Greenhouse Dance Ensemble, and occasionally taught courses in music at the University of Connecticut, Temple University, Brooklyn College, Columbia University, the Mannes College of Music, and Juilliard.

A stocky man of average height, Gerard Schwarz has a round, boyish face, brown eyes, and dark brown hair. His crowded calendar leaves little time for relaxation, but when he has a few free hours, he usually plays the piano. "I need an outlet where I am actually producing the sounds," he told Nancy Shear, who interviewed him for a *Music* magazine (July/August 1981) profile. "I play Beethoven and Mozart sonatas . . . just to keep in touch with the performing experience." (He has not played the trumpet in several years.) Schwarz and his third wife, the flutist Jody Greitzer, whom he married in June 1984, maintain apartments on Manhattan's Upper West Side and on Puget Sound in Washington state. His two earlier marriages, to the dancers Harriet Rubin and Lillo Way, ended in divorce. He has two children, Alysandra and Daniel, from his marriage to Miss Way.

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Sellars, Peter

1958(?) - Theatre director. Address: b. American National Theater, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

The challenge of forming an American national theatre company, in fulfillment of a joint objective of the Kennedy Center for the Performing Arts and the American National Theater and Academy, fell by seeming paradox in the summer of 1984 to Peter Sellars, an iconoclastic young director whose professional grounding had been in the theories and stage techniques of the European avant-garde theatre. His brash theatrical sleights of hand, especially in his updating of operas, have sometimes obscured his serious dramatic purposes, as well as his fidelity to the spirit of the music, and have offended traditional-minded audiences. But even the *New York Times* critic Donal Henahan concedes that Sellars is "a fearsomely ingenious fellow," and his imaginativeness in giving a sense of contemporaneity to centuries-old classical plays and operas has won him increasing critical respect. As artistic director of the American National Theater and "the most outrageously exciting director on the American stage," to quote *Newsweek's* Jack Kroll, Sellars promised to revive today's "moribund" theatre with action-packed and path-breaking productions that open up audiences emotionally.

Unfortunately, many of those rosy expectations seemed to be defeated as discontent over balloon-

ing costs mounted among disgruntled Kennedy Center trustees and his productions failed to generate queues at the box office or arouse critical enthusiasm. In mid-August of 1986 the Kennedy Center of Performing Arts announced that Sellars would take a one-year sabbatical from his duties as director of the American National Theater, beginning with September 1, and his staff would be taken off the payroll. But as late as October of that year, Sellars was still assuring members of the press that he would return after undertaking other projects. Both Roger L. Stevens and Donald R. Seawell, the chairman of the National Theater Academy, backed him up publicly in his statements of his intentions.

Peter Sellars was born in Pittsburgh, Pennsylvania about 1958 and grew up in that city's middle-class Squirrel Hill neighborhood. He has a younger sister, Juliet Sellars. His mother taught English in a public school, and his father worked in a radio station. When Peter was nine, his parents were divorced. Some years before the breakup of the family and the departure of his father for Arizona, he had built a small podium for Peter, then in the first grade, to conduct along to Toscanini recordings of Beethoven symphonies in concerts for his friends. He also had a boyhood fascination with herpetology and kept a large collection of reptiles.

Largely by chance, rather than because of any interest in the stage, at the age of ten Sellars joined the Margot Lovelace Puppet Theater in Pittsburgh. During an apprenticeship of several years he learned the importance of timing in pulling curtains and studied the effect of music on audiences. Miss Lovelace, who produced plays for adults as well as fairy tales for children, called his attention to the avant-garde work of the set designer Josef Svoboda, of Andrei Serban, then directing plays at Ellen Stewart's La Mama Experimental Theatre Club in New York, and of the dramatists Jean Cocteau and Samuel Beckett, among others.

Forming with his sister his own marionette company, Sellars used the family station wagon to tour in productions for children. During several summers he put on marionette shows at an amusement park in Denver, Colorado. Meanwhile, as a student at Phillips Academy in Andover, Massachusetts, he staged a few marionette plays for classmates, such as *Hansel and Gretel*, which he set to *Romeo and Juliet* by Sergei Prokofiev. But he also directed fellow students in Stravinsky's *L'Histoire du soldat*, following the original stage directions, and in plays by the Spanish dramatist Fernando Arrabal, the French dramatist Jean Anouilh, and the English dramatist Harold Pinter.

For a year, between his graduation from Phillips and his enrollment in Harvard University in 1974, Sellars lived in Paris with his mother and sister. Among the stage productions he saw in France that influenced his own later work were those of Peter Schumann's Bread and Puppet Theater and Serban's interpretations of Greek tragedy, in which the director, characteristically, moved his actors and audience from place to place as the play prog-

ressed. At Harvard, as he had at Phillips, Sellars found prevailing student taste alien to his own. "My first term there," he recalled in an interview with Thor Eckert Jr. for *Opera News* (July 1985), "I directed Shakespeare's *Coriolanus*, setting it of course to Beethoven, and making the issue be the difference between the Ansermet, Karajan, and Solti recordings, which were used in different contexts—they are like three different pieces."

Applause for *Coriolanus*, which Sellars staged in the experimental theatre of the Loeb Drama Center, led to his being the first freshman at Harvard to direct a theatrical presentation on the Loeb's main stage. He ventured forth with *Façade*, reading Edith Sitwell's verse to music by William Walton and an interpretive miming by actors in the setting of a dilapidated Edwardian hotel lobby. So disappointed was his audience that every drama group on campus shunned Sellars, who had to provide a stage for himself in the basement of Adams House. Among the thirty or more productions of his Explosives B Cabaret, as he called his company, were Aristophanes' comedies, Ibsen's *When We Dead Awaken*, and Shakespeare's *Antony and Cleopatra*, in which the Adams House swimming pool served as the Nile.

Eventually restored to favor at the Loeb, in the summer of 1979 Sellars directed for its audiences *The Bedbug* by the Russian writer Vladimir Mayakovsky, along with other plays. That satire on philistinism in Soviet society appealed to him partly because it had once been directed by the Russian actor and producer Vsevolod Meyerhold, whom he greatly admired and whose work had become his special study at Harvard. The following winter at the Loeb, he staged *King Lear*, in which a Lincoln Continental, a prestigious automobile symbolizing Lear's power, was dismantled in the course of each performance.

More successful was Sellars' presentation during his last year in college of a condensed version of Wagner's *The Ring of the Nibelung* cycle, a re-staging in part of a marionette show he had put on in Denver. "Sellars created a *Ring* that was iconoclastic, wildly funny, heroic, and extraordinarily moving," Ellen Pfeifer commented in *High Fidelity* (January 1981). "Half-serious, half-parodic, it must have set some kind of record for the most ideas and the least amount of money spent on the tetralogy."

Before leaving Harvard with a B.A. degree and Phi Beta Kappa key in 1980, Sellars was invited, presumably on the basis of his *Ring*, to direct a play for Robert Brustein's American Repertory Theater at the Loeb. His adaptation, in collaboration with Sam Guckenheimer, of Nikolai Gogol's *The Inspector General* opened to a warm reception in May 1980. Again, Sellars' choice of that lampoon of corrupt officialdom in Czarist Russia reflected the influence of Meyerhold. Also in recognition of his *Ring* achievement Sellars was engaged to direct a New Hampshire Symphony presentation of Mozart's *Don Giovanni*. For the audiences of its two performances at the Palace Theater in Manchester

in September 1980, Sellars' *Don Giovanni*, "with its extraordinary images, its mad swirl of ideas and insights, will likely remain a touchstone for all future productions," Ellen Pfeifer predicted. She herself was delighted with its "surreal, savage, yet hilarious" effects, which were no doubt heightened by the stage sets of Edward Gorey.

In New York at La Mama's the following month Sellars staged *A Day in the Life of the Czar, Or I Too Have Lived in Arcadia* by Frank O'Hara and V. R. Lang. For the most part, however, he owes his post-Harvard recognition to his work with opera. Much of the attraction of opera for him lies in what he believes to be its concern with gripping social issues, passions valid for all times and places. "The great operas are really aggressive, alarming, very precise political diatribes," he has said, as quoted in *Opera News* (July 1985). To make the music seem as exciting, vital, and contemporary to present-day audiences as it had been to original audiences, he engages in extensive period research. Once he knows the composer's purpose and means of eliciting audience reaction, he proceeds "to make all the translations into a vocabulary, an imagery and context that a twentieth-century audience can understand."

Sellars structures his productions on various interacting levels: beneath a superficial sparkle there are likely to be serious, complex meanings, sometimes subtle and mysterious. But because of the "gimmickry" and "gags," as some critics termed them, of his updating, his college reputation as an *enfant terrible* clung to him. His protagonist in *Don Giovanni* had wielded a switchblade instead of a sword, had found his oblivion for the champagne aria by shooting dope, and had later feasted on McDonald hamburgers. When Sellars directed the United States premiere of Haydn's *Armida* at the Monadnock Music Festival in New Hampshire in September 1981, he used the Vietnam war as the modern equivalent of the Crusades. His version of Handel's *Saul*, with the Cantata Singers, in 1981, featured a tape recorder and other tokens of the Watergate hearings.

For the United States stage premiere of Handel's *Orlando*, which he directed at the American Repertory Theater, Sellars made his hero an American astronaut and chose as the settings for his tale of environmental pollution the Kennedy Space Center at Cape Canaveral, the Florida Everglades, and Mars. John Rockwell of the *New York Times* (December 20, 1981) rejected the production as "a shallow perversion," complaining, "Even if one accepts the validity of this kind of radical updating, too much of what Mr. Sellars does seems like sophomore horseplay." Among the critics differing with that appraisal was Christopher Swan of the *Christian Science Monitor* (February 16, 1982), who assured his readers, "This elaborate transmutation of a piece of musical theater from 18th-century mythology to 20th-century relevance is nothing short of amazing. . . . a magical piece of stagecraft that uses irreverent humor to do reverence to a great musical creation of the baroque era."

During its run in repertory, from December 1981 to March 1982, Sellars' *Orlando* also won the admiration of the dancer and director Tommy Tune. "It was fabulous, just incredible!" he told Kevin Kelly in an interview for *New York* (February 28, 1983). "It's real hard to make something that old work, to infuse it with life." For well over a year Sellars collaborated with Tune and others on *My One and Only*, a modified revival of the 1927-28 George and Ira Gershwin musical comedy *Funny Face*. But in Boston in January 1983, just before the musical's previews, Sellars was fired as director, possibly in part because his objectives disregarded the commercialization that the producers deemed essential to Broadway. Mike Nichols, who was called in to help doctor the show, acknowledged, as quoted in *New York*, that the young director had "no real respect for, or drive toward, Broadway." *My One and Only*, costarring Tune and Twiggy, proved to be a hit when it reached New York in May 1983. Sellars, however, eschewed credit for its conception, maintaining that his work had been "pulled to shreds."

Almost simultaneously with his dismissal from *My One and Only*, Sellars was encouraged to pursue his artistic vision by the awarding of a John D. and Catherine T. MacArthur Foundation grant of \$27,200 annually for five years. With the musical director Craig Smith, his collaborator on *Orlando* (and on *My One and Only*, too, before they were both fired), he soon turned his attention to the Lyric Opera of Chicago's production of Gilbert and Sullivan's *The Mikado*, which opened in May 1983. In Sellars' high-tech Americanized Japan, Coca-Cola signs and ads for cars abound; the Mikado sports a Datsun, and Nanki-Poo, transformed into a rock star, rides a motorbike; Yum-Yum wears a miniskirt; and identically dressed business executives are "the gentlemen of Japan." Some reviews of *The Mikado* were equivocal. "It was too high-spirited a production, in the end, to outrage," Annalyn Swan, for example, wrote in *Newsweek* (June 6, 1983). She gave the director credit for "blowing the dust off" *The Mikado* but concluded, "Sellars often rides roughshod over the music, going for laughs when the melody dictates lyricism." Andrew Porter, however, later cited *The Mikado* in the *New Yorker* (August 20, 1984) as one of the productions in which Sellars had evidently worked from a complete score, and Porter went on to say, "In a world where so many famous directors seem to be tone deaf or, at least, unmusical, he invites us to hear with our eyes and see with our ears."

Still preoccupied with the idea of staging a Gershwin show, Sellars bestowed George and Ira's songs on the characters of Maxim Gorky's somewhat Chekhovian play of 1904, *Summerfolk*, to bring *Hang On To Me* to the Guthrie Theater in Minneapolis in the spring of 1984. Pre-Bolshevik Russia is contemporary America in Sellars' four-hour production, which offered almost every reviewer some cause for rejoicing, most notably Craig Smith's handling of the music. But the union of Gorky and Gershwin seemed to many to be less than compatible.

One of the productions that reinforced Sellars' reputation for controversy was his staging of Mozart's *Così fan tutte* at the Castle Hill Festival in Ipswich, Massachusetts in August 1984. His impudently updated, but musically uncut, version began in an American roadside diner on the fictional eve of President Ronald Reagan's proposed invasion of Nicaragua. Peter G. Davis' review in *New York* (August 20, 1984) approved of the director's interpretations: "no rococo farce but a devastating psychodrama" that explores "the dark regions of the heart" alluded to in the libretto. Failing to find in the Castle Hill production "any concept worth mentioning seriously," in his comments for the *New York Times* (August 3, 1984) Donal Henahan deplored Sellars' "stylized horseplay," particularly his choreographic devices. Sellars presented an equally controversial second edition of his *Così fan tutte* at the PepsiCo Summerfare festival on the SUNY campus at Purchase, New York in July of 1986. In aiming at black comedy, he took so many liberties with traditional concepts of the opera that fistfights between his partisans and his detractors were narrowly averted on the buses taking members of the audience back to New York City.

It was while working on his Castle Hill production of *Così fan tutte* that Sellars decided to terminate his contract as artistic director of the Boston Shakespeare Company. Under his guidance the company presented Shakespeare's *Pericles* (1983), Bertolt Brecht's *Mother Courage and Her Children* (1984), the American premiere of Peter Maxwell Davies' opera *The Lighthouse* (1984), and other highly regarded productions. For the excellence of his contributions to the Boston stage he won the annual Eliot Norton Award in May 1985. The occasion of his leaving the Shakespeare company was his acceptance, in early June 1984, of the post of artistic director for theatre and chief operating officer of the Kennedy Center for the Performing Arts in Washington, under a three-year contract. His appointment initiated the creation of the American National Theater, to be financed in part during its early development by the Kennedy Center and the American National Theater and Academy (ANTA).

In late January 1985 Sellars, together with the Kennedy Center's chairman, Roger L. Stevens, who was responsible for bringing him to Washington, announced plans for a noncommercial theatre. Because of slashes in ticket prices, it would have to be privately subsidized. Major productions would be presented in the center's Eisenhower Theater, experimental work in its Theater Lab, and plays from regional companies in its Terrace Theater, representing theatrical activity across the country. In various press interviews Sellars explained that he intended to build up a national repertory founded on nineteenth-century melodrama, which had been shaped by the plays of Shakespeare.

The play, accordingly, that Sellars chose to inaugurate the American National Theater was Shakespeare's *Henry IV, Part I*, directed by Timothy S. Mayer. It opened on March 28, 1985 and drew so

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meager an audience that it closed on April 6, two weeks ahead of schedule. Sellars himself directed the second production, a nineteenth-century melodrama, which began its run on May 18. His nearly four-hour revival of James O'Neill's adaptation of Alexandre Dumas' *The Count of Monte Cristo*, to which he added a Beethoven concert, impressed some as a demonstration in brilliant stagecraft. As the third production for the Eisenhower Theater, Sellars had intended *Come On Over*, a play by Mae West that he had recently discovered. But the season ended instead with a pre-Broadway run of a remake of the 1956 revival of Eugene O'Neill's *The Iceman Cometh*. He did, however, follow through on his policy regarding regional theatre by bringing two Chicago companies to the Terrace Theater in the summer of 1985.

"I fear this inventive young director is presently in danger of becoming a casualty of his own cleverness," Brustein wrote in his reflections on Sellars' early Washington undertakings in the *New Republic* (July 29, 1985). As if to balance the misgivings of some critics, Sellars collected supportive and even enthusiastic notices for his collaborative work with Craig Smith on Handel's *Giulio Cesare in Egitto* (Julius Caesar in Egypt) in July 1985 at the State University of New York in Purchase. His plans for the American National Theater's second season, beginning in the fall of 1985, included his

staging of Chekhov's *The Seagull*, under the title of *A Seagull*, and Robert E. Sherwood's *Idiot's Delight*.

Peter Sellars is a slightly built man who stands not many inches over five feet and has blue eyes and light-brown hair. Restless, laughing gustily, and gesticulating, he gives the impression of a spinning top or a pinwheel or a kaleidoscope. Louise Sweeney described his attire on the day she interviewed him for the *Christian Science Monitor* (March 27, 1985): "He is wearing a short black kimono with a red stripe-and-rice design. . . . Under it is a heliotrope and black-striped shirt pinned down with a red-and-black striped tie; dark blue corduroy trousers and navy shoes. The effect is of many things happening at once, rather like a play." He dislikes talking to reporters about details of his private life, including his religion, which is Christian Science. One of his few interests aside from music, the theatre, and literature is travel. He would readily use rock music to draw young people to the theatre, but is said to prefer to start his own day off with a Bach cantata.

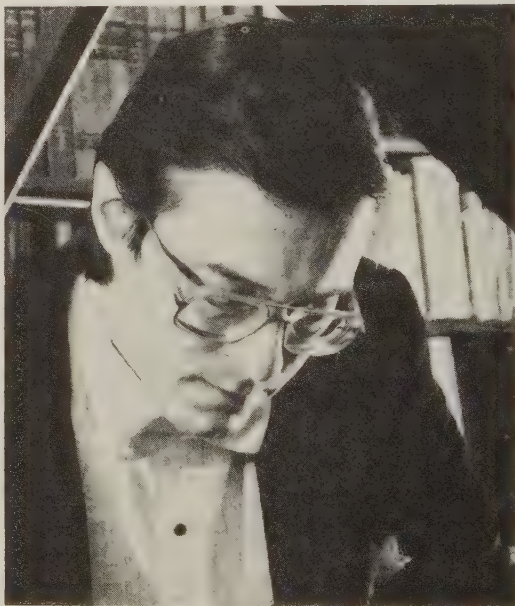
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Serkin, Peter

July 24, 1947–Pianist. Address: b. c/o Shirley Kirshbaum & Associates, 711 West End Ave., Suite 5KN, New York City, N.Y. 10025

Since his emergence a quarter of a century ago as one of the most promising child prodigies in American music, the consummate interpreter Peter Serkin has consolidated his position in the forefront of today's pianists. He first captured public attention as a somewhat nervous and frustrated pianist when he launched his career as a teenager, arousing curiosity as an unpredictable, even eccentric performer who seemed to have jettisoned the concert hall tradition to which his internationally famous father, Rudolf Serkin, has paid lifelong allegiance. Now he is best known for his dedication to chamber music, his championship of contemporary compositions, and his radically fresh interpretations of the classical and romantic repertoires.

Peter Serkin was born in New York City on July 24, 1947, the fourth of six children of Rudolf Serkin and the former Irene Busch. His background made music an inevitable part of his growing up: Rudolf Serkin has been established since the 1930s as one of the foremost pianists of his generation, while Irene Busch's father was the violinist Adolf Busch, and her uncle the conductor Fritz Busch.



Peter Serkin's lineage aside, however, it was life on his parents' farm in Guilford, Vermont, where he spent most of his childhood, that really introduced him to music. He has recalled his growing up there in terms of eerie solitude, heightened by

the bleakness of the winters and the long absences of his father, who was often away for months at a time on tour at the height of his career. The loneliness and isolation of Vermont were relieved only by music. Serkin began taking violin lessons at the age of three. His grandfather Adolf Busch lived near the family's farm at the time, and Serkin would play for him as a child. He also made music together with his violinist mother and his older brother John, who played the piano.

But Peter Serkin soon realized that the violin was not the instrument for him. In an interview with Deborah Trustman in the *New York Times Magazine* (January 13, 1980), he admitted that he played the violin not because of any attachment to it, but because of his simple desire to hear music. He also found the violin inadequate because it could play only one musical line. "I wanted to add the harmonies," he told Deborah Trustman. "So I started the piano."

The young boy's musical ability manifested itself quietly to the members of his own family. Within the confines of his own room, formerly Rudolf Serkin's studio, he spent much of his time alone studying the scores stored there by his father, instead of practicing on his upright piano as his parents wanted him to do. At the age of nine, he was already reading open scores, without his parents' knowledge. "Peter used to read scores," Rudolf Serkin told Deborah Trustman. "He started learning music a long time before I knew what he was doing. I doubted that he was talented. He was so full of tension when he played; I didn't realize that was his real gift."

The family moved to Philadelphia following Rudolf Serkin's appointment as head of the Curtis Institute, when Peter was nine, and it was during that formative phase of his music-making that he began to receive support and encouragement from his father's colleagues. Most notable among them was the conductor and former member of the Budapest String Quartet, Alexander Schneider, who prevailed upon the family to start Peter on a career and then helped bring about his first public appearance. Serkin's debut took place during the summer of 1958 at the Marlboro Music Festival, in Vermont, of which Rudolf Serkin was the founder, with a performance of a Haydn piano concerto, conducted by Schneider. The following September he became a full-time student at the Curtis Institute, where among his most important teachers from 1958 until his graduation in 1964, apart from his father, were Lee Luvisi and Mieczyslaw Horszowski, both of whom helped Serkin to shape his own approach to pianism. Later on, at Marlboro, the flutist Marcel Moyse also became an important influence on him. Serkin continued to study with Moyse and Horszowski into the 1980s.

Peter Serkin made his New York concert debut barely a year after entering the Curtis Institute, with an afternoon performance of the Haydn *Concerto in D Major* at the New School of Social Research on November 29, 1959, with Alexander Schneider conducting his own chamber orchestra.

Writing in *Musical America* (December 15, 1959), Rafael Kammerer observed that the performance displayed "a wealth of nuance hardly expected of a boy of twelve," and provided a "decided insight into the concerto's form, style, and import." Serkin returned in December of the following year in a performance of the Mozart *Piano Concerto in C* (K. 115), again accompanied by Schneider and his chamber orchestra. Other concert appearances followed for the teenage prodigy in Canada as well as in major American auditoriums. At seventeen, Serkin was earning enough money from his performing to support himself and seemed well on his way to a successful career. There were growing tensions, however, that were not apparent to his admiring public or to his family.

Serkin found the first phase of his career to be a wrenching personal experience. "I was terrified of concerts," he told Frank Conroy in *Esquire* (December 1985). "I used to throw up before concerts." He labored under terrific pressure, demanding too much of himself not only as the son of a world-famous father who was also one of his teachers, but also as a prodigy. His anxieties turned him into what he himself has described as "a very neurotic kid." Forced to be on his best behavior before adoring crowds of conservative, middle-aged, and affluent strangers in the concert ambience of that day, the former prodigy who considered himself "a little old man" at sixteen years of age, eventually "turned against the safety of the musical establishment in which he had grown up, its protocol as well as its familiar repertory," according to Deborah Trustman.

In 1965, following his graduation from Curtis, Serkin moved to New York City, where his career began to take off. He had his New York recital debut on March 27 of that year at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, in a program that included both the Schubert *Sonata in G* and Bach's *Goldberg Variations*. Theodore Strongin, writing in the *New York Times* (March 29, 1965), described Serkin's playing as "moving and interesting," permeated by a "high-powered pianism . . . hidden behind serious purpose." Serkin also played with such celebrated ensembles as the Guarneri String Quartet and the Cleveland Orchestra under George Szell. Then, too, he recorded his first album, a collection of Schubert Sonatas for violin and piano, with Alexander Schneider on Vanguard Records. Almost simultaneously, Serkin made his solo debut on disc with an RCA album of the *Goldberg Variations*. Writing in the *Washington Post* (October 3, 1965), Paul Hume praised Serkin for overcoming "the problems of playing [the variations] on the piano with as much pianistic effect as almost anyone can," and regarded his recording of Schubert as being "beyond anything but high praise." Serkin's follow-up recording, the Schubert *Sonata in G Major*, Opus 78, for RCA Victor, did not evoke as enthusiastic a response, perhaps because he deliberately chose an extremely slow tempo for the first movement. Critics, who were beginning to speculate

during his 1966 and 1967 public recitals that Serkin might have overreached himself, noted what appeared to be a mechanical self-absorption in his work.

On February 8, 1967 Peter Serkin, then only nineteen, achieved the honor of appearing in the Great Performers at Philharmonic Hall series, in a program that featured Beethoven's *Variations on a Waltz by Diabelli*, Op. 120. Critical response to his performance was markedly less enthusiastic than it had been, and Harold C. Schonberg, who reviewed the recital for the *New York Times* (February 9, 1967) quipped that Serkin approached Beethoven "like a moth into a flame" and "did not emerge entirely unscathed." Complaining about the young pianist's rhythmic problems, Schonberg criticized Serkin for having "failed to establish the basic pulse of a variation," and commenting on his relatively informal dress on such a stately occasion, ascribed to him "the instincts of a rebel and a nonconformist."

Indifferent to such criticism, Serkin radically changed his lifestyle and even his appearance after 1967. His hair, once conservatively short, grew long, and at his concerts and recitals, he abandoned the simple black-tie considered *de rigueur* for full-dress affairs in favor of Nehru jackets and Oriental tunics. "I was trying to be provocative," he explained during the *New York Times Magazine* interview, "not to get a rise out of people, but to do something disturbing that would make the audience more aware of the music and what I was trying to do." By 1969 Serkin had abandoned Beethoven, Schubert, Bach, Haydn, and virtually the entire repertory of the past, except for Mozart, in favor of a range of twentieth century music: Schoenberg, Webern, Berg, Stravinsky, and Messiaen. At the Marlboro Festival he began allying himself with a coterie of musicians whose interests decidedly lay with "new music" and with contemporary composers. Among those associates was the clarinetist Richard Stoltzman, whose own technique was so stylized and individualistic that he had ruled himself out of an orchestral career.

Yet Serkin still found the demands of performing in public to be virtually unbearable, despite his own felt need to pursue it. Compulsive though it was, it seemed to him that he was merely going through the physical motions of playing. His search for an answer began in 1968, when he decided to give up music completely. He spent six months in Mexico trying to sort himself out and then returned to performing on a limited basis for two or three months out of the year, "leaving the rest of the time open for whatever might come up." But that attempt at resolving his problems failed because his involvement with music came out of a need that no part-time career could satisfy.

In October 1968 Peter Serkin married a young woman from Long Island named Wendy Spinner, who was a student at Marlboro College. The Serkins, together with Wendy's sister, set off in 1970 across the world on an odyssey of adventure and self-discovery. Their first stop was India

where, after a short stay together, the sister remained for two more years while the Serkins visited Tibet, Nepal, Thailand, Iran, and Morocco in their search for spiritual fulfillment. Non-Western music and philosophies opened up a new world of self-discovery for Serkin, and at one point he attended meditation sessions at the Sri Chinmoy Centre in Queens, New York. Finally, in 1971, Serkin and his wife and their daughter Karina, who was born in 1970, went down to Mexico and spent eight months in complete isolation from pianos and classical music. In his own words, he'd "quit."

As Serkin went into town one day, he accidentally heard Bach's *Brandenburg Concerto No. 5* being played on someone's radio, and suddenly felt glad that he could play music like that, to know the joy of music-making again, this time without the pain. By 1973 he had rediscovered the piano. He also separated from his wife around that time, for reasons never made clear. He returned to the concert stage that year and found an audience that had grown more receptive to his approach to music in the four years he had been away. He gave thirty-five concerts that year, among the most noteworthy of them a grueling appearance at Alice Tully Hall on April 18, 1973, during which he performed Olivier Messiaen's two-and-one-half-hour solo piano piece *Vingt Regards sur l'Enfant Jésus*. "[The piece] obviously is in his bones as well as in his fingers," Raymond Ericson wrote about his performance in the *New York Times* (April 21, 1973). "He is able to give the quiet exalted passages their feeling of radiant power, and his tone is of an exceptionally consistent beauty. It is good to know he is recording the work for RCA."

The most important of Serkin's concerts that year, however, was the one he played at the New School auditorium where he had made his debut almost fifteen years earlier. At an afternoon concert on March 18, 1973, a quartet composed of Marlboro iconoclasts Serkin and Richard Stoltzman and two like-minded friends, the cellist Fred Sherry and the violinist Ida Kavafian, played its first public performance. The chamber group, unnamed at the time, was intended as a one-off venture, for a single performance of the Messiaen *Quartet For The End Of Time*. Because of the informal charm they displayed at their New School outing, the persuasiveness of their musicianship together, and the combined following that each musician brought to the group, the quartet soon found itself in demand for concerts and in need of a name.

They settled on "Tashi," a Tibetan word that translates approximately as "good fortune." For Serkin, whose career—unlike those of the others—had long since been made, the name proved appropriate on a personal level, for the quartet was an answer to the loneliness that Serkin had known in his performing career. Working in close collaboration with the three friends and colleagues that comprised its membership gave him special delight. "It was a joyful experience," Serkin related, "playing

together, rehearsing together, touring together." Tashi served as an important performing vehicle as well, both for the opportunity it presented to perform pieces like the Messiaen work they played and the new compositions written for its combination of instruments. Their repertory throughout the 1970s was a mixture of traditional and contemporary compositions, all played with a disarming informality on stage. In addition to the Messiaen, the group performed and recorded works by Beethoven, Stravinsky, Mozart, Toru Takemitsu, William Douglas, Peter Lieberman, William Thomas McKinley, and Charles Wuorinen. Serkin's involvement with Tashi constituted the bulk of his recording activity during the 1970s, despite the fact that the group only performed together for a few weeks out of every year. His work with the group continued until 1980, when Serkin became interested in pursuing other avenues of performance. "I came back to playing recitals," he told Martin Mayer in *Musical America* (January 1985), "because I suddenly discovered that I hadn't played a Beethoven sonata in a dozen years; I became curious to get back to them." Taking a fresh look at compositions he had avoided because they were played so often, he discovered that learning a Chopin or Brahms score that was new to him made him feel as though he were playing a premiere. That sudden change in his interests in 1980 led him back to the "Diabelli Variations," which he recorded for RCA in 1984.

Still reserved and unashamedly self-conscious about some aspects of his musicianship, Serkin has found a success in his adult life that matches his early fame through his unusual musical repertoire and performing style. In some respects, he outlasted his critics; the same people who were offended by his long hair and lack of full formal attire in 1967 later had to listen to Tashi, which was content to play chamber music in Grateful Dead T-shirts, and endure interviews in which Serkin was as likely to rattle off the names of Frank Zappa, Sun Ra, and Mahavishnu John McLaughlin as those of Mozart or Beethoven. He became so selective in his recording activities that, apart from Messiaen's *Vingt Regards sur l'Enfant Jésus* (RCA), his solo work on disc almost ceased during the mid-'70s. He also refused to release several of the recordings he made during that period. What Serkin has allowed himself to record and release, however, has yielded him lasting satisfactions. The Messiaen recording earned him a Grammy nomination despite its "esoteric" nature. Serkin later performed the work on German television and at a special birthday celebration in Paris. His recent recording of Peter Lieberman's *Piano Concerto* has brought Serkin new recognition as "America's preeminent young pianist," in the words of Tim Page in the *New York Times*. He never wholly abandoned his Mozart, and his RCA recording of *Piano Concertos Nos. 14-19* with Alexander Schneider and the English Chamber Orchestra won the Deutsche Schallplatten Prize and a Grammy nomination in 1976.

Serkin's projects for the 1986 season include recordings and performances of the Schoenberg *Concerto for Piano and Orchestra* with the London Symphony Orchestra for Erato Records and the Berg *Chamber Concerto* for Violin and Piano with Isaac Stern and Claudio Abbado for CBS Masterworks. Serkin's current concert commitments in America include appearances with the Philadelphia, Cincinnati, San Francisco, Houston, Atlanta, Baltimore, and San Jose symphony orchestras. Although in the past Serkin limited himself to fewer than a dozen engagements annually, he now performs over ninety concerts a year. He still gets more than his share of New York premieres, including Takemitsu's *Arc* with the New York Philharmonic, his solo piano piece *Les Yeux Clos*, and most recently of all, his *Riverrun*, with the Los Angeles Philharmonic. As for programming, he now seems to make more concessions to the tastes of his audiences.

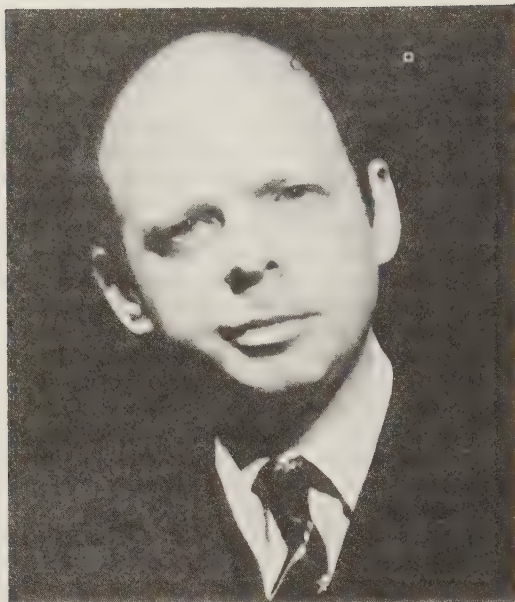
Peter Serkin is tall, pale, personable, and unpretentious. He is married to the former Regina Touhey, a photographer, with whom he lives on Manhattan's Upper West Side in a small apartment decorated with simple furnishings, a pair of Steinway baby grand pianos, a stereo system, and a wall shelved with musical scores. He hopes to reduce his touring obligations in the future so that he can spend more time with his wife and his piano. He concedes that he now loves to practice. "It's a nice way to spend the day," he has said. "But I try not to turn myself into an automaton just to be sure it works right in performance. It's not drudgery; it's quite refreshing to come back to the same pieces."

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Shawn, Wallace

Nov. 12, 1943- Playwright; actor. Address: b. c/o Luis Sanjurjo, International Creative Management, New York City, N.Y. 10019

As a character actor in film comedies, the elfin and squeaky-voiced Wallace Shawn usually gets his quota of laughs, but acting, so far as he is concerned, merely pays the bills. In his real-life role as an American playwright, Shawn is a serious man indeed, except for the black humor that abounds in his work. His plays challenge, provoke, shock—and sometimes disgust and outrage—the audience. For that reason, they are not only not performed in the boondocks; they are not yet performed on Broadway. They are not to the taste of the businessman on an expense account who would much rather go to a blockbuster musical or of the women's club matinee crowd who arrive at



Wallace Shawn

the theatre in chartered tourist buses. Shawn remains best known, however, for his contribution to the much acclaimed film *My Dinner with Andre* (1981), in which he played a leading role, opposite Andre Gregory, after collaborating on the screenplay.

Wallace Shawn was born in New York City on November 12, 1943, the older son of William and Cecille (Lyon) Shawn. His father has been the publicity-shy editor of *The New Yorker*, one of the nation's most distinguished, trendiest, and perdurable magazines, since 1952. Wallace Shawn recalls that he was reared in a protective atmosphere of kindness, and his rude awakening at summer camp still lingers in his memory. "The counselors were rough and occasionally sadistic," he told Elaine Dutka, a reporter for *Time* magazine (November 18, 1985). "The whole world turned out to be like that camp. I still can't get over it, and writing, for me, is a way of trying to make sense of this world I'm surprised to find myself in."

Shawn's apprenticeship in the theatre started early. His supportive father gave him a puppet theatre when he was very young, and later he was presented with a film projector. Beginning at the precocious age of twelve, he became a passionate devotee of the plays of Eugene O'Neill, Samuel Beckett, and Eugène Ionesco. Meanwhile, he and his brother Allen were staging ambitious pieces at home to his librettos and Allen's music, including a four-hour version of *Paradise Lost*, foreshadowing the two operas by Allen Shawn, now a composer, for which Wallace Shawn would supply the librettos when both were grown up.

In his youth, Wallace Shawn contemplated a career in the foreign service. During an interview with Don Shewey for *Esquire* (October 1983), he explained: "I felt the world was in such a bad way

that everyone should devote themselves to ending the arms race and preventing nuclear war and solving the problems of global poverty." After receiving an elite education at Manhattan's Dalton School and the Putney preparatory school in Vermont, he entered Harvard College, from which he graduated with a history major in 1965. After spending a year in India teaching English on a Fulbright fellowship, he enrolled at Oxford University, for studies in philosophy, politics, and economics. He received a B.A. degree from Oxford in 1968, which became an M.A. degree on payment, by his girlfriend, of five pounds in 1975.

It was at Oxford that Shawn's career took a different direction. He entered a playwrighting contest in 1967 and, although unsuccessful, found himself infatuated with the theatre. While his prep school and college classmates were embarking on careers in business and the professions that might propel them to six-figure incomes, Shawn was embarking on a career that, he said in late 1985, had earned him a total of \$8,000 in eighteen years. Eight of those years passed before a work of his was even performed. In his opening monologue to *My Dinner with Andre*, Shawn says: "I grew up on the Upper East Side, and when I was ten years old I was rich. I was an aristocrat, riding around in taxis, surrounded by comfort, and all I thought about was art and music. Now I'm thirty-six, and all I think about is money."

For years Shawn seemed so unable to create in New York that he wrote his first play in Italy, the second in Ireland, and the third and fourth in the West Indies. When he could no longer afford to go abroad, he sold one percent of his future earnings as a playwright to six friends for \$1,500 and holed up in a \$4-a-night motel in the unlikely venue of Cedar Falls, Iowa, in order to write his fifth play. While writing his unproduced plays and taking acting lessons (to gain insights that might be useful to him as a playwright), Shawn supported himself in a series of jobs: as a teacher, rack runner in Manhattan's garment district for \$125 a week, and as a copying-machine operator near NYU at \$3 an hour (without the privilege of copying his own manuscripts).

It was while he was wheeling dresses down Seventh Avenue as a rack runner that Shawn made his debut as a playwright at Joseph Papp's Public Theater. In *Our Late Night* (1975), which is less than an hour in length, a cast of seven characters ventilate their unusual sexual predilections. The easy winner is the man whose monologue relates his acrobatic efforts, including the involvement of a sand dune and a floor of pine needles, to quench his raging lust. In reviewing *Our Late Night* for the *New York Times* (January 10, 1975), Clive Barnes called it "the sickest of sick shows. . . . One has rarely seen such pornographic decadence with, guiltily, so much going for it. This is the most obscene show in town. . . . However, the obscenity does have a wit to it, and even some insight on modern society." But the reaction in the auditorium was less ambiguous. "Some were shouting," Papp has recalled,

"and one man got up and walked around in a menacing way. . . . Wally was looking around the theater, very perplexed—he didn't realize he had gotten rid of his own sexual mania and given it to everybody else." Shawn's debut earned him an Obie award (the off-Broadway equivalent of the Tony) from the *Village Voice* for distinguished playwrighting and the grand total of \$200 in royalties.

Our *Late Night* was to prove a reliable sneak preview of Shawn's plays to come. His characters, as Don Shewey observed in *Esquire*, "are always getting sick, throwing up, eating, or weeping, in the throes of sexual mania or undergoing huge mood swings." In the *Atlantic* (November 1985), Lloyd Rose noted: "Scientists have postulated that within every human brain lies a 'reptilian brain,' in which lurk all the primitive, nonhuman impulses we share with the beasts. It's this brain that suddenly snakes its head up through the consciousness of Shawn's characters and drives them to wildness. . . . his characters' misfortunes arise from being trapped in a body, with its endless demands for gratification and release."

Papp liberated Shawn from thralldom to the garment district for six months so that he could be free to write three one-act plays. *A Thought in Three Parts*, also known as *Three Short Plays*, turned out to be too gamy even for Papp, though he saw to it that it was performed at his Public Theater as a workshop production. When it was produced in London in 1977, *A Thought in Three Parts*, which included a simulation of group sex performed by naked actors in one piece, and the acting out of sadomasochistic fantasies in the other two, made waves, even in that permissive capital. Within twenty-four hours, police detectives were lurking in the audience to investigate complaints that the play should be closed for obscenity, and within a week the theatre exhibiting the production was having its charitable status examined.

This time bearing the imprimatur of academic respectability, Shawn's next project was his adaptation of Niccolò Machiavelli's satirical comedy *Mandragola* (circa 1520), which was presented by the Public Theater in 1977 as *The Mandrake*. Jack Kroll, who reviewed it for *Newsweek* (December 19, 1977), cited *The Mandrake* for its "élan and color of Machiavelli's exuberantly wicked vision."

Shawn's next produced play for the Public Theater, *Marie and Bruce* (1980), starred Louise Lasser, the former kingpin of Norman Lear's television satire *Mary Hartman, Mary Hartman*, as a vituperative shrew. A day in the life of that middle-class couple begins with Marie hurling profane abuse at the diminutive Bruce in what, according to Brendan Gill of the *New Yorker* (February 11, 1980), was "a vocabulary that would buckle steel." A total wimp, Bruce accepts the assault in a spirit of nonresistance, even though Marie has hurled his typewriter out the window. He gains what amounts to a reprieve during a cocktail party in which erotic obsessions and unfulfilled libido dominate the vacuous and absurd chatter, but Marie returns to the

attack at a Chinese restaurant following the party. The day ends, as it began, with Marie's furious but fruitless assault on her partner's battered impassivity. Jack Kroll, a consistent champion of Shawn, hailed *Marie and Bruce* in the columns of *Newsweek* as "a play that . . . tells more about the way we really live now than any American play in years," and saluted him as "the most provocative voice . . . in the American theater in a very long time." But his old archadversary John Simon fumed in *New York* magazine (February 18, 1980) that "*Marie and Bruce* is the kind of play that, if either our drama critics or our garbage collectors did their work properly, could not have survived one night at the Public Theater."

Although Shawn wrote *The Hotel Play* in 1970, it did not receive its first production—at Manhattan's LaMama Theater—until 1981, with a cast of seventy-six characters that was said to be the largest ever assembled on a New York stage. In *The Hotel Play*, about a pack of neurotics infesting a hostelry in the tropics, Shawn himself played a husband who scourges his gorgeous wife with insults. With his customary admiration of Shawn, Jack Kroll (*Newsweek*, September 7, 1981) called it "a cocktail party of cosmic dimensions, a living cartoon of lethal conviviality." Much more apathetic was Frank Rich of the *New York Times* (August 28, 1981), who, noting Shawn's "misanthropic view of humanity," complained that "The jokes about death, sex, tourism, and bodily functions repeat themselves . . . monotony sets in."

Shawn was spotted by Woody Allen's casting director while performing in *The Mandrake* in his first professional acting role and was hired to appear in Allen's film *Manhattan* (1979). In that film, Diane Keaton rhapsodizes to Allen at length about the incredible virility and animal magnetism of her ex-husband, and when Shawn finally makes a brief appearance in the role, the result is a triumph of casting against type. A number of other movie roles followed, and by late 1985 Shawn had appeared in some twenty-one films. As he has pointed out, "Once you're on the casting directors' list of the six short, bald, little people they find comical, you find that work tends to breed work." In the two days he spent being electrocuted by a giant insect in a shocker called *Strange Invaders* he raked in more money than in an entire year as a Latin teacher." His roles have included a psychiatrist in a Dudley Moore comedy, *Lovesick*; an obstetrician in *Micki and Maude*; a chaplain at a Brooklyn Catholic boys' school in *Heaven Help Us*; an "unbearably creepy" (according to Rex Reed) weapons salesman in *Deal of the Century*; and a small-time crook willing to eat anything, even cat food sandwiches, in *Crackers*. He spent two months in Thailand for a role as a CIA executive in David Hare's *Saigon*, a film for Thames Television.

Filmgoers probably know Wallace Shawn best, however, for his performance in *My Dinner with Andre*, an innovative work, originally financed by a Public Broadcasting System grant, that featured

Shawn and the avant-garde theatre director Andre Gregory, who directed Shawn's first produced play. Directed by Louis Malle, *My Dinner with Andre* is virtually a two-hour conversation between Gregory and Shawn, who "play" themselves, but the spontaneous-seeming, ad-libbed conversation was actually scripted, although it represents the distillation of about 100 hours on tape.

While dining on quail, the slender and elegant Gregory forms a contrast to the rumpled, diminutive Shawn as Gregory discusses at length his midlife crisis, involving bizarre experiences in search of reality in India, Poland, Tibet, Scotland, and on photographer Richard Avedon's Long Island estate. Playing Sancho Panza to Gregory's Don Quixote, Shawn defends modern technology against attacks by Gregory, and cites his electric blanket as an example. He asks, "Why do we require a trip to Mount Everest in order to be able to perceive one moment of reality. . . . Isn't there as much reality to be perceived in a cigar store?" and, although Gregory's footing the bill, wonders if he can afford to treat himself to a ride home in a cab. *My Dinner with Andre* was well received by an appreciative, if limited, public, and also was warmly welcomed by the critics. Vincent Canby of the *New York Times* (October 8, 1981) described it as "nearly two hours of talk about theater, art, life, electric blankets, and Western civilization," calling it "extremely special," though "not so fascinating that one's interest doesn't flag."

Shawn's most recent play, *Aunt Dan and Lemon*, opened at the Public Theater in the fall of 1985 after a six-week engagement in London. Although kinky sex appears again, in the person of a high-priced call girl, the main theme this time is the pornography of politics. "Lemon," a well-bred young Englishwoman, purports to find Nazis "refreshing in their lack of hypocrisy" and compares the Holocaust to household roach extermination. It eventually becomes clear that her attitude derives from the early influence upon her of one "Aunt Dan," a passionate defender of power politics as practiced by Henry Kissinger. Shawn was interpreted as arguing, by implication, that acquiescence in a policy that sanctions force leads to the moral callousness that can justify a policy of mass extermination, though Robert Brustein in the *New Republic* (December 9, 1985) thought the play defended Kissinger's Vietnam policy. With *Aunt Dan and Lemon*, Shawn returned to his youthful interest in foreign affairs (when he was seventeen, his idol was Henry Kissinger), but from a different perspective. "I believe our society is not just a little bit sick, but very, very, very sick," he told Elaine Dutka. "That's why I write the things I do about these diseased minds. There's something dangerous about the play in that it shows brutality made intellectually respectable."

Predictably, Jack Kroll of *Newsweek* (November 11, 1985) admired *Aunt Dan and Lemon*, while John Simon of *New York* (November 11, 1985) loathed it, including Shawn's performance in three roles. Frank Rich of the *New York Times* (October

29, 1985) called it "The most stimulating, not to mention demanding, American play to emerge this year," though he found it "plotless, all but structureless, and almost entirely dependent on lengthy monologues." *Aunt Dan and Lemon* proved to be Shawn's most successful play at the box office, and a new run at the Public Theater began in the spring of 1986.

Wallace Shawn is five feet, four and one-half inches tall, round-shouldered, and bald, with a pudding face and watery blue eyes. Given to dressing in mismatched combinations, for his interview with Don Shewey for the clothes-conscious *Esquire* he appeared in "a wide-brimmed straw hat, a piggy-pink jacket . . . and a rickety, almost colorless pair of the sort of eye-glasses you can buy at small-town drug stores." Although Shewey described him as painfully reserved, his comments in published interviews are highly quotable since clearly in person, as on stage, he is not shy in expressing himself. Shawn shares a loft in Manhattan's Chelsea area with his long-time companion, Deborah Eisenberg, who was described by Shewey as "tall, dark, hawk-nosed, and oddly beautiful in her own way." She is the author of an off-Broadway play, *Pastorale* (1982), and a short-story collection, *Transactions in a Foreign Currency* (1986). "Staying at home is a big hobby with us," Shawn has said. He enjoys reading, going to plays and opera, and visiting family and friends. But work is paramount. "I really just want to write these plays," he says. "That's what I feel is my talent, what I like to do."

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Shevardnadze, Eduard (Amvrosiyevich) (she-värd-nad' ze)

Jan. 25, 1928– Minister of Foreign Affairs of the USSR. Address: b. Ministry of Foreign Affairs, 32–34 Smolenskaya-Sennaya Ploshchad, Moscow, USSR

The sudden rise in July 1985 of Eduard Shevardnadze as the successor of Andrei A. Gromyko in the post of minister of foreign affairs of the USSR after he had toiled in relative obscurity for thirteen years as the first secretary of the Communist party of the republic of Georgia, reflects his philosophic and personal ties with Mikhail S. Gorbachev, the chairman of the Soviet Communist party. In the words of Sovietologist Dmitri K. Simes of the Carnegie Endowment for International Peace, both



Eduard Shevardnadze

men "come from the school of dynamic and ambitious angry young men of the 1960s." Since taking office as minister of foreign affairs, Shevardnadze has brought a new dynamism to diplomacy and has made a generally favorable impression on foreign dignitaries, including Ronald Reagan and George P. Shultz.

Eduard Amvrosiyevich Shevardnadze was born on January 25, 1928 in the village of Mamati in the Soviet republic of Georgia, near the regional city of Lanchkhuti, about forty miles east of the Black Sea. His father, a teacher, was given a seat on the Georgian supreme soviet in 1984. His older brother and mentor, Ippokrat, who died about 1978, was a powerful department chief in the central committee of the Georgian Communist party. In 1946 Shevardnadze became an instructor in the district committee of Komsomol, the Communist youth league, and two years later he joined the Communist party. He graduated from the party school of the central committee of the Communist party of Georgia and eventually earned a correspondence degree in history from the Kutaisi state pedagogical institute.

Shevardnadze rose steadily in the Komsomol hierarchy during his first decade of service. By 1953 he had served as department head of a district committee, as instructor at the central committee of Komsomol in Georgia, and as secretary and second secretary of the Kutaisi regional Komsomol committee. In the same year, he became an instructor for the Kutaisi city committee of the Communist party of Georgia, but he soon returned to Komsomol work, serving as first secretary of the city committee of the youth organization. In 1956 he became second secretary of the central committee of the Komsomol of Georgia, and in 1957 he was named first secretary of that body.

After graduating from the Kutaisi pedagogical institute in about 1959, Shevardnadze became a member of the supreme soviet of Georgia, its nominal legislature. Advancement within the party soon followed. He was elected first secretary of the Mtskheta district committee of the Communist party of Georgia in 1961, and he later held the same position with the Pervomaisky district committee in the Georgian capital city of Tbilisi. During those years, Shevardnadze was also rising in the ranks of the MVD, or civilian police, into which he, like many of his generation, had been drafted. In 1965, after serving for a year as first deputy minister, Shevardnadze was placed in charge of the police as head of Georgia's ministry of public order, which in 1968 became the ministry of internal affairs, and he eventually attained the rank of general in the MVD.

In the post of minister of internal affairs, which he occupied until 1972, Shevardnadze faced considerable challenge as the chief law enforcement officer in Georgia. The republic, one of the fifteen that comprise the Soviet Union, lies along the Black Sea in Caucasia and had been an independent kingdom dating back to the pre-Christian era before it was annexed to Russia in 1801. Two out of every three people in the population of almost five million are non-Slavic ethnic Georgians; the remainder are mostly Russians and Armenians. The Georgian language is distinct from Russian; its script is derived from Aramaic. The general atmosphere of the republic is in many respects closer to that of a Mediterranean than a Baltic nation. Georgians have a reputation for a free-wheeling way of life, and Tbilisi was once described by Hedrick Smith in the *New York Times* (October 21, 1972) as having the "unmistakable scent of Sicilian unruliness."

Shevardnadze's campaign against crime as minister of internal affairs brought him to the attention of authorities in Moscow, who were growing impatient with official corruption prevalent in the republic. On September 30, 1972 Kremlin officials named Shevardnadze first secretary of the Georgian Communist party in place of Vasily Mzhavanadze, whose wife was believed to be a ringleader in the black market. The task before the new leader was staggering. "Is there nothing that is not for sale here?" he is said to have asked upon taking office. "If there is, I cannot think of it." Shevardnadze soon made headway against the endemic corruption; he had hundreds of officials fined or imprisoned; he recovered millions of rubles for the treasury; and he forced senior party officials to relinquish illegal possessions, including Mercedes-Benz cars and luxurious mansions. As late as 1980, the Georgian party chief found it necessary to emphasize that social well-being depended on "an uncompromising struggle against such negative phenomena as money-grubbing, bribetaking, misappropriation of Socialist property, private-property tendencies, theft and other deviations from the norms of Communist morality."

An imposing presence in Georgia, Shevardnadze approached his job with the charm and humor characteristic of his compatriots. According to one often repeated story, he once asked members at a Communist party meeting to raise their left hands if they were opposed to the illegal sale of foreign goods. After all the hands shot up, Shevardnadze announced that the half of the party functionaries at the meeting wearing imported Omega watches should consider giving them to charity. Once, the Georgian first secretary personally took charge of police operations when hijackers landed a plane at Tbilisi airport. On another occasion, he did not hesitate to confront a mob of rioting soccer fans at a match between Georgia and Armenia and to order them to return to their seats. Shevardnadze is reported to have survived death threats and assassination attempts by Georgian mobsters distressed by his clean-up campaign.

Contradictions abound about the substance of Shevardnadze's performance in Georgia beyond his campaign against corruption. He is credited with being a pioneer in the use of poll data gathered by Georgia's institute for studying public opinion, which he established in 1966. As minister of internal affairs, he placed no obstacles in the way of Jews wanting to immigrate to Israel. Furthermore, he was once reported to have used the threat of his resignation to convince the Kremlin leadership to withdraw an order imposing Russian as the official language in Georgia. Other actions, however, seem to belie the apparent liberalism in such gestures. According to a *Radio Liberty* study cited in the *Wall Street Journal* (July 31, 1985), he was said to have "condoned brutal treatment" of Georgian prisoners. Furthermore, he was reportedly capable of smarmy behavior toward his superiors. For example, at the twenty-fifth Communist party congress in 1976 he credited party chief Leonid I. Brezhnev with helping to create a "clear and cloudless sky over our heads," and during a speech in Moscow in 1980 he was quoted as saying: "For us Georgians, the sun rises not in the east, but in the north, in Russia."

Shevardnadze was named to the Central Committee of the national Communist party in 1976 and became a candidate, or non-voting, member of that body's Politburo two years later. He also served as deputy for the ninth through eleventh convocations of the Supreme Soviet of the USSR. Nevertheless, Soviet officials and foreign diplomats, assembled to observe the session of the Supreme Soviet held in Moscow on July 2, 1985, were amazed when Prime Minister Nikolai Tikhonov placed Shevardnadze's name in nomination as the new minister of foreign affairs. Only a day earlier, Shevardnadze had been appointed to full membership of the Politburo of the Central Committee of the Communist party of the Soviet Union, one of the youngest men ever to be accorded that distinction. Moreover, Shevardnadze, a man without any real experience in foreign affairs, was about to step into the shoes of Andrei A. Gromyko, a former ambassador to the United States and a signer of the United Nations

charter, who had served as foreign minister for twenty-eight years.

American analysts, including those at the Central Intelligence Agency, went to work immediately to learn what they could about the new Soviet foreign minister. Examination of his speeches indicated that Shevardnadze usually hewed closely to official Soviet policy. In a talk delivered shortly before his appointment, he had repeated the standard argument that the Soviet Union's involvement in Afghanistan was its "socialist duty," and he stood out as one of the few provincial officials to refer regularly to the United States as "the enemy." Members of a congressional delegation who met him in Tbilisi in 1979, in his only extended encounter with Americans up to that time, remembered him as a Soviet patriot who excoriated excessive military spending, criticized reliance on nuclear weapons, and, according to Democratic Representative Thomas J. Downey of New York, exhibited a "virtual hatred" of the Chinese.

Some observers noted that Gromyko, who had been appointed to the largely ceremonial post of President of the Supreme Soviet, would still be in a position to influence foreign policy. Others argued that Gorbachev was planning to take more of a direct role in the shaping of foreign policy and that his appointment of Shevardnadze—the first Georgian since Joseph Stalin to occupy a top office and hold full membership in the Politburo—fulfilled his purpose of placing a non-Russian in a visible position in order to foster the image of the Soviet Union as a multiethnic state. Most observers agreed that if any reorientation occurred in Soviet policy under Shevardnadze, the most likely would be an increased interest in underdeveloped nations, whereas Gromyko's focus had generally been on the superpowers. Shevardnadze had once chaired a conference on Afro-Asian solidarity in Tbilisi. Apart from brief visits to Austria and Portugal, his only trips outside the Communist bloc had been to third-world countries like Algeria, Tunisia, India, and Brazil. Some analysts suggested that Shevardnadze's past sympathy for Jews might signal an opening toward Israel and that his Georgian heritage would make him instinctively wary of Moslem strength in the Middle East.

Shevardnadze made his international debut when 266 participants, including the foreign ministers of thirty-five nations, gathered on July 30, 1985 for a three-day meeting in Helsinki to celebrate the tenth anniversary of the East-West accords that resulted from the 1975 Conference on Security and Cooperation in Europe, at the Finnish capital. Shevardnadze made a generally favorable impression on the diplomats present. His private demeanor was relaxed, and he displayed a charm not commonly associated with Soviet political leaders. "He was so different from Gromyko, so much more human and approachable," one Western European diplomat remarked, "you felt he could almost be your friend." At Helsinki, the Soviet Union scored an unprecedented public relations coup by presenting the media with an on-the-record briefing that the Americans did not match.

When Shevardnadze took his turn at the podium in Helsinki, he read his eight-page speech blandly and in a thick Georgian accent, while his natural dynamism and emotion seemed to be lacking. The content of the talk, however, was notably devoid of the tough rhetoric characteristic of his predecessor. Shevardnadze sidestepped the issue of Soviet violations of human rights, at which George P. Shultz, the United States secretary of state, had struck hard in an earlier speech. Human rights are a question "directly related to the sphere of ideology where the socialist states and the capitalist world hold opposite positions," the foreign minister contended. "A line should be carefully drawn between ideological differences and interstate relations." He asserted that his country was "prepared both now and in the future to implement in full the obligations it assumed in Helsinki," and he charged that the major obstacles to full implementation were the United States military buildup and proposals for the Strategic Defense Initiative, popularly known as "Star Wars," which were "fraught with serious negative implications for both European and world security." By way of contrast the Soviet foreign minister pointed to an offer made by Gorbachev, just before the conference, to suspend all nuclear testing for a five-month period beginning on August 6, 1985, the fortieth anniversary of the atomic bombing of Hiroshima.

The Helsinki gathering afforded Shevardnadze an opportunity for a private conference with Shultz. The experimental use of a simultaneous translation technique enabled them, according to Shultz, "to accomplish in three hours what would otherwise have taken us six," and the secretary of state remarked that "from all indications we should have an easy ability to talk to each other in a direct and useful way." In particular, the two men established broad categories for the agenda to be discussed between President Ronald Reagan and Chairman Gorbachev at their summit meeting in Geneva, scheduled for November 19 and 20, 1985. The Americans identified the categories as arms control and security, regional conflicts, bilateral matters, and human rights, but the Soviets omitted the last of those from their list. "Our country . . . will not allow anyone to interfere in its internal affairs," Shevardnadze asserted at the meeting.

Less than two months after the Helsinki meeting, Shevardnadze made his first visit to the United States, to attend the opening of the fortieth session of the United Nations. Speaking before the General Assembly on September 24, 1985, the Soviet foreign minister devoted much of his effort to encouraging opposition to the American Strategic Defense Initiative. He denied that the Soviet Union would ever initiate hostilities with the United States and argued that the space-based antimissile shield had to be seen as a destabilizing weapon that would increase the likelihood of war by spreading the arms race to outer space. Less polemical than Gromyko had been, he reaffirmed the Soviet desire to "build normal, stable relations with the United States" and expressed the belief that

tensions between the superpowers were not the result of "a fated clash of national interests."

Shevardnadze ended his speech with a proposal that the General Assembly include in its present agenda an item on "International Cooperation in the Peaceful Exploration of Outer Space in Conditions of Its Non-Militarization." To highlight the contrast with the Americans' "Star Wars" effort, Shevardnadze dubbed the Soviet initiative "Star Peace," a phrase that reflected a new public relations sophistication among the Soviets and prompted the Danish foreign minister to quip that Shevardnadze "seems to be employing one of the better Madison Avenue firms."

Despite its relatively mild tone, Shevardnadze's speech disappointed some Americans. The Soviet foreign minister did not put forward any specific suggestions, nor did he do so during a cordial four-hour-and-twenty-minute meeting with Shultz at the Soviet UN mission on the following day. Hopes rose, however, when the foreign minister, during three hours of meetings at the White House on September 27, presented President Reagan with a lengthy letter from Gorbachev and the general outline of a plan for reduction of the superpowers' nuclear arsenals by 40 to 50 percent, as well as a cessation of work on the Strategic Defense Initiative.

Shevardnadze repeated the same theme when he returned to New York on October 24, 1985 to address a UN General Assembly session marking the fortieth anniversary of the international organization. On November 4 and 5 he and Gorbachev held pre-summit talks with George P. Shultz in Moscow. Two weeks later, he and the Soviet leader were in Geneva for the summit meeting with President Reagan. During their fifteen hours of talks, the two leaders discussed a variety of issues and "broke the ice" but accomplished little of substance beyond a cultural exchange agreement that was signed by Shevardnadze and Shultz.

During 1986 Shevardnadze devoted much of his time to "mending fences" around the world. His trip to Japan in January, the first visit to that country by a Soviet foreign minister in over a decade, resulted in agreements on trade, technological cooperation, and cultural exchange, although it failed to resolve the question of Soviet occupation of some of Japan's northern islands begun at the end of World War II. In April he met in Moscow with the Chinese deputy foreign minister, Qian Qichen, but tensions over the Soviet occupation of Afghanistan and the concentration of Soviet troops on the Chinese border, among other matters, stood in the way of a proposed summit between the two powers. In July he visited Great Britain and signed an agreement that provided for industrial and economic cooperation and settled British claims against Russia dating back to Czarist times. Later that month he had a cordial meeting with West German Foreign Minister Hans-Dietrich Genscher in Moscow, and in September he met at the UN with Israeli Prime Minister Shimon Peres to consider the possible resumption of diplomatic ties, broken off in 1967.

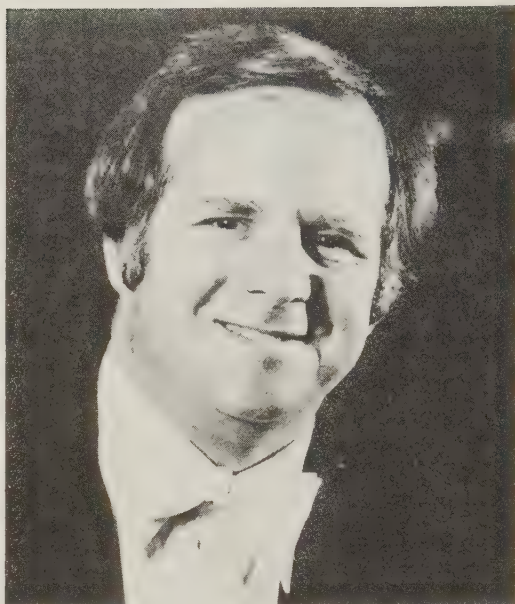
Meanwhile, preparations for a second Soviet-American summit conference suffered a setback in April 1986, when the Soviet government canceled a planned pre-summit meeting between Shevardnadze and Shultz, in protest against an attack on Libya by the United States in retaliation for alleged terrorist acts by the Qaddafi regime. Tensions again increased in August with the arrest by American authorities of Gennadi F. Zakharov, a Soviet UN employee, for espionage, and the subsequent detention in Moscow of Nicholas S. Daniloff, an American journalist, also on spying charges, followed by President Reagan's order, in September, for the expulsion of twenty-five members of the Soviet UN mission.

Zakharov and Daniloff were both released in late September under an agreement worked out by Shevardnadze and Shultz in preparation for an "interim summit" proposed by Gorbachev in a letter delivered by Shevardnadze to Reagan. Although the meeting, at Reykjavik, Iceland, on October 11 and 12, 1986, foundered, largely as a result of disagreements over the American "Star Wars" space defense program, it was seen by political observers as a breakthrough in the relations between the two powers. Returning to Moscow in November after a fruitless meeting with Shultz in Vienna, Shevardnadze said that the USSR would allow development of prototype American space weapons as part of a comprehensive arms control treaty, provided they were not tested in space.

Eduard Shevardnadze is a distinguished-looking, impeccably dressed man. He has a pleasant, youthful face and white wavy hair. His wife, Nanuli, is a journalist for a weekly publication that specializes in cultural and social issues of concern to women. Like Raisa Gorbachev, the wife of the Soviet leader, she impressed representatives of the western media with her ability to speak independently and to mingle socially with ease. As is the case with many top Soviet officials, information regarding the foreign affairs minister's family is scant. The only references to his immediate family that could be found in Western sources were mention of a son-in-law who is chairman of Georgia's trade union movement and a statement by his wife referring to herself as a mother "concerned that our children be able to sleep in peace."

Although Shevardnadze has received a number of top distinctions—he holds the Red Banner of Labor, and he was four times awarded the Order of Lenin and twice designated a Hero of Socialist Labor—he is reputed to be a modest man. In Georgia, he urged his colleagues to criticize him. "I cannot always manage to do everything," he advised them. "Sometimes I do not have the time, sometimes I lack the necessary ability or experience."

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Slatkin, Leonard

Sept. 1, 1944- Conductor. Address: b. c/o Mariedi Anders Artist Management, 535 El Camino Del Mar, San Francisco, Calif. 94121

In an occupation obsessed with charisma, glamor, and the cachet of foreign celebrity, the unglamorous, unenigmatic, and unflamboyant Leonard Slatkin has emerged as the most promising new American-born conductor since Leonard Bernstein stepped in for Bruno Walter at a New York Philharmonic concert in 1943. "I'm not the glamorous type; I'm sort of fat," Slatkin recently told an interviewer, with characteristic candor. And nobody is more surprised than he at the celerity with which his career has taken off in recent years. "I made my Berlin Philharmonic debut this year," he told Joseph C. Koenen in an interview for *Newsday* (August 16, 1985), "and there was a poster. The concert just before me was Carlo Maria Giulini, then there was me, then there was Herbert von Karajan. Giulini, Slatkin, von Karajan. I looked at it and said, 'This is not possible. This is not real.'"

Leonard Slatkin was born in Los Angeles, California on September 1, 1944, the first of two sons of the noted musician Felix Slatkin and Eleanor (Aller) Slatkin. His father was the concertmaster of the Twentieth Century-Fox studio orchestra; his mother was a cellist in the Warner Brothers orchestra. Felix Slatkin was perhaps best known as conductor of the Hollywood Bowl Symphony Orchestra and the Concert Arts Chamber Orchestra. Guests at their home ranged from such celebrated composers as Arnold Schönberg and Igor Stravinsky to such Hollywood superstars as Danny Kaye and Frank Sinatra.

The most important and lasting of Leonard Slatkin's parents' musical activities, however, was the

Hollywood String Quartet, which was founded by his father in 1947. With Felix Slatkin on first violin, Eleanor Aller on cello, Paul Shure on second violin, and Paul Robyn or Alvin Dinkin on viola, the quartet made many recordings for Capitol Records over its fourteen-year history and acquired a formidable reputation among fellow musicians. That chamber group also made an indelible impression on Leonard Slatkin. "I grew up with the sound of the Hollywood Quartet ringing in my ears," he told Tim Page in an interview for the *New York Times Magazine* (May 20, 1984). "My first strong musical memory is of the Villa-Lobos Sixth Quartet, which my parents were rehearsing. I remember that it reminded me of big teddy bears dancing around."

Leonard Slatkin began playing the violin at the age of three, began piano lessons at twelve, and studied viola at fourteen. He told Joseph C. Koenenn that he attributes his feeling of competition with his father as one of the reasons why he quit studying violin. He was an avid record collector by the time he was seven. Like a miniature Juilliard, the household reverberated with musical activity throughout Leonard Slatkin's childhood. In addition to the sound of the regular rehearsals of the Hollywood Quartet, each member of the family could be heard undergoing his own musical training. "My cousin would be taking voice lessons with my father," he told a *New York Times* interviewer (January 23, 1983), in describing a typical Sunday afternoon. "I would be studying the cello with my uncle, and my brother Fred would be studying the cello with my grandfather. It was a musical circus. Afterward we'd get together to play trios, and our teachers would get into fights about who played what wrong notes."

By the time he was fourteen, Leonard Slatkin was studying composition with Mario Castelnuovo-Tedesco, the Italian-American refugee who became a successful Hollywood film composer. Composition, piano, and viola were his principal interests as a teenager. At fifteen he was playing "tinkly cocktail piano" at a Los Angeles bar until its early morning closing time and hobnobbing with older musicians at the jazz drummer Shelly Manne's nightclub, Shelly's Manne Hole. It was at the age of seventeen, while playing viola in the California Youth Symphony, that Slatkin had his first opportunity to conduct. "The conductor was called away to the telephone at a rehearsal," he recalled during the *Newsday* interview, "and he literally threw the score at me and said, 'You look like you want to conduct; conduct it.' And that's exactly how it started."

In 1962 Slatkin left Los Angeles to study at the Indiana University at Bloomington, which even then was known for the excellence of its music faculty. But his firm refusal to submit to compulsory R.O.T.C. training, based on his pacifist convictions, cut his time there to a single semester, and in January 1963 he enrolled in Los Angeles City College with the intention of majoring in English. One month later, his father died suddenly of a heart attack, an event that had a profound effect on his life,

since by his own admission it made it possible for him to consider conducting as a career. "I do not think that I ever would have become a conductor if my father had lived," he once acknowledged in an interview. "I could never have challenged him in that way." While attending the music camp at Aspen, Colorado at the age of nineteen, Slatkin made his official debut as a conductor. "I found that I felt comfortable conducting, and I haven't looked backward since," he told the *Newsday* interviewer.

The Czech-born American conductor Walter Susskind also had a considerable influence on Slatkin's career. It was he, for example, who advised Slatkin to enroll at the Juilliard School in New York City. During his four years there, from 1964 to 1968, Slatkin studied with Jean Morel and made his Carnegie Hall debut conducting the Youth Symphony Orchestra of New York in a performance of William Schuman's *New England Tryptych*. And after Slatkin graduated from Juilliard, Susskind, then musical director of the St. Louis Symphony, invited Slatkin to become his assistant.

"Susskind was very good to me," Slatkin recalled for William Livingstone in an interview for *Stereo Review* (April 1984). "At times he would ask me to start conducting a piece so that he could go out into the hall and listen to the opening section. Forty-five minutes later, after the last chord of the piece, he would come up, and I'd say, 'How was the opening section?'" When the St. Louis Symphony began recording for the Vox label during the early 1970s, Susskind allowed Slatkin to conduct a three-record set of Gershwin's music before he made any of his own. "He wanted me to have the experience of doing things that presented no problems to him," Slatkin told Livingstone. "I owe him an immeasurable debt for what he did for me both as a musician and as a human being."

While presiding over the orchestra's Sunday afternoon concert series and appearing occasionally as a soloist at the piano, Slatkin advanced to associate conductor, associate principal conductor, and principal guest conductor of the St. Louis Symphony. In 1977, however, when he was offered the post of music director of the New Orleans Philharmonic, Slatkin accepted. "I took it," he explained to Livingstone, "because I had enjoyed my engagements in New Orleans as guest conductor, it was time to get out of St. Louis, and I wanted to find out if I could be a music director."

Already a guest conductor with the Dallas Symphony and with the Minnesota Orchestra, Slatkin made his first appearances with both the Chicago Symphony and with the New York Philharmonic in January 1974. Stepping in as a last-minute substitute for an indisposed Riccardo Muti, Slatkin led the New York Philharmonic in a program consisting of Prokofiev's Fifth Symphony, Berlioz' "Waverly" Overture, and Beethoven's Piano Concerto Number 3. In reviewing that debut for the *New York Times* (January 12, 1974), Donal Henahan commended Slatkin for his "strong,

straightforward" reading of the Berlioz overture and his scrupulous attention to detail in the Prokofiev symphony, but detected a lack of assertiveness in his handling of the scores. Appearances with the Philadelphia Orchestra followed, along with an appointment as principal guest conductor with the Minnesota Orchestra, a post that he held from 1974 until 1980. He made his debut with the Royal Philharmonic Orchestra in London in 1974, and he later conducted all of the major London orchestras, the Concertgebouw in Amsterdam, and the Berlin Philharmonic.

Unfortunately, Slatkin's tenure as music director of the New Orleans Symphony lasted only from 1977 to 1978 and coincided with the worst phases of what continued to be a chronic financial crisis for that orchestra. An unsigned article in the *New York Times* (July 16, 1978) emphasized the full irony of his situation: "The emergency has arisen at a time when many patrons feel the symphony is better than ever because of the influence of Mr. Slatkin, who became musical director this last season. 'Artistically the symphony is better than it's been in forty-two years,' said [the symphony's general manager Richard C.] McCauley." The New Orleans interlude was not only an excellent training ground for Slatkin, but it also provided a foretaste of some of the problems he would encounter on his return to St. Louis.

In 1979 Slatkin became the first American-born music director of the St. Louis Symphony, returning just in time to have to cope with a crippling strike brought about by years of financial trouble for the orchestra and frustration on the part of its musicians. The symphony, the second-oldest in the United States after the New York Philharmonic and rated when Slatkin joined it at the top of America's second-tier ensembles, had its 1980 centenary season canceled over a pay dispute, a subject of which Slatkin is acutely aware. "I can sympathize with the players," he told Tim Page. "We have a minimum base pay of only a little over \$500 a week, while up in Chicago they're making about a grand. I don't blame the orchestra for its annoyance." There may have been a personal element in his concern: his father was an assistant concertmaster with the St. Louis Orchestra under Vladimir Golschmann until 1937, when he resigned after being refused a \$5-a-week raise and moved to California.

Despite its ongoing financial problems, however, the St. Louis Symphony has never enjoyed a more lustrous musical reputation. During Slatkin's tenure, its ranking has risen from its place at the top of America's second-ranking orchestras to that of a rival for the "big five" of New York, Boston, Chicago, Philadelphia, and Cleveland. Peter G. Davis, the *New York* magazine music critic, has admitted to a temptation to proclaim the orchestra "the best in the land." Listing American orchestras in order of achievement, Michael Walsh of *Time* (April 25, 1983) ranked the St. Louis Symphony second only to the Chicago Symphony, with the comment: "St. Louis has come into its own as a tightly

disciplined ensemble under the impressively gifted American conductor Leonard Slatkin. . . . Good as the orchestra is, its fortunes remain closely tied to Slatkin's."

Under Slatkin's leadership, the orchestra has attained its highest public and commercial profile in a generation. From a recording contract in the last decade with Vox Records for a series of budget-priced albums, the St. Louis Symphony has moved on to making more expensive recordings with RCA and a continuing series of digital discs for Telarc. A *Time* review of their Prokofiev Symphony No. 5 (RCA) commented: "Slatkin and his crack orchestra . . . are evolving the most exciting orchestral partnership since George Szell transformed the Cleveland Orchestra about thirty years ago." More recently, Slatkin made his first appearance on Britain's EMI label, leading the Munich Radio Orchestra in a recital of Mozart opera arias by Lucia Popp.

Leonard Slatkin has recorded a great deal of contemporary music, including David del Tredici's *In Memory of A Summer Day* (Nonesuch), a St. Louis Symphony commission that received the Pulitzer Prize in 1980. For New World Records he has done Michael Colgrass' *Déjà Vu* and Jacob Druckman's *Aureole*. And, in a project that links his Hollywood origins with his current career, Slatkin and the London Symphony Orchestra have recorded the film-music composer John Williams' *Concerto for Flute and Concerto for Violin* for Varese Sarabande. His championing of contemporary compositions has won Slatkin a special place in the hearts of living American composers such as John Harbison, who once observed, "He's the highest-up figure in the American orchestra world as a real champion of American music." As the only American currently leading a major orchestra in the United States, and as the only one to serve as guest conductor of the "big five" orchestras, Slatkin's advocacy of contemporary composers has considerable impact on press and public alike.

Although Slatkin is best known as a generalist who prefers Russian to German repertory, he has programmed Bruckner as well as Mahler and wants "to do a really good Fifth Symphony of Beethoven once." If he has any marked preference, it is for Rachmaninoff. He told William Livingstone, "I've always been drawn to Rachmaninoff. That bit of Russian angst that runs through his music strikes a responsive chord in me." His acknowledged weaknesses include Mozart, to whose music he came relatively late. He would like, he has said, to do something for some composers who, in his opinion, have not been given the respect they deserve, such as Rachmaninoff, Vaughan Williams, Sibelius, Nielsen, and the later Richard Strauss. According to Slatkin, they have one thing in common: their recognition of their inability to enter the twentieth century.

The growing fame of the St. Louis Symphony has increased the demand and need for touring, which Slatkin describes as "good artistically, though bad financially." Its opulent sound, especially in its string section, is something that Slatkin

tries to impart to other orchestras that he conducts. As for himself, Slatkin began to work more extensively in Europe during the early 1980s and looks forward to doing more opera. The demands on his own time now involve forty-six weeks a year of work in St. Louis, the Minnesota Orchestra's Sommerfest, New York's Mostly Mozart Festival, and appearances on PBS's *Live From Lincoln Center*. Paradoxically for a self-styled non-Mozartian, he has had the privilege of conducting a newly discovered Mozart symphony at the White House.

Slatkin has expressed a kind of nostalgia for the time when audience expectations of a conductor or music director were more modest. "It has really become quite difficult, what we have to do," he pointed out in the *Stereo Review* interview. "It's not just that more pieces have been written as the twentieth century progressed, but we're now expected to go back before Haydn too. All of a sudden in the last few years we have had to make conscious decisions about what to do with *Messiah*! I can't get up there and do it in the so-called authentic manner. It requires a totally different training. Then there's

the problem of the new music which has become so . . . so . . . *varietous*. We don't have time to assimilate it all." He compares that predicament with the situation of Arturo Toscanini, who "never did a Mahler symphony."

Leonard Slatkin lives in a large old house decorated with stained-glass windows in University City, a suburb outside St. Louis. Apart from the predictable grand piano, the interior decor abounds with images of penguins—a personal obsession of his—and all of them are gifts. A dedicated sports fan, Slatkin has been known to announce baseball scores for the St. Louis Cardinals from the podium during concerts. He is also a film buff. His earlier marriages, first to Beth Gootee, a language teacher, and then to Jerilyn Cohen, a lawyer, both ended in divorce within three years. In March of 1986 he married Linda Hohenfeld, a singer.

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Smith, Roger B(onham)

July 12, 1925- Business executive. Address: b. General Motors Corporation, 3044 W. Grand Blvd., Detroit, Mich. 48013; h. Bloomfield Hills, Mich. 48013

"Let's not just go two steps, let's go into the twenty-first century! You don't just stumble into the future. You create your own future," is only one of the typical exhortations of Roger B. Smith, the chairman of General Motors Corporation, the largest auto maker in the world. Taking over the chairmanship of GM in 1981, when its historic domination of the domestic car market was in jeopardy, Smith transformed it from a conservative monolith to a risk-taking, diversified industrial leader. He restructured GM's five automotive divisions into two new umbrella groups, formed joint ventures with foreign rivals, tapped into high technology with the purchase of Electronic Data Systems and Hughes Aircraft Company, and sponsored the Saturn project, which has as its aim the building of a high quality, fuel-efficient small car in America. His euphoric message to competitors is: "Come on in, the water's warm."

Roger Bonham Smith, the third of the four children of Emmet Quimby and Bess Belle (Obetz) Smith, was born in Columbus, Ohio on July 12, 1925. His mother was assistant principal of schools in Columbus until her marriage, and his father, a World War I veteran, had founded a bank in Ohio. When it failed during the Great Depression, Emmet Smith moved his family to Detroit, Michigan, where he joined the Bundy Tubing Company, an auto parts supplier. In high school, auto mechanics



was Roger's favorite course, and he still visualizes with relish the "gleaming '39 Ford," a gray coupe, that his class worked on. At sixteen he spent the summer installing brackets and roof insulation in Chryslers and DeSotos at a Chrysler assembly plant. After he graduated from Detroit University School in 1942, he entered the University of Michigan, working part-time as night superintendent of a plant that made ammunition boxes for the United States Army until his father, the general manager, fired him because he was neglecting his schoolwork.

From 1944 to 1946, Roger Smith served in the United States Navy, first at the Naval Research Laboratory in Washington, D.C., and then on sea duty in the South Pacific aboard the light cruiser USS *Montpelier*. Resuming his education at the University of Michigan, he obtained his Bachelor of Business Administration degree in 1947 and his M.B.A. degree two years later. His accounting professor at Ann Arbor, William A. Paton, happened to be the same one who over the years had taught three other future chairmen of GM. On graduation, he contemplated a job in the aerospace industry in California, but his father advised him to apply at General Motors, which he considered "the finest-managed company in the land." He emerged from his first interview with an expired-meter parking ticket and a niche in the general accounting section of the Detroit central office.

Because he was "just another runner in the pack," as he put it, when he began his climb up the corporate ladder as a senior clerk in 1949, Roger Smith received "relatively routine assignments," and it took him nine years to get promoted to director of the section, in 1958. He often worked all night, usually on anything he could get his hands on, whether in his department or another one. He put together a finance staff that he has described as "so gung-ho we used to go out and tackle things we didn't even know anything about."

In 1954 Smith's report suggesting that GM fend off charges lodged by the Senate Judiciary Committee that it dominated the auto industry first brought him to the attention of Thomas A. Murphy, the future chairman of GM, but it was not until 1960 that Murphy summoned Smith to the New York central office, where he became director of the financial analysis section, and later advanced to the post of assistant treasurer. When Smith returned to Detroit as general assistant comptroller in 1968, he discovered, in his words, that "the old general accounting section had gone right back to sleep." He helped to rectify that somnolence when he was made general assistant treasurer later the same year.

In March 1970 Roger B. Smith was elected treasurer of General Motors Corporation, and when he took over the post of vice-president in charge of financial staff the following year, he also became a member of the administration committee. Smith has attributed his successful tenure on the financial staff to his development of "a more pragmatic attitude" than that of other company officers. "I don't like the phrase 'cold and calculated,'" he has explained. "But you realize that if you can't make a certain project go, you'd better quit it and move on to something else."

He forsook the financial sector of GM for the first time in 1972, when he advanced to the vice-presidency of the nonautomotive and defense group. Finding the corporation encumbered with two unprofitable units, the Frigidaire appliance division and Terex, a maker of earth-moving equipment, Smith summarily sold them both. As quoted in the *New York Times Magazine* (April 21, 1985),

he has explained: "It's in the GM spirit of things to say we can always fix something, and these guys had the attitude that they could send someone down to fix Frigidaire. But what the fix should have been was to get rid of it."

Beginning his tenure as an executive vice-president on December 1, 1974, Roger B. Smith, by then also a member of the GM board of directors, became the prime mover behind General Motors' adoption of strategic planning, the formal drafting of clear-cut objectives to be carried out by management. Charged with overseeing the financial, public relations, and industry-government relations staffs, he was also appointed to the finance and executive committees. During his tenure as vice-chairman of the finance committee from December 1975 to December 1980, the corporation's finance and insurance subsidiaries, General Motors Acceptance Corporation and Motors Insurance Corporation, reported to him. Further duties came his way when General Motors Vice-chairman Richard L. Terrell resigned in 1978, resulting in his taking over of Terrell's responsibilities for the consumer relations and service, environmental activities, industrial relations, marketing, personnel administration and development, and materials management staffs. Smith also supplanted Terrell as heir-apparent to the chairmanship, and of the corporation's four executive vice-presidents, only Smith reported directly to its chairman, Thomas A. Murphy.

On January 1, 1981, with Murphy's mandatory retirement at the age of sixty-five, Roger B. Smith became the tenth chairman and chief executive officer of General Motors. F. James McDonald, a production specialist, became its president and chief operating officer, and Howard R. Kehlrl the vice-chairman, while Smith retained his chairmanship of the finance committee and his memberships on the executive and administration committees. In addition, Smith belongs to the corporation's ten policy-making groups: energy, industrial relations, materials management, overseas, personnel administration and development, product, public relations, research, sales and marketing, and service.

No immediate policy shifts were expected with the advent of the new incumbency. Although Smith was viewed by some outsiders as an impassive "bean counter," John J. Connor, a spokesman for the board committee that studied the qualifications of top contenders for the post, said: "It was clear to us that Roger Smith was aggressive, impatient, very bright, very thorough—and someone who would step on toes from time to time. I thought he would be someone who was willing to make changes, even in a bureaucracy as entrenched as GM's."

Smith would indeed have to make some changes. GM's earnings of \$3.5 billion in 1978 had plummeted to \$2.9 billion by 1979, and in 1980 the pride of the industrial giant had been deflated by a loss of \$763 million—its first red ink in six decades. The new chairman blamed high interest

rates, inflationary wage increases, strong government regulations in the areas of fuel economy, emission control, and safety, and above all, the inroads of Japanese imports on sales volume. His first action was to raise prices the day after his appointment, but a few months later he was obliged to offer rebates. To cut costs, he laid off thousands of white-collar and blue-collar workers, sold the GM building in New York, and scaled back new product programs. Although on paper, the corporation gained a \$333.4 million profit in 1981, steering GM back on course, the corporation's prestigious AAA credit rating was lowered, and it was obliged to pay over \$1 billion in interest per year. Smith irked employees by erroneously declaring during UAW talks that labor costs would be passed on to consumers and by disclosing a new bonus plan for 6,000 executives on the same day that he signed a union contract with \$2.5 billion in wage and benefits concessions, though he later rescinded the plan. "I was probably the most unpopular chairman ever when I began," he has conceded.

Musing on that period in the *New York Times Magazine* profile, Roger B. Smith asserted that he could not pinpoint the exact time when he was transformed from a cut-and-dried, budget-cutting financial plodder to an exhilarated, radical innovator. "I don't think the mountains opened up and the tablets rolled out or anything like that," he said. "It was more gradual." In another interview, he pointed out, "When you're losing \$2.30 a share, you know you must make changes." Justly or not, Smith was held culpable when the "J" cars, unveiled in May 1981 as a response to the formidable Japanese challenge, did not sell. The first automobile model to be marketed by all five of GM's divisions, the "J" car was smaller and featured better fuel economy than the "X" body compact models, the trouble-prone front-wheel-drive models that were introduced in 1980.

When Smith demanded a comparative study of GM's Japanese affiliate, Isuzu Motors, Ltd., which the corporation acquired in 1971, he discovered that the cost differential for building a car in the United States was about \$2,500. Consequently, at the midpoint of his rocky first year at the helm, Smith scrapped his plans to produce a sub-compact car, the "S" model, and in August 1981 negotiated a pact with the Suzuki Motor Company to import sub-compacts to be sold under the Chevrolet nameplate. Nine months later, he put the finishing touches on a similar agreement with Isuzu. Smith's basic goal, as he described it in an interview in *Financial World* (April 3-16, 1985), was to be profitable, modernize GM's factories, and adopt new technologies. He needed to buy time by providing GM's dealers with salable small cars, though he admitted that GM had a problem with quality, and was well aware that a considerable segment of American consumers preferred larger or midsize cars.

In his efforts to revamp GM in the third year of the automotive industry's worst recession since the Depression era, Roger B. Smith enlisted the ser-

vices of the McKinsey & Co.'s management consultants in a two-year study of the internal structure of the corporation. Its five individual operating divisions, originally created by the legendary chairman Alfred P. Sloan in the 1920s, had gradually lost their sway to the central headquarters staff. Continuing to convert foreign rivals into allies, Smith engineered the linking of GM with Fujitsu Fanuc, Ltd., a prominent Japanese manufacturer of robots, in a 50 percent investment. Signaling GM's first major plunge into diversification, the GMF Robotics Corporation, located at Troy, Michigan, was formed in June 1982 to provide assembly line robotic equipment. By 1985 it had become the biggest robotics firm in the United States. Smith made it clear that GM had developed "computer-aided design, numerically controlled robots" in the previous decade, but, perhaps unwisely, had chosen not to manufacture them. Also in June 1982, Smith launched Project Saturn, which was designated as the "no year" car program because its completion date was only conjectural. With the goal of overtaking the Japanese in small car production, Saturn constituted for Smith the testing ground of a new manufacturing process and a new management style.

Roger B. Smith's possibly most controversial achievement was the establishment of New United Motor Manufacturing, GM's twelve-year tieup agreement with Toyota Motor Corporation, Japan's largest carmaker, which was signed on February 17, 1983. The negotiations, which lasted almost a year, began when, as Smith related in an interview in *Iron Age* (March 7, 1983), "Toyota came to us and asked if we would be interested in discussing some kind of joint relationship unspecified." The arrangement provided for the production of sub-compact cars with Japanese management techniques and work rules in GM's Fremont, California plant, which had closed in March 1982. Asked whether there would be any slackening of effort in improving quality and efficiency once sales recovery set in, Smith responded: "Anybody who has been through what we've been through in the past three years doesn't want to go through it again. Once is enough for a whole lifetime."

At the annual meeting of 900 managers in April 1983, Smith accepted a committee's radical redrafting of GM's "mission statement" that placed quality above profits. Following improved profits of \$963 million on sales of \$60 billion in 1982, GM posted a record \$3.7 billion in profits world-wide, on sales of \$74.6 billion in 1983, a year of recovery for the entire domestic auto industry.

Although he met with some opposition, Smith set the wheels in motion for a sweeping reorganization that reduced GM's well-known five divisions to only two. Announced in January 1984, the plan consolidated Oldsmobile, Buick, and Cadillac into one large-car unit and Chevrolet, Pontiac, and GM of Canada into a small-car unit, with each taking complete responsibility for its own design, engineering, assembly, and marketing. Through what Smith has called "participative risk and reward

management," decision-making was moved from the delaying, passing-the-buck central staffs at the corporate level to the highly motivated lower echelons. As Cary Reich pointed out in the *New York Times Magazine* profile, Roger B. Smith "functioned as a catalyst, a chief executive whose hunger for new ideas prompted a torrent of them throughout the organization." For example, a group of engineers brainstormed the Factory of the Future, a "learning laboratory" for the most advanced production methods, set up in a steering gear plant in Saginaw, Michigan, and others prodded management to invest in five machine vision companies (Applied Intelligence Systems, Diffracto, Robotic Vision System, View Engineering, and Automatix) and a firm specializing in artificial intelligence—Teknowledge Inc. of Palo Alto—in 1984.

But Roger B. Smith's most audacious coup was the \$2.55 billion purchase in October 1984 of the Dallas-based Electronic Data Systems, the world's largest data-processing firm, founded by H. Ross Perot. Smith's eventual goal is a paperless corporation achieved through the integration of all existing computer and telecommunications systems into a worldwide data base, uniting GM designers, production engineers, suppliers, and dealers. Operating as an independent subsidiary, EDS absorbed 10,000 of GM's data-processing employees, and with the complex software provided by EDS, Smith expects the futuristic Saturn car now in development to become, in his phrase, "a computer on wheels," ready for marketing sometime between 1988 and 1990.

Saturn Corporation, GM's first brand-new nameplate since the introduction of the Pontiac in 1926, became another new GM subsidiary, with its own headquarters and management, in January 1985. On the drawing board for three years, the Saturn car, a \$5 billion gamble, is an inexpensive, efficiently produced sub-compact four-door sedan that was first exhibited in a clay prototype in November 1983 and that uses modular construction instead of the traditional moving assembly line and just-in-time parts production and delivery. Under a revolutionary labor agreement approved by the UAW in late July 1985, work rules and job classifications at Saturn are less restrictive, and groups of six to fifteen production employees, who rotate work assignments by consensus, are paid a salary based on performance instead of an hourly wage. The union is empowered to reject decisions at all levels. As at the New United Motor Manufacturing plant in Fremont, California, worker-manager differences are obscured, since there are no time clocks, reserved parking spaces, or separate lunchrooms. In August, after months of intense lobbying among the states, the village of Spring Hill, Tennessee, not far from Nashville, was chosen as the site of Saturn Corporation's manufacturing complex.

Improving GM's technological edge, Roger B. Smith scored another "lulu" with the merger, completed in December 1985, of Hughes Aircraft Company into an independently managed subsidiary,

GM Hughes Electronic Corporation (GMHE), in a \$5 billion deal. He anticipates that the El Segundo, California defense contractor, a leading maker of missiles, satellites, radar and sonar equipment, and microprocessors, will aid GM in developing collision-avoidance systems and controls that monitor, diagnose, and correct car malfunctions. Other non-automotive acquisitions for GM in 1985 were the \$11 billion mortgage portfolio of Norwest Corporation, Minnesota, and the \$7.4 billion interest of the Colonial Group of Corestates Financial Corporation. General Motors Acceptance Corporation (GMAC), the nation's leading auto-financing company, thus became the second-largest in the business of mortgage services.

Some industry analysts contended that Smith's bold diversification program contributed to a sharp decline in GM's first-half profits in 1986 and, perhaps more important, to a corresponding drop in market share, from 44 percent to less than 39 percent. Blaming the losses on a shortage of cars due to work stoppages and plant renovations, Smith defended GM's acquisitions. "There's a critical balance between the needs of our current operations and the massive long-range investments that are imperative," he said, as quoted in the *Chicago Tribune* (July 27, 1986). "Technology is moving so rapidly, particularly in electronics, that any organization in our industry that focuses only on short-term profits jeopardizes its competitiveness in the long run. GM's strategy will be to invest aggressively in the future." In an effort to pare current operating expenses, Smith announced, early in November 1986, that GM was closing eleven of its automobile manufacturing plants, putting some 29,000 employees out of work. A few weeks earlier, as another potential cost-saving measure, GM decided to sell its vast operations in South Africa to a group of investors led by local GM managers. Smith told reporters that the subsidiary had been "losing money for several years" and that the parent company had been "disappointed in the pace of change in ending apartheid."

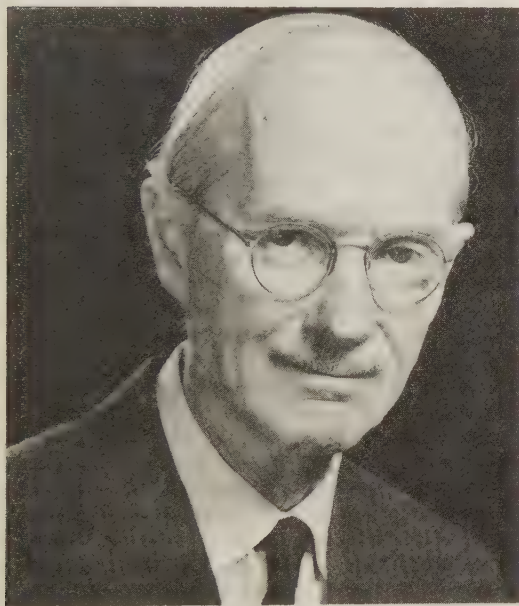
Despite his crowded work week, Roger B. Smith finds time for philanthropy and civic involvement. He originated GM's Care-and-Share program for needy families, led the way in the establishment of the GM Cancer Research Awards in 1978, and is now chairman of the United Foundation in Detroit. The recipient of honorary degrees from several universities, including a Doctor of Laws from De Pauw in 1979, Smith is on the advisory council of the Graduate School of Business of Stanford and is a trustee of the California Institute of Technology, the Cranbrook Educational Community, and the Michigan Colleges Foundation, Inc. He is a director of Johnson & Johnson, the Detroit Economic Growth Corporation, Detroit Renaissance, and New Detroit, Inc., as well as chairman of the board of the Motor Vehicle Manufacturers Association. In 1985 President Ronald Reagan appointed Smith to the board of the John F. Kennedy Center for the Performing Arts, in Washington, D. C. Among his many other honors, Smith was named 1984 Man of

the Year by *Automotive Industries* magazine and top chairman of 1984 by *Automotive News*. In 1985 *Financial World* honored Smith as its overall Gold Award winner, the best CEO in fifty-three major industries, for having taken "the necessary strategic steps to redirect the company forward and move the industry along with it."

A graying redhead of moderate height (five feet nine inches), Roger B. Smith was once described by a *New York Times* reporter, John Holusha, as possessing an "uncanny physical and vocal resemblance to the comedian George Gobel." According to John S. De Mott in *Time* (June 17, 1985), Smith "cultivates a deceptive aw-shucks manner and punctuates conversation with his favorite expression: 'Holy Toledo!'" "There is a touch of mischief mixed in with his boardroom appearance," De Mott added. "His darting mannerisms are not those of nervousness, but of boyish restlessness, masking

a powerful intellect." On June 7, 1954 Roger B. Smith married the former Barbara Ann Rasch, a GM secretary. Their children are Roger Jr., Jennifer, Victoria, and Drew. Smith is an avid fisherman and hunter, and he collects boats and vintage cars, including a 1923 Buick touring car, a 1936 Cadillac Convertible Sedan, and a 1960 four-speed Corvette.

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Snell, George D(avis)

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The immunogeneticist George D. Snell is said to have once remarked that when he began his work on transplantation immunology, the number of people who understood what he was doing could be "counted on his fingers." Through his painstaking research, which is grounded in Mendelian principles articulated at the end of the nineteenth century, Dr. Snell laid the groundwork for the re-

cent breakthroughs in the understanding of the human body's immune system that have had far-reaching implications for organ transplantation and the study and treatment of cancer and infectious diseases. Beginning his work in the mid-1940s, Snell discovered a group of genes, which he called the major histocompatibility complex, that controls cellular response to foreign tissue grafts. In recognition of his efforts, Dr. Snell, along with fellow immunogeneticists Jean Dausset and Baruj Benacerraf, was awarded the 1980 Nobel Prize in Physiology or Medicine. The accompanying citation from the Karolinska Institute, which bestows the prizes, specifically commended Snell for having discovered in mice "the genetic factors that determine the possibilities of transplanting tissue from one individual to another." The researcher spent virtually his entire professional life at the Jackson Laboratory in Bar Harbor, Maine, where he has served as senior staff scientist, emeritus, since his retirement in 1968.

Descended from a long line of New Englanders, George Davis Snell was born on December 19, 1903 in Bradford, Massachusetts to Cullen Bryant Snell and his wife, the former Katharine Merrill Davis. His father was an inventor and manufacturer who designed and marketed, among other things, a device for winding the induction coils then used in the ignitions of motorboat engines. In about 1908, the Snells moved to Brookline, Massachusetts, where young George, his brother, Francis, and his sister, Sara, grew up in the home built by their great-grandfather. A bright, inquisitive boy, Snell enjoyed his classes in the Brookline public schools. He was especially fond of science and mathematics and, in his spare time, he devoured books on astronomy and physics as well as what he has described as "the usual boyhood classics." But as he wrote in an autobiographical sketch for *Contemporary Authors* (1982), "I also enjoyed sports, and a group of five or six youngsters used

to gather at our house to play football or scrub baseball in our yard or a neighboring vacant lot. Imaginative stories and games were also very much a part of my childhood. Music was a major interest of the whole family. My mother played the piano, and we did a great deal of family singing in which friends often joined." Snell himself was a member of the band at Brookline High School.

Following his high school graduation in 1922, Snell enrolled at Dartmouth College in Hanover, New Hampshire, where he continued to pursue his interest in science and mathematics. A course in genetics, taught by Professor John Gerould, prompted his decision to major in biology. Elected to Phi Beta Kappa in his senior year, Snell received his B. S. degree in 1926. On the advice of Professor Gerould, he chose to take his graduate work at Harvard University, so that he could study with William Ernest Castle, an eminent biologist and one of the first Americans to study genetic inheritance in mammals according to Mendelian principles. While completing the requirements for his doctoral degree at Harvard, Snell served, during the 1929-30 academic year, as a science instructor at Dartmouth College. On submitting his dissertation on linkage in mice, Snell was granted his Sc.D. degree in genetics in 1930.

In the fall of 1930 Snell joined the faculty of Brown University in Providence, Rhode Island as an instructor. A year later, he accepted a National Research Council fellowship at the University of Texas in Austin, where he worked under Dr. Hermann J. Muller, the pioneering geneticist who was to win the 1946 Nobel Prize in Physiology or Medicine for showing that X rays could induce mutations in the common fruit fly. Snell's own research as a postdoctoral fellow at the University of Texas demonstrated that mice subjected to X ray bombardment often suffered chromosomal damage. The results of his experiments offered the first substantial proof that X rays could cause chromosomal changes in mammals. Moreover, as Snell observed in his autobiographical note for *Contemporary Authors*, the experience of working in the laboratory alongside Dr. Muller "served to convince me that research was my real love."

After spending the 1933-34 academic year as an assistant professor at Washington University in St. Louis, Missouri, Snell signed on, in 1935, as a research associate at the Jackson Laboratory in Bar Harbor, Maine at the invitation of its founder and director, the geneticist Clarence Cook Little. Established in 1929 and devoted to the study of mammalian genetics, mainly through research with mice, the Jackson Laboratory was, in Snell's words, "the inevitable selection as a place to work." At the time, there were just seven scientists on the staff, but for some years the laboratory's budget was so limited that they had to share the use of only two microscopes.

During his first few years at the Jackson Laboratory, Snell continued his experiments on X ray-induced mutations in mice. To facilitate his research, he helped develop a standardized

nomenclature for the detailed genetic analysis of laboratory mice. Then, in the early 1940s, he began looking for a new project. "I wanted in the long run for it to have a payoff," he said years later, as quoted in *Science* (November 7, 1980). After careful consideration, he decided to focus on the genetics of tissue and organ transplantation. Although studies by Dr. Clarence Little and other scientists had proved that a group of genes controlled a mammal's susceptibility or resistance to transplants of tissues and organs, the genes themselves had not yet been isolated or identified.

Locating and identifying the individual genes responsible for tissue compatibility was a formidable task, for at the time, genes were still hypothetical entities known only by their visible hereditary characteristics, like coloring. As Snell explained to Richard Wolkowicz in an interview for an article about the Jackson Laboratory that appeared in the May 1983 issue of *Smithsonian* magazine, "Initially, practically any genetics you could get your teeth into had to do with these things you could see." Such obvious physical traits could be noted and, through generations of controlled inbreeding, linked to more significant characteristics, such as an inborn predisposition to certain diseases.

Determined to discover "the individuality of these genes," as he put it, Snell formulated, in 1944, a plan that utilized two variations of breeding mice to isolate and identify the individual loci of those genes responsible for graft rejection or acceptance. Because it promised faster results, he began with the so-called linkage method, in which he attempted to relate graft rejection to visible signs, known as "markers," on the animals. He outlined the complicated procedure in his Nobel lecture, which he delivered in Stockholm on December 8, 1980: "Extensive crosses were set up involving a total of eighteen marker genes. These markers were assembled from six stocks [of laboratory mice] which I had either produced or acquired." To his astonishment, one of the first crosses revealed a linkage between graft rejection and the appearance of a twisted or kinked tail, known as a "fused tail," in some of the mice.

Shortly after he made his remarkable discovery, Snell was joined in his research by Peter A. Gorer, a geneticist from Guy's Hospital in London who had come to the Jackson Laboratory especially to work with Snell. Some years earlier, Gorer had developed an "antiserum" which, when injected into some mice, provoked an immune reaction—in this instance, agglutination, or clumping, of the blood. This defensive serological response was prompted by an antigen, found on the cells of these mice, that reacted with the antiserum to initiate antibody production. Gorer had eventually identified the antigen, which he called antigen-II, and had also demonstrated, in 1937, that it was implicated in tumor graft rejection. At the Jackson Laboratory, in tests of Gorer's antiserum on Snell's crossbred mice, the two researchers found that the mice with "fused" tails also possessed the antigen-II—thus

proving that the independently identified genetic loci were one and the same. Giving this locus the designation "H-2" ("H" stands for histocompatibility; "2," for antigen-II), Gorer and Snell formally reported their results to their colleagues in 1948.

Concurrently with his efforts to link graft rejection to physical characteristics in crossbred mice, Dr. Snell was attempting to produce new, inbred strains of mice that would be genetically identical in every respect except for the single genetic region to be scrutinized. This novel method of inquiry, which Snell undertook in 1946, proved to be an invaluable contribution to genetics research and prompted Frank Lilly, an oncogenetics researcher at the Albert Einstein College of Medicine in the Bronx, New York, to describe Snell as "the father of modern immunogenetics."

At least fourteen generations of mice had to be bred to create such a congenic strain. Snell's task was made even more difficult in 1947, when the Jackson Laboratory was destroyed in a raging forest fire. After the laboratory was rebuilt, Snell, following the notes from his earlier experiments, started over. He eventually developed three strains of mice that differed only in their characteristic susceptibility to, or rejection of, tissue or tumor grafts. In recent years, congenic, or CR, strains of laboratory mice have become increasingly important in scientific research, and as Snell observed in the July 10, 1981 issue of *Science*, for the year ending in 1980, "87,000 of the ten most widely used congenic strains and 31,000 of their three inbred partner strains . . . were supplied by the Jackson Laboratory to other laboratories."

At first, Snell believed that a single gene, with several alternative forms, or alleles, might be responsible for the histocompatibility antigen carried by any given mouse. Further research, however, showed that the H-2 locus was in fact a group of closely linked genes, and that those governing tissue or tumor graft rejection were found not at one, but at several loci. At each of these sites, any of some twenty to thirty different alleles might be found, giving rise to a great number of possible inherited combinations. Because of the crucial part it plays in transplant rejection, this gene group became known to researchers as the major histocompatibility complex (MHC). On the mouse, it is located on chromosome 17 (so designated by convention).

The significance of the discovery of the major histocompatibility complex in mice was due, in part, to correspondingly important advances in other branches of biology, especially cellular biology. New methods of instrumentation and advances in tissue- and blood-typing allowed scientists to visualize more accurately and understand more completely the intricate structure, composition, and activity of the various cells which are the end product of genetic combinations. As Snell and many other researchers set out to unravel the composition of the MHC, its staggering complexity, as well as its overriding importance, grew increasingly apparent.

One of the most compelling reasons for studying the major histocompatibility complex became evident in the 1950s, when it was shown that, like mice, humans also possessed a genetically determined histocompatibility system. In 1958 Dr. Jean Dausset, a specialist in blood diseases, identified one of the human antigens that indicated the existence of such a genetic complex. Over the next two decades, a large number of independent investigators further defined the human major histocompatibility complex, designated HLA (for Human Leucocyte, locus-A). Physicians and surgeons soon discovered that skin grafts and organ transplants were more likely to succeed if the recipients and the donors shared the same tissue antigens.

Another even more important role for the major histocompatibility complex, involving the relationship of the immune system to cancer and malignant tumors, had been adumbrated by Snell's discoveries. During the first half of this century, many cancer researchers attempted, without success, to associate tumor growth with a variety of microbes. In the 1950s, however, Snell's work with congenic strains of mice lent new life to the study of tumor immunology because his identical mice occasionally rejected tumors transplanted from their twins. This "hybrid resistance", as it was called, suggested that the tumorous tissue itself contained specific antigens that could initiate in some mice, but not others, an immune response. How that immune response might be enhanced to fight cancer or other diseases presented medical scientists with an intriguing and promising subject for further research.

While he was investigating the mystery of hybrid resistance in the late 1950s, Snell was himself drawn into a study of the immunological role played by the major histocompatibility complex. In collaboration with J.R. Tennant, Snell demonstrated how viral leukemia might be induced in strains of congenic mice with different degrees of success related to the histocompatibility complex. An immunologist at the Harvard Medical School, Baruj Benacerraf, contributed to the developing picture by showing how certain genes, known as Ir (for immune response) genes, were closely related to the genes of the histocompatibility complex. As Benacerraf has recently pointed out, although scientists have begun to understand the immune system, research on the major histocompatibility complex is far from complete, inasmuch as the intricacy of the mechanisms "for distinguishing self from non-self" is of an order no less complex than that of the central nervous system.

During his long tenure at the Jackson Laboratory, Dr. Snell served, in 1949 and 1950, as staff scientific director, and from 1957 to 1968, as senior staff scientist. He formally retired in 1968. "It seemed time," he told John N. Cole, who interviewed him for a *Life* magazine (February 1981) profile. "But I haven't really stopped working. I visit the lab once or twice a week. I keep in touch with my colleagues and their work. I'm writing a book about ethics and genetics. There is a great deal of discussion on the topic. I try to keep up with it, and I try to work on

the book a few hours each day. I couldn't do that at the lab. That job requires precision, consistency. It can't be done part-time."

In addition to the Nobel Prize, Snell has received numerous awards and honors for his research in immunogenetics, including the Hektoen Silver Medal of the American Medical Association, the Bertner Foundation Award, the Career Award of the National Cancer Institute, the Gregor Mendel Medal, the Gairdner Foundation Award, and the Wolf Prize in Medicine. He was elected to the American Academy of Arts and Sciences in 1952 and to the National Academy of Sciences in 1970. He is also a member of the French Academy of Sciences, the American Philosophical Society, and the British Transplantation Society. Snell is the author of many scholarly papers that have been published in professional journals. He also edited the first edition of *Biology of the Laboratory Mouse*, the compendium put together by the staff of the Jackson Laboratory and published by the Blakiston Company in 1941, and coedited, with Jean Dausset and Stanley Nathenson, *Histocompatibility* (Academic Press, 1976). From 1947 until 1980, he served as editor of the journal *Immunogenetics*.

George D. Snell, who stands five feet nine inches tall and weighs 135 pounds, was described by John N. Cole as being "almost frail, with silver hair wreathing a balding dome, thin-rimmed gold spectacles on a strong New England nose, china-blue eyes and lips that rest at the brink of a courteous smile." A modest, self-effacing man, he was both respected and liked by his colleagues at the Jackson Laboratory, who found him to be, in the words of Jean Holstein, a longtime associate, "incredibly patient and hard-working." On October 12, 1937 Dr. Snell married Rhoda Beatrice Maude Carson, and together they raised three sons, Thomas Carleton, Roy Carson, and Peter Garland. A former skier and tennis player, Snell now restricts his outdoor recreational activity to gardening. In politics he is independent, and his religion is Congregationalist. Dr. Snell makes his home in a white clapboard house in Bar Harbor, not far from the Jackson Laboratory.

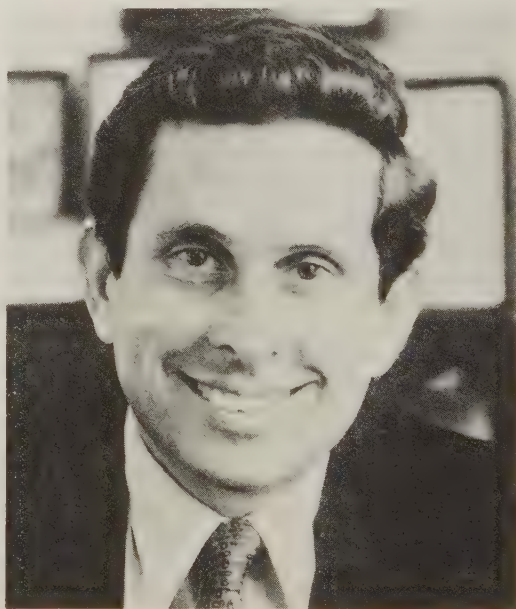
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Solarz, Stephen J (oshua)

Sept. 12, 1940- United States Representative from New York. Address: b. 1536 Longworth House Office Bldg., Washington, D.C. 20515

Stephen J. Solarz, the liberal Democratic United States Representative from New York's Thirteenth District, has parlayed the parochial pro-Israel mandate of his predominantly Jewish Brooklyn constituency into a Congressional leadership in foreign affairs. Solarz captured the plum assignment of membership on the House Foreign Affairs Committee in 1975, his freshman year in the House of Representatives. Realizing that "information is the key to influence" in Congress, he made it his practice from the beginning to acquaint himself with the diverse international arena, personally, through frequent fact-finding junkets abroad and conferences with foreign leaders. Articulate in debate, publicity-wise, and assertive in his contributions to the foreign aid bills issued by his committee, he is known at the Department of State as well as on Capitol Hill for an international expertise rare in a member of the House.

As chairman of the House Foreign Affairs subcommittee on Africa in the Ninety-sixth Congress, Solarz led the successful House struggle to keep Senate conservatives from lifting sanctions against the white-minority-backed government of Bishop Abel Muzorewa in what was then Rhodesia (now Zimbabwe). Before the transition of power in the Philippines from Ferdinand Marcos to Corazon Aquino in February 1986, he began a tenacious in-



vestigation of Marcos' misappropriation of American aid, and his congressional hearings helped to topple the corrupt Marcos regime. Breaking rank with most of his liberal colleagues, Solarz has sought military aid for the non-Communist faction of the resistance movement in Cambodia. While "we need to learn the lessons of Vietnam," he has explained, "it would be a tragic mistake if we were to be paralyzed by them."

Stephen Joshua Solarz was born in Manhattan on September 12, 1940, the son of Sanford Solarz, a lawyer and Tammany Hall captain, and Ruth (Fertig) Solarz. The parents divorced soon after his birth, and he was raised first by his father, who remarried and divorced again, and then by a widowed aunt in Brooklyn who had two sons of her own.

Solarz was active in student government from his junior high school days, and at Brandeis University he edited the student newspaper. After graduating from Brandeis, in 1962, he enrolled in the Columbia University School of Law. Having already decided on a career in politics and government, and finding the work in law school "uninteresting," he soon transferred to Columbia's Department of Public Law and Government. He received his master's degree in 1967.

Solarz joined the ranks of Brooklyn reform Democrats while working for his master's degree. At the age of twenty-five he entered the political fray as manager of the campaign of the anti-Vietnam war activist Mel Dubin, United States representative from Brooklyn's Thirteenth Congressional District. Dubin lost to Republican Bertram Podell, whom Solarz himself would later run against. After teaching political science briefly at Brooklyn College and New York Community College, in 1968 Solarz was elected to represent Brooklyn's forty-fifth district in the New York State Assembly. In his campaign, he had the endorsement of the *New York Times*.

During his first term in the Assembly, Solarz tilted at the New York City subway system, urging the dismissal of Metropolitan Transit Authority Chairman William J. Ronan and referring to the system in characteristically quotable fashion as the "Black Hole of Calcutta"; fought job discrimination against former heroin addicts in the methadone program; called on Governor Nelson Rockefeller to convene a special legislative session to consider a statewide referendum on United States military involvement in Vietnam; and assailed special-interest lobbies. Again endorsed by the *New York Times*, Solarz was reelected to the State Assembly in 1970, and he won a third term in 1972.

In his second and third terms in the State Assembly, Solarz championed a roster of liberal causes, including homosexual rights and prison reform in the wake of the Attica penitentiary uprising, and he fought bureaucratic waste. He also opposed Medicaid cuts, and he toured New York City's eighteen municipal hospitals to apprise himself of the state of the services in those institutions. The hospital tour was an early example of his now well-known flair for drawing media attention to issues.

As a minority voice within the State Assembly's minority party, Solarz became increasingly frustrated at his ineffectuality. "All you can do is make speeches," he later observed, "and not have any impact on anything." In 1973 he unsuccessfully sought the Democratic nomination for Brooklyn borough president, and the following year, without the support of the Brooklyn Democratic party orga-

nization, he beat United States Representative Bertram Podell in the party's Thirteenth District primary. Elected to the Ninety-fourth Congress on November 5, 1974 with 82 percent of the vote, he took office on January 3, 1975.

Solarz's election represented a departure from the machine politics previously in force in the most heavily Jewish congressional district in the nation. The departure was made possible at least in part by popular reaction to the Watergate scandal that forced Republican President Richard Nixon to resign from office. That reaction gave an advantage to reform candidates, especially Democrats, in such states as New York, where the Republican congressional contingent lost five seats in the 1974 election.

From the moment he assumed his seat in Congress, Solarz made clear that his perspective included, but went far beyond, shore erosion at Brighton Beach or traffic lights in Bensonhurst. His ticket to an international agenda was advocacy of American aid to Israel, the overriding issue for the core of his constituency and one that focused Solarz's sights clearly on the foreign policy arena. "For my constituents," he once told a congressman from a western state, "getting money for Israel is the equivalent of getting a dam built for yours."

Although Solarz now downplays the cloak-room maneuvering that won him a seat on the House Foreign Affairs Committee early in his first term, the power-brokering was apparently an intense and persistent effort pursued with a strategy that, in Solarz's words at the time, did not "leave anything to chance." In his first six months in Congress, he made twelve speeches on the House floor, cosponsored 370 bills, made twenty-four trips to his district, and made an eighteen-day tour of the Middle East. During his first term he conferred with Secretary of State Henry Kissinger, Prime Minister Yitzhak Rabin of Israel, President Helmut Schmidt of West Germany, President Anwar el-Sadat of Egypt, King Hussein of Jordan, President Hafez al-Assad of Syria, and the Zimbabwe African National Union officials Robert Mugabe and Edgar Takeri. One of the results of his global diplomacy was a promise from Syrian authorities to relax discriminatory restrictions on Syria's 4,500 Jews.

Solarz won reelection to Congress with 84 percent of the vote in 1976, 81 percent in 1978, and 80 percent in 1980. His personal diplomatic junkets in the late 1970s included a trip to Havana, where Cuban President Fidel Castro told Solarz and Representative Anthony Beilenson that he had unsuccessfully tried to stop a raid on Zaire from Angola by Katangan rebels the previous month, contrary to charges made by Democratic President Jimmy Carter that Cuba was a co-conspirator in the attack. Carter aides wanted the president to censure the two congressmen for holding what one of them termed a "prayer meeting" with the Cuban leader, but Carter vetoed the suggestion. On most other foreign policy issues, Solarz supported Carter.

In 1979 Solarz was assigned to the House Budget Committee and named chairman of the House Foreign Affairs subcommittee on Africa. In the latter position, he became an ardent defender of African nationalist movements, including the Patriotic Front in Rhodesia. By helping to thwart the conservative drive in the Senate to lift sanctions against the internal-settlement government of Bishop Abel Muzorewa in Rhodesia, Solarz was instrumental in supporting the process that brought Patriotic Front leader Robert Mugabe to power in 1980, when Rhodesia became Zimbabwe.

In another foreign policy coup in 1980, Solarz became the first American government figure to visit North Korea in thirty years. He returned with a report that Kim Il Sung, the North Korean dictator, was interested in improving relations with the United States. When the Ninety-seventh Congress convened in 1981, Solarz gave up his chairmanship of the Africa subcommittee to assume the chairmanship of the Foreign Affairs subcommittee on Asian and Pacific affairs. Back home, the percentage of Jews in his district became even greater in 1982, when reapportionment added the Williamsburg section of Brooklyn, the capital of Hasidism in the United States. (Greenpoint, already in the district, is also densely Hasidic.) The socially insular Hasidic Jews tend to favor conservative Democratic candidates, and a surprisingly large number of them voted for President Ronald Reagan, a conservative Republican. In his reelection victories in 1982 and 1984 Solarz had pluralities of 81 and 66 percent, respectively.

Solarz was one of the main strategists of the nuclear freeze resolution brought to the House floor by the Foreign Affairs Committee in 1983. "Well-informed and exceptionally quick in debate, he spent long hours on the floor helping the late Clement J. Zablocki, the committee's less articulate chairman, fend off the conservative critics of the resolution," as the compilers of the 1986 edition of *Politics in America* reported.

During the Ninety-eighth Congress, Solarz continued his fact-finding tours of countries in Latin America, Southeast Asia, and other countries to which American aid was going. When his critics in 1983 publicized the fact that he had taken more trips abroad than any other member of Congress during the previous three years, he pointed out that he had helped to save millions of dollars that would have been "otherwise squandered on boondoggles abroad." Even those critical of his extensive traveling at public expense recognized that it was not self-indulgent junketing and that his on-the-spot knowledge of situations abroad invested his voice on foreign-policy issues with uncommon authority.

Solarz was a Congressional pioneer in gathering evidence against the Marcos "kleptocracy" in the Philippines and urging that the American government use the threat of reduced military aid to pressure Ferdinand Marcos to restore democracy and improve economic conditions in his country. During a two-hour meeting with Marcos in Manila in

August 1983, Solarz suggested to the Philippine president that relations between the United States and the Philippines would improve if Marcos' political opponents were given a chance to take part in the "free" elections scheduled for 1984. On August 22, the day after Solarz left the Philippines, the exiled opposition leader Benigno S. Aquino returned to Manila, and was assassinated as he debarked. Solarz flew back to Manila for Aquino's funeral.

When Marcos refused to concede the election of February 7, 1986 to Corazon Aquino, the widow of Benigno S. Aquino, Solarz, in an article in the *New York Times*, urged the Reagan administration to distance itself from the Marcos regime in the light of widespread reports of election fraud. Later in the month a military rebellion and massive street demonstrations forced Marcos to flee to Hawaii. Solarz returned to Manila, conferred with the newly inaugurated President Aquino, and was present at the discovery of Imelda Marcos' hoard of shoes, symbolic of the fallen regime's excesses. "Everywhere I go in my district," Solarz later said, "people who may not know which ocean the Philippines is in [have] heard about Imelda's 3,000 pairs of shoes."

On other fronts, Solarz tried to make aid to El Salvador strictly conditional on improvements in human rights and the restraining of right-wing death squads in that country; suggested that the Reagan administration's policy of "constructive engagement" toward South Africa be changed to a policy of "constructive enagement"; sought to promote political pluralism in Pakistan and favored a bill permitting the administration to end the prohibition of aid to that country, including the provision for a congressional veto of aid; and was a signer and public defender of the "Dear Commandante" letter in which ten House Democrats made a positive response to overtures from the leftist Sandinista government in Nicaragua for a thaw in relations with the United States. While he was hopeful for a negotiated settlement between Israel and the Arab world, he steadfastly worked for aid to Israel, and in conference in 1982 he fought for an increase in the appropriation for foreign aid in order to assure the maintenance of the levels of aid for both Israel and Egypt. As chairman of the Democratic Policy Commission's task force on foreign policy, Solarz, with the help of Ted Sorenson, has drafted a document containing proposals for possible inclusion in the Democratic platform in 1988.

Solarz considered and rejected the possibility of running against Senator Alfonse D'Amato of New York, a formidable incumbent, in the 1986 elections. "At forty-five," Rachel Flick observed in the August 4, 1986 issue of *New York* magazine, "Solarz is in a fix: clever, ambitious, and well-known, yet perhaps with nothing left that he can run for. His problem is the type of notice he's good at attracting. Solarz has a near-matchless eye for the issues that will win him national press. He's not so good, though, at finding issues that collect blocs of voters." Solarz told Miss Flick that he would "be

flattered" should a future Democratic president offer him the position of secretary of state.

Stephen J. Solarz, who looks younger than his years, has dark hair, close-set eyes, and a slightly receding hairline. He was married on February 5, 1967 to the former Nina Koldin, whom he met when both were working in Mel Dubin's congressional campaign. He and his wife live in a Virginia suburb of Washington, D.C. during the legislative year, and they own a vacation home on Fire Island, New York. For recreation, Solarz plays an occasional game of tennis. The congressman is a trustee of Brandeis University and a member of the governing council of the American Jewish Congress. He frequently writes on foreign affairs for the *New York Times*, *The New Republic*, *Foreign Affairs*, and *Foreign Policy*, among other publications.

Solarz was described in the March-April 1980 issue of *Africa Report* as "a strong leader" and "a master parliamentarian," "competent" and

"intellectually formidable." "Almost anyone who has anything to say about Stephen Solarz begins by calling him the smartest, best-informed, hardest-working man on Capitol Hill," Rachel Flick concluded in her *New York* article. Some have suggested that Solarz would be more effective in Congress if he were less aggressive and abrasive, but a Reagan administration aide, characterizing him as "a very squeaky wheel," pointed out that "you can't ignore him." The historian David J. Steinberg has said of Solarz: "He has changed American policy, and that's not easy to do from a congressional place."

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Spelling, Aaron

Apr. 22, 1928 (?)— Television and motion picture producer. Address: b. Aaron Spelling Productions, Inc., 1041 North Formosa Ave., Los Angeles, Calif. 90046

Perhaps no single individual has had a greater influence on the leisure hours of millions of Americans than the television producer Aaron Spelling. The most successful independent producer in television history, Spelling has racked up over 2,000 hours of prime-time programming in the course of his thirty-year career, including dozens of feature-

length, made-for-television movies and such blockbuster series as *Charlie's Angels*, *The Love Boat*, *Dynasty*, and *Hotel*, all aired by the American Broadcasting Company, with whom he has had an exclusive contract since 1969. Television critics have often assailed Spelling, who has deprecated some of his shows as "mind candy," for his reliance on the stock formulas of hard-hitting action and escapist fantasy, but the producer's almost uncanny instinct for anticipating the tastes of the mass viewing audience is universally acknowledged.

Aaron Spelling was born on April 22, 1928 (some sources give 1924 as his year of birth), in Dallas, Texas, the youngest of the five children of David Spelling, a Russian-Jewish immigrant tailor, and his wife, Pearl (Wall) Spelling. Reared in a poor, working-class neighborhood, young Aaron, a shy, slightly built boy, attended the local public school, where he was regularly bullied by his classmates because of his "foreignness." When he was about eight years old, he suffered what he has called a "nervous breakdown." Confined to his bed for more than a year, he passed the time spinning imaginative tales and reading. He was especially fond of the works of Mark Twain and O. Henry. "I Loved O. Henry," Spelling told Mary Murphy in an interview for a *TV Guide* (January 5, 1985) profile. "*Hotel*, *Love Boat*, *Fantasy Island*. They are all O. Henry short stories." He kept up with his schoolwork during his long convalescence by writing book reports. Originally assigned sixteen, the boy returned to school the following year with ninety-six.

Following his high school graduation, Spelling enlisted in the United States Army Air Force in 1942. In the thick of the combat in Europe during World War II, he was awarded the Bronze Star and the Purple Heart. Toward the end of his three-year tour of duty, he organized theatrical events for the Army's special services branch and worked briefly

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as a correspondent for *Stars and Stripes*, the Army's official newspaper. On his discharge in 1945, Spelling attended the University of Paris for a year, then returned to Dallas and enrolled at Southern Methodist University on the GI Bill. As an undergraduate there, he directed several campus theatrical productions and wrote a number of plays, two of which won him, in 1947 and 1948, the Eugene O'Neill Award for original one-act plays.

After taking his B.A. degree in 1950, Spelling spent the next few years directing plays in several regional theatres in the Dallas area, among them the Playhouse and the Margo Jones Theatre, where his work brought him the local Critics' Award as the outstanding director in the Southwest. Buoyed by his success, he decided to try his luck in New York, but he remained in the city only three months before moving on to Los Angeles, the center of the fast-growing television industry. There, he took a series of odd jobs, including airline reservations clerk and "band boy" and talent scout for an all-girl orchestra, while he re-established his professional career. Within a few months, he was hired as a director at Preston Sturges' theatre-restaurant, the Players, where his credits included a revival of Robert E. Sherwood's *The Road to Rome*.

In about 1954 Spelling landed an acting role on the popular television crime series *Dragnet*. He subsequently played bit parts in more than forty television shows and about a dozen motion pictures, among them the whodunit *Black Widow* (1954) and the westerns *The Three Young Texans* (1954) and *Wyoming Renegades* (1955). Meanwhile, he began to peddle some of the scripts he had written in his spare time. In 1956 Dick Powell, the owner of Four Star, the largest of the independent television production companies, bought Spelling's screenplay "Unrelenting Sky" for the western anthology series *Dick Powell's Zane Grey Theatre*. Spelling eventually wrote ten of the twenty-nine dramas broadcast on *Zane Grey Theatre* during the 1956-57 season, and he continued to contribute scripts to the series throughout its five-year run. During the late 1950s, he also wrote for several other regularly scheduled series, including *Wagon Train*, *The Jane Wyman Show*, and *Playhouse 90*.

Named producer of *Zane Grey Theatre* in 1960, Spelling went on to produce episodes of two other Four Star dramatic anthologies, *The Dick Powell Show* and *The June Allyson Show*, and in 1962 he created and produced his first series, *The Lloyd Bridges Show*. The short-lived program, which CBS broadcast for just one season, featured Bridges as a freelance journalist who imagined himself to be the protagonist of the news stories he covered. Spelling's next venture, in 1963, was the detective series, *Burke's Law*, which he had developed from an episode he had produced two years earlier for *The Dick Powell Show*. Starring Gene Barry as Amos Burke, the debonair, independently wealthy chief of detectives of the Los Angeles Police Department, the popular series introduced the opu-

lent settings, glamorous women, and guest appearances by Hollywood stars that were to become the hallmarks of an Aaron Spelling production. In an April 1965 episode of *Burke's Law*, the detective was outwitted by a fetching private investigator played by Anne Francis. Five months later, Spelling launched *Miss Francis* in her own weekly series featuring the sleuth, *Honey West*. Spelling's other entry for the 1965-66 season was *The Smothers Brothers Show*, a situation comedy in which Dick Smothers played a young publishing executive tormented by his brother, Tom, who played a bumbling apprentice angel. Neither series survived the season.

Spelling left Four Star in 1967 to form a production partnership with the actor Danny Thomas. The Spelling-Thomas duo produced Thomas' own variety show, *The Danny Thomas Hour*, the transient sitcom *Rango*, and the offbeat western *The Guns of Will Sonnett*, but scored their biggest success with *The Mod Squad*, a youth-oriented police drama that premiered on ABC in September 1968. The series broke new ground on network television by adapting the political and social concerns of the counterculture of the 1960s to the standard action-adventure format. The "Mod Squad" was a special undercover team comprised of three young drop-outs from conventional society—one black, one white, and one female—who, after having been arrested on minor charges, decided to help the police pursue the adult criminals preying on the young. Spelling conceived of the program as a way of luring teenagers, who had deserted television in droves during the 1960s, back to the viewing audience by exploring generational issues in the safe context of working within the system. Over its five-year run, the highly popular show earned six Emmy Award nominations, including one as the outstanding dramatic series of the 1969-70 season.

On the strength of *The Mod Squad*'s commercial success, Spelling signed an exclusive production contract with ABC-TV in 1969. He reinforced his relationship with the network in 1972, when he formed a new partnership with Leonard Goldberg, a former ABC vice-president of programming. The first Spelling-Goldberg hit was another police series, *The Rookies*, which was a mainstay of ABC's prime-time lineup from 1972 to 1976. Enlarging on the *Mod Squad* formula, *The Rookies* featured three idealistic, young police officers whose humane approach to law enforcement often put them at odds with their hard-line commanding officer. In what many analysts of American popular culture saw as a reflection of the toughening national attitude toward law and order in the mid-1970s, Spelling and Goldberg introduced, in 1975, the series *S.W.A.T.*, an unabashed celebration of the exploits of the elite Special Weapons and Tactics squad of the Los Angeles police force, which used military-style assaults and overwhelming firepower to subdue unusually vicious malefactors. Widely criticized as perhaps the most violent series of the decade, *S.W.A.T.* was, briefly, among the top ten shows in the country before it was abruptly cancelled by ABC following its first full season.

Spelling and Goldberg's third police series, *Starsky and Hutch*, which had its debut in September 1975, proved to be more durable. Starring David Soul and Paul Michael Glaser as a pair of wisecracking plainclothes officers, the series combined rough-and-tumble action with laidback bachelor camaraderie. Roundly panned by television critics as a cliché-ridden and exploitative "man-boy fantasy," to use John J. O'Connor's term, *Starsky and Hutch* was nevertheless enormously popular with viewers for several years. It was not until ABC executives, in the show's third season, ordered the producers to tone down the violence that the ratings began to drop.

In a departure from the action-adventure format that had made them one of the most commercially successful production teams in television, Spelling and Goldberg, in association with Mike Nichols, produced *Family*, a domestic drama that first appeared on ABC as a six-part miniseries in March 1976. The series, which explored the everyday lives of members of a middle-class California family, was extravagantly praised for its understated, realistic approach, prompting the network to assign it a weekly prime-time slot, beginning the following September. Although the show's ratings were consistently below the 30 percent share deemed necessary for renewal, ABC kept *Family* on its roster until 1980. Over the course of its run, the consistently well-crafted program won four Emmy Awards, all for the performances of its leading players, and was twice nominated as the outstanding drama series of the season. Spelling, who considers *Family* to be among his best work to date, has admitted that he was, in his word, "decimated" by its cancellation.

Even as *Family* was gathering critical laurels, Spelling hit the commercial jackpot again with the immensely popular *Charlie's Angels*, about three beautiful young women working as agents for an off-screen private detective who gives them his orders by telephone. The series starred Kate Jackson as the intellectual Sabrina Duncan, Jaclyn Smith as the street-wise former showgirl Kelly Garrett, and Farrah Fawcett-Majors as the athletic Jill Munroe. Although the majority of television critics dismissed the show as little more than "family-style porn" with ludicrous plot lines, often involving situations in which the Angels masqueraded as decoy prostitutes or go-go dancers, and paper-doll characterization, *Charlie's Angels* shot up the ratings charts to become the top-rated new show of the 1976-77 season.

Fueling *Charlie's Angels'* initial success was the entirely unforeseen "Farrah phenomenon," which turned the little-known actress into a pop-culture idol virtually overnight. When she decided to leave the series after its first season to launch a career in feature films, Miss Fawcett-Majors became embroiled in a bitter contract dispute with Spelling and Goldberg that ended only after the actress had agreed to make a limited number of guest appearances on the show. As evidence of Spelling's extraordinary power in Hollywood, Miss Fawcett-

Majors was, for all practical purposes, blacklisted by other television producers until she came to terms with him. With a succession of nubile actresses in the leading roles, *Charlie's Angels* thrived until 1981. Spelling, however, found himself at the center of another controversy connected with the series in 1979, when he and Goldberg were accused of defrauding other production partners of *Charlie's Angels'* considerable profits. After investigating the allegations, the Los Angeles County district attorney declined to prosecute because of insufficient evidence, although he publicly chided Spelling, Goldberg, and ABC for their "shoddy business practices."

With *Charlie's Angels* leading the way, Spelling's string of hit series helped boost ABC from a distant third to first place in the network's audience-share competition in 1976. During the next two seasons, the producer helped ABC tighten its grip on the number-one spot with two new blockbuster hits: *The Love Boat* and *Fantasy Island*. The common formula of those shows was unadulterated escapism in the form of several interwoven sketches, featuring guest stars and linked by a complement of regular performers, played out against the exotic backgrounds of a luxury cruise ship, in the case of *The Love Boat*, or a tropical paradise, in the case of *Fantasy Island*. *The Love Boat*, which entered ABC's Saturday night lineup in September 1977, was the initial venture of Spelling's newly formed independent production company, Aaron Spelling Productions. A perennial favorite with viewers, as of the spring of 1986, it was the longest-running prime-time network series on television. With *The Love Boat* as its lead-in, *Fantasy Island* was virtually guaranteed success from the date of its debut in January 1978. The fanciful romantic drama featured Ricardo Montalban as Mr. Roarke, an eccentric millionaire who owned a magical island resort where guests could realize their wildest dreams.

When *Vega\$*, a glitzy detective drama set in Las Vegas and starring Robert Urich, joined the ABC roster in September 1978, Spelling productions accounted for fully one-third of the network's prime-time lineup. The popularity of *Hart to Hart*, the breezy, jet-setting adventure series that replaced *Starsky and Hutch* at the beginning of the 1979-80 season, confirmed Spelling's position as television's dominant independent producer. As he continued to turn out one hit after another, however, Spelling came under increasing critical fire for adhering to his commercially proven stock formula of escapist fantasy, titillating sex, and hard-core violence. Speaking in his own defense, Spelling told Mary Murphy, "I think there is a need to escape. I think it is a release valve that keeps people from blowing their brains out, or having nervous breakdowns. We find that the majority of our audience is worried, really worried, about the cost of food, how much it costs to send your kid to school, the cost of clothes. Unfortunately, we often have to make the choice between 150 critics and 150 million Americans out there, and I have always felt

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that my job was to please [the viewers]. To entertain them."

Typical of what Robert MacKenzie, writing in his regular column in *TV Guide* (October 30, 1982), called the "rubber-stamp Spelling-Goldberg series—full of those producers' stale trademarks" was *T. J. Hooker*, which had its network premiere in March 1982. A sort of updated version of *The Rookies*, *Hooker* focused on a hard-nosed police training sergeant, played by William Shatner, who taught his recruits to spare no tears or firepower for criminals. Other critics saw the 1984 entry *Matt Houston*, starring Lee Horsley as a millionaire private investigator, as a throwback to *Burke's Law*.

The lighter fare that Spelling has produced in recent years has also hewed closely to his tried-and-true formulas. "*The Love Boat* run aground on *Fantasy Island*" is how the *Washington Post's* television critic, Tom Shales, described *Hotel*, Spelling's dramatic anthology, loosely based on Arthur Hailey's best-selling novel of the same title, that made its debut in September 1983. In that instance, the setting for the related stories, enacted by the usual panoply of guest stars, was an elegant San Francisco hostelry, with the hotel's managers, played by series regulars (James Brolin, Connie Sellecca, and, until her death in December 1985, Anne Baxter) providing thematic continuity. Two other formulaic Spelling series—*Glitter*, about the staff of a glossy celebrity magazine, and *Finder of Lost Loves*, which cast Tony Franciosa as a wealthy widower who used his investigative skills to reunite former lovers—were cancelled within months of their 1984 premieres, prompting some industry insiders to wonder whether the producer had at last lost his magic touch.

Those rare flops were more than offset by the continuing popularity of Spelling's most spectacular success to date, the prime-time soap opera *Dynasty*. Conceived and coproduced by Richard and Esther Shapiro, *Dynasty* was launched in 1981 as ABC's answer to CBS's hit melodrama *Dallas*. The convoluted saga of Denver oil baron Blake Carrington and his scandal-ridden kin, *Dynasty* stars John Forsythe as the ruthless patriarch of the Carrington dynasty, Joan Collins as his scheming and amoral ex-wife, Alexis, and Linda Evans as Krystle, his eternally forbearing spouse. A large and shifting complement of children, in-laws, lovers, and business rivals, each displaying varying degrees of rapacity and licentiousness, make up the rest of the cast. After a slow start, *Dynasty* took off and was soon rivaling *Dallas* as television's most-watched program. In 1985 both series regularly pulled in a weekly audience of about forty million. As it began its fifth season in September 1985, *Dynasty* continued to reap enormous profits for its producers and for the network, with thirty-second commercial spots selling for as much as \$235,000 each and lucrative licensing arrangements for the merchandising of *Dynasty*-inspired products, ranging from perfume to menswear. A *Dynasty* spinoff, *The Colbys*, featuring Charlton Heston as the head of a rival oil-rich family, appeared in November 1985.

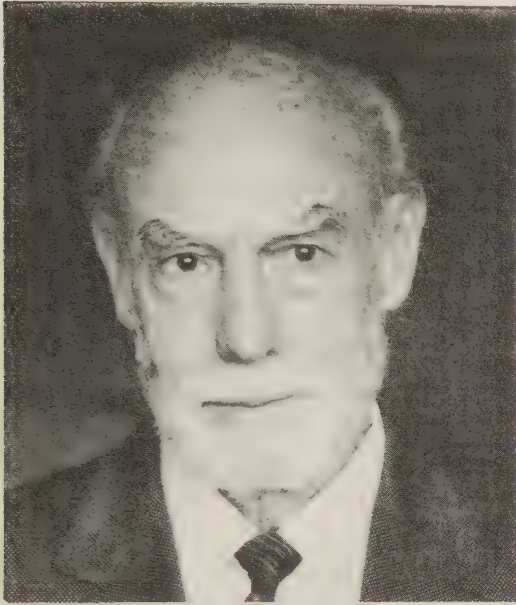
In addition to his television series, Aaron Spelling has produced more than 200 made-for-television movies, numerous miniseries, and several films for general theatrical release. Of all his made-for-television movies, Spelling is proudest of *The Best Little Girl in the World*, a frank and realistic drama about a young woman suffering from anorexia nervosa that was broadcast by ABC in 1981. Among his most recent miniseries for ABC were two opulent, six-part sagas of love and intrigue, *Hollywood Wives* and *Crossings*, based on the best-selling popular novels of the same titles by, respectively, Jackie Collins and Danielle Steele. Having produced several unsuccessful theatrical movies in the 1970s with his erstwhile partner Leonard Goldberg, Spelling scored a hit with *Mr. Mom*, a comedy about the foibles of a "house-husband" that was one of the top-grossing films of 1983.

According to his colleagues, Spelling is an obsessive worker who involves himself in the details of his many projects to an unusual extent for a top-flight producer. He personally approves the scripts for all his television shows, and he regularly screens every "rough cut," sometimes participating in the final editing. A facile writer with little patience for what he has called "dumb dialogue," Spelling is widely admired in the industry for his ability to put a novel twist in hackneyed story lines. Creative associates have described the producer as a generous and supportive, albeit demanding, boss. He is also known to be unusually loyal to his leading actors, whom he frequently casts in special productions.

Aaron Spelling is a thin, slightly-built man with dark, heavy-lidded eyes and a shock of white hair, combed boyishly over his forehead. An introverted, mild-mannered man who feels uncomfortable in crowds and generally shuns the social circuit, he leads an almost reclusive life by Hollywood standards, preferring to spend his leisure time with his family. He and his wife, the former Carole ("Candy") Gene Marer, an interior decorator whom he married on November 23, 1968, have two children, Victoria Davey and Randall Gene. An earlier marriage to the actress Carolyn Jones ended in divorce. Spelling's personal fortune, which is estimated to be in the neighborhood of \$100 million, affords the producer a luxurious lifestyle worthy of *Dynasty*. He lives with his family on a multi-million-dollar Holmby Hills, California estate, complete with bowling alley and indoor skating rink, that was once the residence of Bing Crosby. For recreation, Spelling plays tennis and follows horse racing. He keeps his own stable of thoroughbreds. Among the producer's honors are four annual Image Awards from the NAACP, the 1972 B'nai B'rith Man of the Year Award, and the 1982 Television Showmanship Award.

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Sperry, Roger W(olcott)

Aug. 20, 1913- Psychobiologist. Address: b. California Institute of Technology, Division of Biology, 156-29, Pasadena, Calif. 91125

One of the major forces behind contemporary research into the mysteries of the human brain is Roger W. Sperry, the Hixon Professor of Psychobiology at the California Institute of Technology. Sperry, who helped to pioneer basic concepts of contemporary neuroscience during the 1940s, initiated "split-brain" studies in humans beginning in the early 1960s after engaging for several years in similar research on animals. Contradicting long-standing beliefs about the functioning of the brain, Sperry's work demonstrated that while in most people the brain's left hemisphere is indeed dominant for verbal and analytical tasks the right hemisphere is also capable of learning and communicating and is generally dominant in spatial tasks and music. For his fundamental contribution to understanding the human brain, affecting the entwined fields of psychology, neurology, and biology, Sperry was one of the recipients of the 1981 Nobel Prize in Physiology or Medicine.

The son of Francis Bushnell Sperry and Florence (Kraemer) Sperry, Roger Wolcott Sperry was born on August 20, 1913 in Hartford, Connecticut and received his elementary and high-school education nearby, in Elmwood and West Hartford. Awarded a four-year Amos C. Miller scholarship in 1931 to attend Oberlin College in Ohio, Sperry

played varsity baseball and football, was on the track team, and captained the basketball squad in addition to studying for an A.B. degree in English, which Oberlin granted him in 1935. Intrigued, however, by his undergraduate psychology courses with R. H. Stetson, an internationally recognized authority on the physiology of speech, and L. E. Cole, Sperry decided to pursue that subject rather than continue his humanistic studies. After spending two years as a graduate assistant to Stetson, who emphasized the biological aspects of psychology, he was granted an M.A. degree in psychology by Oberlin in 1937.

By that time, Sperry's main interest lay in the formation of neuronal circuitry and its relation to the higher functions of the brain, such as memory, learning, and perception. Accordingly, he went to the University of Chicago specifically to study under the brilliant Austrian-born biologist Paul Alfred Weiss, whose "resonance principle" was reshaping scientists' view of the organization of the central nervous system (CNS). Previously, scientists had believed that the connections of the nervous system were very precise and had to be properly "wired" to function correctly; but when Weiss surgically crossed nerve connections, no difference in the subject's behavior was detected. As Sperry explained in *People* (February 5, 1979), Weiss and others therefore concluded "that brain function was infinitely malleable and that a nerve would connect as readily to one place as another, like the wiring of a house." Through experience, then, the brain and spinal cord learned to sort out the nerves' impulses to regulate behavior: the form and function of the nervous system were not predetermined by heredity.

Testing Weiss's findings in experiments of his own, Sperry surgically crossed the nerves controlling the muscles of the hind legs in a rat. Eventually each nerve would have been "reeducated" to control the leg muscle to which it had been newly connected. Surprisingly, the expected reeducation did not occur even after an extended period of time: when, for example, the left hind foot was stimulated, the right foot always responded. Sperry detailed his experiments, which shattered Weiss's theory, in his doctoral dissertation, "Functional results of crossing nerves and transposing muscles in the fore and hind limbs of the rat," on completion of which in 1941 the University of Chicago awarded him a Ph.D. degree in zoology.

Using amphibians because their nervous systems are capable of regeneration, Sperry next set out to discover by what means the nerves are guided to the correct connection site or "target cell." In one experiment, he rotated the eyeball of a frog and cut its optic nerve. Although during the healing process the nerve fibers became hopelessly tangled and enmeshed in the scar, the regenerated nerve overcame that obstacle and ignored the repositioning of the eyeball to reattach itself correctly. From those and similar experiments, in about 1940 Sperry brilliantly derived the theory of "chemospecificity," or "chemoaffinity." According

to that theory, which Sperry delineated in papers published during the next twenty years, animals in embryo develop neurons with highly specific functions, which are differentiated during the growth process according to their genetically predetermined chemical composition. Thus motor and sensory nerve cells are distinguished from those serving such organs as the heart, lungs, and gastrointestinal tract.

Even greater specificity is provided by the actual site that the neurons are destined to serve. As Sperry explained in "The Growth of Nerve Circuits," which was published in the November 1959 issue of *Scientific American*, the skin, for example, may be assumed to undergo "a highly refined differentiation until each spot on the skin acquires a unique chemical makeup." A neuron, then, can only connect with a site that has the same chemical "label," that is, one with which it has a "chemoaffinity." The mechanism of chemoaffinity accorded well with the way other body systems were known to develop, and Sperry predicted that it would be found to govern the development of every form of response, "from the simplest reflex to the most complicated patterns of inherited behavior."

Sperry's experimental and theoretical work on chemoaffinity not only explained how the organization of neural networks for behavior could be inherited and develop into a brain, but also opened up a wide range of new avenues of scientific investigation into the brain and behavior. Even forty years after he first postulated the theory, it was "still at the center of current neurobiological work," according to the estimate of his colleague Michael S. Gazzaniga in *Science* (October 30, 1981).

In 1941-42 Sperry worked as a National Research Council postdoctoral fellow in the laboratory of the psychologist Karl S. Lashley at Harvard University. When in 1942 Lashley was appointed director of the Yerkes Laboratories of Primate Biology, then in Orange Park, Florida, Sperry followed him there on a four-year Harvard biology research fellowship. In experiments he conducted there after 1945, Sperry began testing the Gestalt electric-field theory and other concepts of brain processing. Using delicate microsurgical techniques, he performed crosshatching of the cerebral cortex of cats and monkeys and implanted dielectric and conductor elements. The results not only disproved the electric-field theory but also ruled out Lashley's hypotheses of equipotentiality of cortical structures and mass action. In paying tribute to Sperry when he received in 1979 the Ralph W. Gerard Prize for outstanding contributions to neuroscience, Viktor Hamburger, Sperry's colleague and professor emeritus of biology at Washington University, praised him as the only person he knew of "who [had] disposed of cherished ideas of both his doctoral and postdoctoral sponsor [Weiss and Lashley], both at that time the acknowledged leaders in their fields."

As his military service during World War II, Sperry took part from 1942 to 1945 in an Office of

Scientific Research and Development (OSRD) medical research project on the surgical repair of nerve injuries, which was jointly run by the University of Chicago and the Yerkes Labs. Leaving the Yerkes Laboratories in 1946, Sperry joined the faculty of the University of Chicago as an assistant professor in the Department of Anatomy, a position he retained for six years. During 1952-53, his last year at the university, he concurrently served as associate professor of psychology and as section chief in the Neurological Diseases and Blindness division of the National Institutes of Health. Finally, in 1954, at the invitation of the biologist and Nobel laureate George W. Beadle, he accepted an appointment as the Hixon Professor of Psychobiology at the California Institute of Technology, a chair that he stills holds.

Already considered a renowned figure in the field of neurological research and theory, in the early 1950s Sperry began focusing his attention on visual perception and memory. Using on cats the surgical techniques he had perfected earlier, while still at the University of Chicago Sperry and graduate student Ronald Myers had begun to investigate where in the brain memory is located, and Sperry continued that work at Cal Tech. Two sets of nerves lead from each eye: one set connects with the brain hemisphere on the same side of the head, and the other crosses over to the opposite hemisphere. Sperry and Myers severed the cats' optic chiasm—the cross-over point of the second set of optic nerves—so that the right eye would be connected only to the right hemisphere and the left eye to the left hemisphere. They then covered one eye with a patch and trained the cats to distinguish between a circle and a square. When they switched the patch to the other eye, they found that the cats could still distinguish the shapes correctly. Either the cats' memory was located in the brain stem rather than in either of the hemispheres or somehow the learning had been transferred from one hemisphere to the other.

The most likely site of the transfer was the corpus callosum, a thick cable of 200 million nerve fibers connecting the two hemispheres of the brain in higher mammals, but the actual function of that body was unknown. Although it had been proven that the right and left hemispheres of the brain controlled the left and right sides of the body, respectively, how or whether they shared or communicated perceptions or activities of any sort was still the subject of speculation. Earlier experiments on the corpus callosum had only deepened its mystery, for when it had been severed in lab animals no apparent change took place: even with a "split brain" the animals behaved normally in every respect.

But when Sperry and Myers repeated their shape-recognition training with split-brain cats, they made an amazing discovery: the learning was not transferred. In addition to transferring visual information, the corpus callosum also proved necessary for the sharing of all higher brain functions, such as perception, memory, and learning, be-

tween the hemispheres. In fact, split-brain animals could even be taught two different systems of reward, one for each eye that was trained. According to Sperry, who summarized the experimental results in "The Great Cerebral Commissure," an article that appeared in *Scientific American* (January 1964), "It was as though each hemisphere were a separate mental domain operating with complete disregard—indeed, with a complete lack of awareness—of what went on in the other. The split-brain animal behaved in the test situation as if it had two entirely separate brains."

Cutting the corpus callosum had relatively little effect on animals because their brain hemispheres are symmetrical; that is, each half performs the same functions. The human brain, however, is generally asymmetrical, with each hemisphere solely responsible for certain higher functions. Although as early as 1876 a few scientists had hypothesized that the right brain was superior to the left in some areas, their findings were largely ignored. Studies of human beings suffering from brain lesions and strokes seemed to prove that the left hemisphere of the human brain is usually "dominant," especially in regard to linguistic abilities, and that the right hemisphere is "mute," "word-deaf," and "word-blind." Beginning in 1961 Sperry and Michael S. Gazzaniga had the opportunity to verify those conclusions about the function of each hemisphere and to extend their split-brain research to humans when certain persons with epilepsy had their corpora callosa severed in an effort to control their debilitating seizures.

Like the animal subjects of the earlier studies, the human commissurotomy patients exhibited little reduction in their verbal, motor, or mental abilities because they had learned how to synthesize, without benefit of their corpus callosum, their perceptions and thus compensate for the severing of the brain hemispheres. Consequently, Sperry and Gazzaniga developed special "lateralized" tests that allowed them to study the functions of each hemisphere separately. Early results proved that the right brain could understand neither written nor verbal commands and seemed to indicate that it was in fact nearly imbecilic. But later findings shattered that conclusion. In one remarkable experiment, a picture of a pair of scissors was flashed to a subject's left visual field, which is controlled by the right brain. When asked to identify the picture, the subject could not do so verbally because the left hemisphere, which controls speech, had no access to that information; however, with his left hand, the subject reached behind a screen, searched through a pile of miscellaneous objects, and correctly selected the scissors. When asked how he picked the correct object, the subject insisted it was only by chance. "No one," Gazzaniga recounted in *Science* (October 30, 1981), "was prepared for the riveting experience of observing a split-brain patient generating integrated activities with the mute right hemisphere that the language-dominant left hemisphere was unable to describe or comprehend. That was the sweetest afternoon."

Further experimentation conclusively proved not only that the right hemisphere was superior to the left hemisphere in such areas as musical ability, reading faces, and sorting sizes and shapes, but that it evinced considerable social understanding and self-awareness. Sperry's findings verified that new and entirely unforeseen importance had to be accorded the right hemisphere of the brain.

First described in papers published in the late 1960s, Sperry's split-brain research was quickly recognized as epochal. Because Sperry's findings had important clinical implications, including possible treatments for mental or psychosomatic diseases, he was honored in 1979 with the most prestigious prize in American medicine, the Albert Lasker Basic Medical Research Award, which carried with it a \$15,000 premium. Two years later his achievement earned him the Nobel Prize in Physiology or Medicine, which he shared with two other brain researchers, Torsten N. Wiesel and David H. Hubel, both of Harvard University. In awarding him that prize, the Royal Swedish Academy of Sciences commended Sperry for "extracting the secrets from both hemispheres of the brain and demonstrating that they are highly specialized and also that many higher functions are centered in the right hemisphere."

By no means unaware of the prospective importance of those discoveries for a theory of mind, Sperry suggested in his Nobel prize lecture, published in *Science* (September 24, 1982), that "one beneficial outcome that appears to hold up is an enhanced awareness, in education and elsewhere, of the important role of the nonverbal components and forms of the intellect." In addition, his split-brain research had led him to reject conventional dualist thinking about mind and brain. Never a "reductionist," by the mid-1960s Sperry was already developing a theory of mind-brain interaction that held that consciousness was more than just a product of brain circuitry; it was also a property of mind that, although reducible to neither its physical nor chemical components, influenced physical and chemical events in the brain as much as, if not more than, it was influenced by them. That notion, which Sperry termed mentalism, was supported by the split-brain studies. As a result, as Sperry explained in his Nobel address, "cognitive introspective psychology and related cognitive science can no longer be ignored experimentally. . . . The whole world of inner experience (the world of the humanities), long rejected by 20th-century scientific materialism, thus becomes recognized and included within the domain of science." Furthermore, in addition to being legitimate objects of scientific scrutiny as causes, as well as emergent properties, of brain activities, consciousness, free will, and values—traditionally restricted to the domains of theology and philosophy—are also subject to modification through knowledge gained by science. Science and religion, then, would be partners in a search for a new global ethic that would reshape man's values and, consequently, change his behavior. In that possibility,

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Sperry sees the best hope for the survival of the human race. His theory is explained in depth in *Science and Moral Priority*, a collection of his essays and lectures, which was published in 1983 by Columbia University Press.

The many honors Sperry has received include the Warren Medal of Experimental Psychology (1969), an award for distinguished scientific contributions from the American Psychological Association (1971), the Passano Award for Medical Research (1973), and the Wolf Foundation Prize in Medicine (1979). He has also been awarded honorary degrees by Cambridge University, the University of Chicago, Rockefeller University, Oberlin College, and other institutions. Elected to the National Academy of Sciences in 1960, he is a Fellow of the Royal Society of Great Britain and also belongs to the American Academy of Arts and Sciences, the American Philosophical Society, the Pontifical Academy of Sciences, and many other societies and groups. In 1972 he was honored as California Scientist of the Year.

Described by Yvonne Baskin in *Omni* (August 1983) as "bearded, with bullet eyes capped by gracefully arched brows," Roger Wolcott Sperry has been married since December 28, 1949 to Norma Gay Deupree. They have two children, Glenn Tad and Jan Hope. His hobbies include sculpting and figure drawing, ceramics, folk dancing, and paleontology. Although an "intensely private" man, according to Yvonne Baskin, he is by no means lacking in a sense of humor: he once accepted an award by saying, "The great pleasure and feeling in my right brain is more than my left brain can find the words to tell you."

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Stephanie, Princess of Monaco

Feb. 1, 1965-, Fashion designer. Address: h. Palais Princier, Monaco-Ville, Monaco

With the attainment of her legal majority in 1986, Princess Stephanie, the younger daughter of Monaco's ruling Prince Rainier, appears to have put aside the tempestuous ways of her adolescence. The willful girl, whose rebellious escapades after the automobile accident that took the life of her mother, Princess Grace, made international headlines, has once again assumed her role as a

member of the principality's royal family. More surprisingly for one who could easily live the leisurely life of a wealthy jet-setter, she became, in 1985, her country's first "working-girl" princess when she teamed up with a friend to design and market a sophisticated line of swimsuits and beach cover-ups under the label Pool Positions. A few months later, she made her recording debut with the single "Ouragan" ("Hurricane"), which chalked up sales of more than 800,000 copies within weeks of its release in February 1986. "I just decided to work and do my own thing, instead of sitting back and enjoying life," she explained to Art Harris in an interview for the *Washington Post* (March 3, 1986). "That's not the way I want to live. I can't stand doing nothing. That's how I was brought up."

The third child and second daughter of Prince Rainier III and Princess Grace of Monaco, Princess Stephanie was born in the Palais Princier, the official royal residence in the Mediterranean principality, on February 1, 1965. The young princess, whose full name is Stephanie Marie Elisabeth de Grimaldi, was baptized in the Catholic faith the following March 13 by Eugène Cardinal Tisserant, the dean of the Sacred College of Cardinals, who had come from Rome to officiate. Her father, the absolute monarch of the tiny independent nation of Monaco, is a direct descendant of the Grimaldi family that has ruled in Monaco, with only brief interruptions, since the end of the thirteenth century; her mother, the former Grace Kelly, who abandoned her glamorous career as an Academy Award-winning motion picture actress to marry Prince Rainier in 1956, was a member of a large and illustrious Irish-American family prominent in Pennsylvania politics.

The upbringing of Princess Stephanie and her older siblings, Princess Caroline and the heir to the

throne, Prince Albert, born in 1957 and 1958, respectively, was strongly influenced by the childhood experiences of their parents. Prince Rainier, whose parents divorced when he was ten years old, was reared mainly by his English nanny, by the staffs at a series of strict British boarding schools, and by his maternal grandfather, Prince Louis II. Princess Grace grew up in a boisterous and close-knit but hotly competitive clan that has frequently been compared to the Kennedys. A withdrawn and somewhat sickly child, she found herself competing with her more extroverted and athletic brother and sisters for the approval and love of their father, a handsome sportsman. When it came time to consider the rearing of their own children, the royal couple chose to bring them up at home in as normal a manner as possible, given their position. As Sarah Bradford explained in her biography *Princess Grace* (1984): "For Grace it was a question of recreating the close family atmosphere she had known at Henry Avenue [in Philadelphia], adding to it all the demonstrative affection she had not received from her mother and avoiding the competitive stress induced by her father. Prince Rainier simply wanted the children to have the secure, happy childhood that he himself had never known. There were to be no stern English nannies in starched uniforms, no isolation of the children from their parents, and no enforced exile to far-away boarding schools."

It was in that warm family environment, much less formal than is customary in most of the upper-class homes in the area, that Princess Stephanie grew up, the petted and pampered "baby" of the family. Stephanie was an impulsive child, at times "willful to the point of intransigence," according to Steven Englund, the author of *Grace of Monaco* (1984), but she was also unusually imaginative and more artistic than her brother and sister. She was especially fond of drawing and painting, and for a time she was a dedicated ballet student. Equally adept at sports, she became an accomplished gymnast and an even more accomplished swimmer, and won her first prize in the free-style competition for children in Monaco's annual swim meet for family teams when she was just six years old.

Privately tutored at home from the age of four, Stephanie began her formal education at the local convent school, Les Dames de St. Maur on the Rock. She then attended a series of secondary schools in Paris, where her family had acquired a house in 1976. "Spoiled," to use Sarah Bradford's word, by her over-protective parents, Princess Stephanie had developed into an immature and headstrong teen-ager. She was expelled from St. Dominique's, a strict Catholic finishing school on the outskirts of Paris, for breaking the school's rules of conduct and abruptly left another school only a few months later. It was not until she enrolled at the secular Charles-de-Foucauld School, in Neuilly, that she settled down to her studies. The princess received her baccalauréat from Charles-de-Foucauld in June 1982.

As a member of a royal, wealthy, and celebrated family, Princess Stephanie was from her birth the object of intense media scrutiny, with the ever-present paparazzi photographing her every move. "I don't understand why people are interested in me," she said, as quoted in *People* magazine (December 27, 1982). "I want to be an ordinary girl. I can't stand for my friends to call me 'Princess'." Winter skiing holidays with her family in Gstaad, Switzerland, summers at the family farm, Roc Agel, in the mountains in the south of France, and visits with relatives in the United States were all faithfully chronicled in the popular press. With Princess Caroline married and no longer titillating the gossip columnists and Prince Albert soberly preparing for his duties as heir to the throne, it was not surprising that reporters turned the spotlight on the tomboy princess, whose escapades included riding around Monte Carlo on her motor scooter and dancing into the early hours of the morning at her favorite discotheque. She was widely criticized for failing to attend the ball held on the eve of her sister's wedding because her mother had denied her request to wear slacks to the party. But it was Stephanie's passionate involvement with Paul Belmondo, the handsome young son of the actor Jean-Paul Belmondo, that attracted the most attention.

Some chroniclers of the royal family's activities have reported that Princess Grace and Prince Rainier disapproved of Stephanie's liaison with young Belmondo from its beginning, in the autumn of 1981. Others have maintained that it was not the relationship that they objected to, but its intensity. According to Steven Englund, Stephanie became obsessed with Paul Belmondo. "She couldn't just be a girl with a boyfriend and go on about her life," Englund wrote in *Grace of Monaco*. "She devoted herself to it with something approaching the singlemindedness of an *Adèle H*" (the heroine of François Truffaut's film about Victor Hugo's love-obsessed daughter). Princess Grace insisted that the girl spend the summer of 1982 with the family in Monaco and that she make constructive plans for the future. Recognizing Stephanie's flair for art and design, Grace encouraged her to consider a career as a fashion designer. Stephanie, who designed a gown for the 1980 annual Red Cross Gala that had so impressed the couturier Marc Bohan, the director of Christian Dior, that he had offered her a job at his studio, eventually agreed to return to Paris in September, to study fashion design or to work as an apprentice at Dior.

Those dreams were pulverized by what must rank as the most traumatic event in the life of the young princess and her family. On the evening of September 13, 1982, Princess Grace and Stephanie were to travel back to Paris together. That morning, as they were driving to Monaco from Roc Agel along the steep and twisting Moyenne Corniche, their car went out of control and plunged over an embankment. Early news reports about the accident were sketchy and contradictory. The *New York Times* of September 14, for example, said that Grace had received multiple fractures and that her

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daughter had only minor injuries. It was soon apparent, however, that Princess Stephanie's injuries were somewhat more serious and that her mother's were, in fact, life-threatening. Late on September 14, after the doctors had turned off her life-support system at Prince Rainier's request, Princess Grace died without regaining consciousness. At least partly because of the lack of concrete information from the principality, there was widespread speculation in the tabloid press that Stephanie, although underage, was actually at the wheel of the car at the time of the accident. Those rumors were dispelled by the attending physicians' report, which revealed that Grace had suffered two "cerebral vascular incidents," similar to strokes. The doctors, Jean Chatelain, the chief surgeon at the Monaco hospital where Princess Grace died, and Jean Duplay, chief of the neurosurgery unit at the regional hospital in nearby Nice, theorized that the first hemorrhage had occurred while she was driving and had probably caused her to lose control of the car; the second, fatal incident had been precipitated by the crash. According to Dr. Duplay, as quoted in the *New York Times* (September 17, 1982), Stephanie had apparently "tried to pull up the handbrake when her mother lost control, but it was not in time."

Hospitalized for the treatment of a hairline fracture of the seventh vertebra, Stephanie was unable to attend her mother's funeral on September 18. When she appeared in public for the first time since the accident, at a memorial service for her mother on October 14, she was still wearing a neck brace. Although she was soon to make a complete physical recovery, Stephanie was clearly scarred emotionally. "She is deeply shaken by her mother's death," a friend of her brother's told a reporter for *People* (December 27, 1982). "She hardly talks, she doesn't laugh." At her father's urging, she returned to Paris in January 1983 and enrolled at a school for fashion design, but feeling that she was too far behind her classmates, she soon abandoned her studies. Shortly thereafter, she joined Christian Dior as an assistant to Marc Bohan. Her duties included researching fashion ideas, sketching the collections, and helping to select fabrics. With Bohan's encouragement, she submitted a few designs of her own, some of which he reportedly incorporated into his 1985 spring couture collection. She also began to resume her family obligations. In February 1984, for example, she was part of the family group that visited New York City and Washington, D. C. to launch the American branch of the Princess Grace Foundation, which supports young American artists. During that period, Stephanie shared an apartment with Paul Belmondo across the hall from one her father had just purchased, on the Avenue George Handel in Paris.

In the summer of 1984, Princess Stephanie and Paul Belmondo parted company, and Stephanie began dating Anthony Delon, the troubled and troublesome son of film star Alain Delon, much to the delight of the French press. *Paris Match's* long-range photographs of the couple on the beach

boosted that magazine's circulation by 5 percent. Commenting on the French public's fascination with the Monegasque royal family in an interview for the *New York Times* (August 28, 1984), Roger Thérond, the editor in chief of *Paris Match*, told John Vinocur, "It is our *Dallas*, our serial, and they are our Kennedys, and we didn't invent any of it. The scenario is beyond belief, but do you think someone at *Match* told Grace Kelly's daughter to dump Belmondo's son and throw her arms around Delon's son, who just happens to have been convicted for car theft and having a pistol? No, we just published the pictures. . . . We have nothing against these people, it's just that we're married to them in a way. Before it was Caroline, now it's Stephanie."

Princess Stephanie's affair with Anthony Delon was short-lived, but it had a profound effect on her lifestyle, for she adopted not only his short haircut and skin-tight leather clothing, but also his defiant attitude. Criticized for dyeing tuffs of her hair red, she responded by turning up at Dior's ultra-chic salon with hair sprayed green. With photographers and gossip columnists trailing behind, she flitted from one trendy club to another, usually in the company of a rather unsavory crowd that was described by a friend, in an interview for *People* magazine (November 19, 1984), only as "the night people—a mixed crew, all ages, all occupations." Her work inevitably suffered from her late hours, and in December 1984 she left her job at Christian Dior.

The following month, Princess Stephanie agreed to appear in an advertisement for La Prairie cosmetics in exchange for a \$50,000 donation to the Princess Grace Foundation. Shortly thereafter, she signed a contract with Paul Hagnauer's First, one of the top modeling agencies in Paris. Starting at a reported \$7,000 to \$10,000 a session, Stephanie was soon seen on the covers of *Elle* and other European fashion magazines, often in provocative poses. "She works more like an actress than a model; in front of the cameras she's transformed," Gilles Tapie, who photographed the princess for *Elle*, told a reporter for *People* (April 15, 1985). "It's a quality that only stars have." By the early spring of 1985, Stephanie was among the most sought-after models in the world. Recruited by Karen Hilton of the famed Wilhelmina agency in New York City, the princess was immediately booked for a series of photographic sessions by the leading American fashion magazines, but on March 28, shortly before she was to leave for New York, she was hospitalized at the Belvedere clinic in Paris. Although the institution specializes in gynecological problems, celebrity watchers wagered that she was suffering from one of a variety of illnesses, ranging from exhaustion to drug addiction. (The official palace explanation was influenza.) There were also unsubstantiated reports in the press, later denied by Stephanie, that Prince Rainier, who disapproved of his daughter's working as a model, threatened to revoke her passport if she went to the United States. In any case, whether because of her

own waning interest or parental decree, Princess Stephanie abandoned her brief modeling career. According to *Paris Match* (July 12, 1985), it cost her several million francs to sever her American contracts.

After her release from the hospital, Princess Stephanie returned to Monaco, where she gradually resumed some of her official duties. Among other things, she christened the sailboat *Biotonus Yacht Club of Monaco*, the principality's entry in a transatlantic race to New York, and joined other members of her family on a fund-raising tour of the United States in behalf of the Princess Grace Foundation. She became a vice-president of the foundation upon reaching her majority, in February 1986. In her spare time, Stephanie collaborated with Alix de la Comble, a friend from her days at Dior, in designing a line of swimwear. With their combined savings and money borrowed from their brothers, the two women commissioned Nautic, the French swimsuit company, to manufacture their designs, and in August 1985, they presented their new line, *Pool Positions*, to the trade press and an audience of 150 invited guests at a poolside fashion show in Monaco. Among those who joined in the enthusiastic applause was the couturier Karl Lagerfeld, who praised the two designers for coming up with a "sporty," "chic," and "very colorful" collection.

Buoyed by the reception accorded their swimwear at a later showing in Paris, the princess and her partner set their sights on the lucrative American market. Rich's department-store chain, with a reported bid of \$500,000, won the right to introduce the *Pool Positions* line to American shoppers at a fashion show, hosted by Princess Stephanie herself, in an Atlanta, Georgia shopping mall in February 1986. A few weeks later, Macy's and Bloomingdale's added the sleek, daringly cut mailots—which the princess hopes will appeal to fitness-conscious women—to their designer swimwear collections. Commenting on the success of her first business venture, Stephanie told Art Harris in the interview for the *Washington Post*, "We wanted to show people in fashion that two young girls with an idea in their heads can be very professional, even if they're young. In France, nobody believes that young people can do anything."

Princess Stephanie, who stands five feet eight inches tall and weighs 120 pounds, has boyishly cropped dark brown hair, a flawless, bronzed complexion, and arresting blue-green eyes. To maintain her athletic, broad-shouldered figure, she watches her diet, swims, skis, and runs daily with her Alsatian dog. If she has a role model, it is her mother, but she believes strongly in developing one's own personality. The princess divides her time between her residences in Monaco and Paris, with frequent stopovers on the island of Mauritius, which she has come to consider her "second home."

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Stilwell, Richard

May 6, 1942– Opera singer. Address: b. c/o Columbia Artists Management, Inc., 165 W. 57th St., New York City, N.Y. 10019

The lyric baritone Richard Stilwell is, in the words of the music critic Harold C. Schonberg, "representative of the best type of American singing actor." With his high, clear voice, which is gradually darkening, and his innate theatricality, Stilwell interprets a fairly exotic repertory spanning the history of opera, from Monteverdi to Pasetti, with as much concern for dramatic validity as for vocalism. Stilwell joined the New York City Opera in 1970 and in the years following won acclaim in major opera houses around the world. Although he was flexible enough to do Ford in Verdi's *Falstaff*, Rodrigo in Verdi's *Don Carlos*, and the title role in Mozart's *Don Giovanni*, he generally limited himself to lighter voices, such as those of Figaro in *Il Barbiere di Siviglia* and Guglielmo in *Così fan tutte*. He became closely identified with Billy Budd in Benjamin Britten's opera of the same name, and he was hailed as the Pelléas of his generation for his bright performances in *Pelléas et Mélisande*.

Stilwell has had the good fortune to bring most of his portrayals to life in either new productions or major revivals under such venturesome directors as Frank Corsaro, Gian-Carlo Menotti, Ainslee Cox, and the controversial Jean-Pierre Ponnelle. "I enjoy working with today's opera directors," he once told an interviewer. "I know some of them are criticized for stressing theatre at the expense of music, but I think if a singer can't handle the musical end satisfactorily while doing what the director asks, then it's the singer's fault." Among Stilwell's many recordings are *Pelléas et Mélisande* with the

Berlin Philharmonic on the Angel label and *Il Ritorno d'Ulisse in Patria* with the London Philharmonic on the CBS label.

Richard Dale Stilwell was born in St. Louis, Missouri on May 6, 1942 into what he has described as a "totally unmusical" family. His father, Otho John Clifton Stilwell, a St. Louis public schools maintenance man, was of English descent, with a slight admixture of Choctaw Indian. His mother, Tressie Fern (Parrish) Stilwell, was of Irish ancestry. Richard sang in a local Protestant church choir as a boy. His interest in opera was initially sparked by his chance acquisition during adolescence of Mario Lanza's soundtrack album from the film *The Great Caruso*.

Stilwell studied abortively, from 1960 to 1962, as an English major at Anderson (Indiana) College, where a voice teacher advised him to go to Indiana University, for its fine opera department. Dropping out of school for a year to earn money and consider his future, he met Dorothy Ziegler, the head of the St. Louis Grand Opera Guild, who cast him in his first operatic role, that of Silvio in *Pagliacci*. That experience clinched his decision to pursue a professional singing career, and he became a voice major at Indiana University in 1963. While at Indiana, he entered his first competition, the Metropolitan Opera Auditions, and won third place and a \$2,000 Fischer Foundation Award. "My folks had no money, so I got student loans, and the Fischer Foundation Award helped me pay them back," he recalled for Robert Jacobson when Jacobson was preparing articles on him for *Opera News* (January 24, 1976) and *After Dark* (December 1976). "I worked my way through [college] and borrowed all over the place."

As a member of the Indiana University Chamber Chorus, Stilwell sang everything from Renaissance polyphony to atonal serialism. He told Robert Jacobson that he credits such faculty members as Frank St. Leger and Paul Mathen with helping him develop his voice. "But Don Ferro [who became his long-term teacher] has helped me the most to get my voice together. He took what I had and expanded it and made me conscious of what I was doing. The natural voice came easy. When I went to my first teacher at Anderson, I crooned and used no breath. He taught me to project, to put it into the horn. It seemed like shouting, but it brought my voice forward and gave it control. That was a big revelation."

When he took his bachelor's degree in music at Indiana University in 1966, Stilwell, who expected imminent conscription, successfully auditioned for the United States Army Chorus. Assigned to Fort Myers in Washington, D.C., he found himself with much free time after rehearsals with the chorus, and he filled it with performances in churches, with the Washington Opera Society chorus, and in dinner-theatre revivals of such musicals as *Kiss Me Kate* and *South Pacific*. "Then [in the summer of 1969] the astronauts landed on the moon," he recounted in the interview with Robert Jacobson. "There was a telecast dinner for them at the Los

Angeles Park Plaza with the President and some movie stars. A colleague and buddy was an arranger for the Army Chorus, and he got orders to write a song for chorus and orchestra for the occasion. He wrote a solo for me, 'One Small Step,' about the will of man—patriotism and brotherhood and all that. It was a huge, important moment for me, because it was telecast around the world."

The televised performance led to contacts with the MCA and William Morris talent agencies. With his height and good looks, he was told that he was right for musical comedy but that he sang too well and would have to revert to crooning. "This was foreign to me, against the lessons I had paid for," he told Jacobson. "So I finally said, 'No thank you.'" Instead, he auditioned, successfully, to understudy Pelléas in 'a' new production of *Pelléas et Mélisande* at the New York City Opera in April 1970. Allowed one performance in the Pelléas role, he provided, in the words of reviewers, a characterization that was "consistent," "believable," "intense," and "poetic," enunciating the French text "with remarkable clarity." He would later reprise Pelléas at the Santa Fe Opera, La Scala in Milan, and La Fenice in Venice, among other companies.

During the New York City Opera's 1970–71 season Stilwell sang, among other parts, the title role of Figaro in *Il Barbiere di Siviglia*. When he made his British debut as Ulysses in *Il Ritorno d'Ulisse in Patria* at the Glyndebourne Opera Festival two years later, critics described his "firm," "resonant," "tenor-like" voice as "ideal" for the part, and one observed that "somebody with uncommon perception took a risk," that Stilwell "accepted the challenge," and that "the result has been an unqualified triumph."

Stilwell did his first *Billy Budd* in a German production staged by John Dexter in Hamburg in 1974. He created the role of Constantine in Thomas Pasatieri's *The Seagull*, set to the play by Anton Chekhov, at the Houston Grand Opera in March 1974, and he returned to Houston the following season as Marcello in *La Bohème*. His New York City Opera roles in the 1974–75 season included Valentin in *Faust*. Among his engagements in the summer of 1975 were the Glyndebourne Festival, where he sang the title role in *Eugene Onegin*, and the Ravinia Festival in Chicago, where he performed Guglielmo in a concert version of *Così fan tutte*. Writing in *High Fidelity/Musical America* (February 1975), Robert Lawrence remembered Stilwell's climactic high G in the Onegin role as one of "the thrilling top tones encountered in a long life of opera going."

Stilwell was warmly received in his Metropolitan Opera debut as Guglielmo in *Così fan tutte* in October 1975. Later in the 1975–76 season he starred in the world premiere of Thomas Pasatieri's *Inés de Castro* at the Baltimore Opera. On the eve of the *Inés de Castro* premiere, Raymond Ericson observed in the *New York Times* (March 29, 1976) that Stilwell was making his mark in the operatic world through "acting ability, good looks,

musicianship, an adventurous repertory, plus, of course, a very fine if not notably sonorous voice. "He and his kind do not have a monopoly on these virtues—the bigger-voice baritones may have them too—but the former must develop them to a much higher degree to win attention."

The singer told Ericson that he believed in staying within his "vocal limitations." "I am blessed with a large range, so that I can sing Don Giovanni in the Mozart opera," he said. "But I am trying to keep the voice light and lyric as long as possible to do the roles I am doing now. I know that in time it will get darker and heavier naturally, and there will have to be repertory changes." With hesitancy, he ventured into a lower register as Ford in Verdi's *Falstaff* at Glyndebourne under Jean-Pierre Ponnelle's direction in 1976, but he did not expect to do many more such parts in the immediate future. "I'll do Ford, even Rodrigo, but no Rigoletto," he specified, as quoted by Robert Jacobson. "You have to be cautious, also open when the time is right. I take the advice of my teacher [Don Ferro], my manager [Matthew Epstein], and my colleagues."

Believing that *Pelléas et Mélisande* "should be approached as realistic drama," with the orchestra "painting the pictures and providing the impressionism," Stilwell felt that the Frank Corsaro production of the opera in which he performed at the New York City Opera in the autumn of 1976 was "the best one going today." Asked by Robert Jacobson to compare "his breed" of performer to the "old-style troupers" who did "instant opera with a couple of days for rehearsal, if you're lucky," Stilwell said: "We're more theatre-minded. We want to make opera a real, live art form. The instant form can be devastating for opera. . . . A lot of American singers want the theatrics of opera, want to involve the audience with the performer's intensity and inner feelings. . . . Directors like Corsaro and Ponnelle and Cox are fabulous in making a theatrical experience, in portraying real feeling behind music." He had refused several requests that he sing the elder Germont in *La Traviata*, he pointed out, because for him the role was not theatrically feasible. "I don't feel it," he said, "even though I can sing it."

Later in the 1976-77 season Stilwell became the first American to sing Pelléas at the Paris Opéra. The Paris production, directed by Jorgé Lavelli and conducted by Lorin Maazel, was "the best Pelléas" Richard Roud of the *Guardian* (May 8, 1977) had "ever seen." Also during the 1976-77 season, Stilwell sang Count Almaviva in *Le Nozze di Figaro* at both the Metropolitan Opera and the Netherlands Opera. In 1977-78 his performances included Orfeo in *Orfeo ed Euridice* and Figaro in *Il Barbiere di Siviglia* at the Chicago Lyric Opera and Ottone in *L'Incoronazione di Poppea* at the Paris Opéra.

Stilwell reached what he considered "a high spot" in his career in a production of Benjamin Britten's *Billy Budd* that opened at the Metropolitan Opera on the second night of the 1978-79 season under the direction of John Dexter. In that

production Sir Peter Pears sang Captain Vere, the part written for him by Britten and created by him in 1951. As the reviewer for the *New Yorker* reported, Stilwell sang a "greatly touching Billy." Stilwell explained to Dorle J. Soria in an interview for *High Fidelity/Musical America* (January 1979) that, at Dexter's suggestion, he played Billy "as an easy character, as relaxed as possible, so that when events [are] brought on by his compulsive stutter it would be like a violent jolt in his character."

His other performances in 1978-79 included Malatesta in *Don Pasquale* with both the Chicago Lyric Opera and the Washington Opera Society and reprises elsewhere of his Ottone and Ulysses roles. Singing Ford, he recorded and filmed *Falstaff* with Sir Georg Solti and the Vienna Philharmonic under the stage direction of Götz Friedrich. Also in Berlin, he finally recorded *Pelléas et Mélisande* with Herbert von Karajan, with whom he had auditioned as Pelléas in 1970. "When I record *Pelléas*, I will use you as Pelléas," Karajan had promised him. After eight years of silence, Karajan kept his promise. "I am not sure if after the recording I will continue singing it [Pelléas]," Stilwell told Dorle J. Soria. "The voice is getting heavier, fuller, and the Pelléas voice should be light and easy. I don't want to sound like a Heldentenor."

Stilwell opened his 1980-81 season in the title role in *Don Giovanni* at the Lyric Opera of Chicago. Among his performances during the rest of the season were appearances as Sharpless in *Madama Butterfly* with the Washington Opera Society, Count Almaviva in *Le Nozze di Figaro* at Glyndebourne, and as a soloist with the National Symphony in the Brahms *Requiem* and with the Indianapolis Symphony in Bach's *St. Matthew Passion*. In 1983-84 he performed at the Berlin Festival in several productions, including *Don Giovanni*, and he made his first appearance as Rodrigo in *Don Carlo*, with the San Jose Opera. His symphonic engagements in 1983-84 included performances of Handel's *Messiah* and the Brahms *Requiem* with the Atlanta Symphony under Robert Shaw (both recorded on the Telarc label) and the Brahms *Requiem* with the St. Louis Symphony under Erich Leinsdorf.

His 1984-85 season opened with his appearance as soloist with the San Francisco Symphony under Edo de Waart in a performance of Mahler's Eighth Symphony. Later in the season, Stilwell starred as Danilo in the Washington Opera Society production of *The Merry Widow*, sang the title role in *Don Giovanni* and Marcello in *La Bohème* at the Deutsche Oper in West Berlin, performed in Madrid as Rodrigo in *Don Carlos*, and sang the title role in *Eugene Onegin* with the San Jose Opera. His symphonic engagements in 1984-85 included Bach's Mass in B minor with the Cincinnati Symphony and Delius' *Sea Drift* with the Boston Symphony.

Following his divorce from Elizabeth Louise Jencks, whom he had married in 1967, Stilwell married Kerry M. McCarthy in 1983. Ever since he first did *Billy Budd* in Hamburg, the singer has

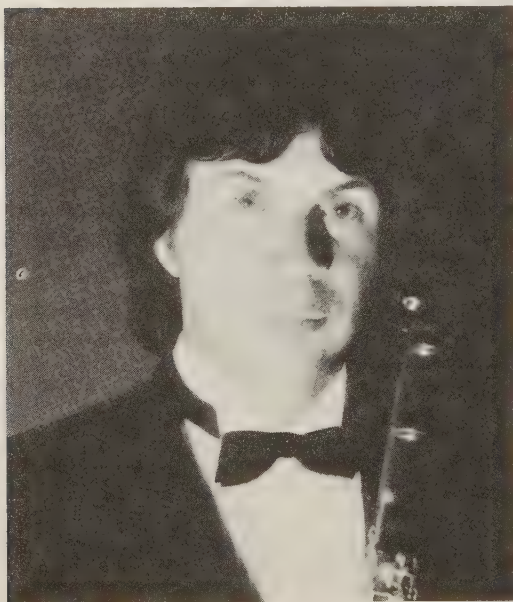
STOLTZMAN

been a lover of the sea and "a ship freak," collecting such objects of art and artifacts as Joseph Mallord William Turner prints and old ship's sextants and lanterns. Several interviewers have also described him as a lover of *terra firma*, enjoying working the land, walking the woods, and watching the birds on his property in McLean, Virginia. Photography and archery are among his other recreations.

A strapping, loose-limbed man, Richard Stilwell is six feet two inches tall, has blue eyes, fair, curly hair, and a genial manner, and in private life he prefers an outdoorsman's wardrobe. "Singing has still not become an all-consuming preoccupation with me," he told Robert Jacobson back in 1976. "I'm not on the telephone all the time, trying to please the intendants. I'm easygoing, as those who

know me will admit. I try to be myself and, as Polonius might say, be true to myself. I think I am. And I'll remain that way." The mezzo-soprano Frederica von Stade, who has performed opposite Stilwell in several operas, has described him and his way of working thus: "He has a beautiful voice that is getting more and more beautiful, with more roundness. . . . On stage, he's very concentrated. He has great humor, but is very serious when he's working. And he's always musical, from the first rehearsal. He has natural musicality and brains, which are always helpful."

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Stoltzman, Richard

July 12, 1942- Clarinetist. Address b. c/o Frank Salomon Associates, 201 W. 45th St., New York, N.Y. 10019

Noted for his double lip embouchure, wide vibrato, and ability to create a sound akin to the human voice, the clarinet virtuoso Richard Stoltzman has built a resplendent career around an instrument that is supposedly limited in popular appeal and hampered by a restricted repertoire. By combining traditional and contemporary material from both classical and jazz sources with an unorthodox style and a free editorial hand, Stoltzman has become responsible for the unearthing of an ever-increasing amount of literature composed for the

clarinet. He has, in short, redefined the instrument in both musical and professional terms. Stoltzman has often, because of his virtuosity and far-ranging repertoire, been compared to such megastars of music as Jean-Pierre Rampal and James Galway, but he still pursues his work with the unassuming innocence of the children whom he so much admires for their honesty of response.

"It's easier to play for children," Stoltzman once explained to Carol Montparker during an interview for *Ovation* magazine (July 1982), "not because they're more simple-minded, but because they are open-minded. You have to get at the child in adult audiences. Adults are embarrassed by their responses. Children aren't."

Richard Leslie Stoltzman was born in Omaha, Nebraska on July 12, 1942 to Leslie Harvey Stoltzman, an employee of the Western Pacific Railroad, and the former Dorothy Marilyn Spohn. Shortly after that, Leslie Stoltzman moved his family to San Francisco, and it was there that Richard Stoltzman spent his childhood.

His first exposure to music came through his father's enthusiasm for the alto saxophone, which he played in his spare time in a dance band. The Stoltzman household was filled with the sounds of the big bands of the 1940s, emanating both from Leslie Stoltzman's playing and from the radio. Richard Stoltzman was introduced to the clarinet in bizarre circumstances, which he related to Allan Kozinn in an interview for the *New York Times* (November 13, 1983): "I was seven years old, and I found these wonderful cylindrical objects in a nice leather case. I enjoyed playing with them, rolling them around on the floor, and I vaguely remember dangling them from the second-story window of our house. That caused quite a stir, because they turned out to be my father's clarinets. But instead of punishing me, he decided that I had an interest in the instrument and rented an indestructible metal clarinet for me to start on."

Richard Stoltzman began taking lessons at the age of eight from a teacher at his local public

school, but the most important factor in his musical education was his father, with whom he played in the Stewart Memorial United Presbyterian Sunday School Orchestra. The two began playing together at community functions and in private when the boy was still in junior high school, and he began acquiring the jazz techniques of improvisation and jamming from his father at a very early age. Then, as now, the reigning deity in his jazz pantheon was Benny Goodman, and he confined his listening almost exclusively to big band jazz. "I didn't even know what classical music was," he has recalled.

After his family moved to Cincinnati, Stoltzman continued studying the clarinet in high school, but he was rejected when he applied for scholarships at both the Eastman School of Music, in Rochester, and the Juilliard School, in New York. He entered Ohio State University in 1960, majoring both in mathematics and in music and playing Sousa marches in the school's concert band while continuing to play Dixieland jazz at a local tavern. And it was in Columbus, Ohio, somewhere between the math, marches, and free beers that Stoltzman was introduced to classical music. "Someone gave me a ticket to a concert by the Juilliard Quartet," he told an interviewer for *Symphony Magazine* (February/March 1982). "They played the *Lyric Suite* of Alban Berg, and I was so knocked out. I didn't know there was music like that, and I didn't know music could be played with such intensity and precision and emotion. That's when I realized that it wasn't enough to play jazz or just enjoy music. You had to give blood." Although dentistry had been a possible career choice, a series of lessons with a Cleveland Orchestra clarinetist named Robert Marcellus helped Stoltzman to decide on taking graduate work in music instead.

Entering Yale in 1964 with a graduate scholarship in music, Stoltzman studied with Keith Wilson toward his master's degree in music. He told Robert W. Stock in an interview for the *New York Times Magazine* (July 31, 1983) that his first hearing of the Brahms clarinet quintet constituted his formal introduction to chamber music, and by the time he graduated, in 1967, jazz had long since been supplanted as Stoltzman's first love. For two years at Yale he lived in what Annalyn Swan of *Time* magazine (August 14, 1978) called "a semi-commune of string students," an experience that had a profound effect on his approach to his own instrument. "Not only did I come to feel that music was essential to life," he told Miss Swan, "but I was surrounded by people who tried to play like a voice singing, something neglected by clarinetists." Stoltzman became fascinated with the possibilities of broadening the range of timbre and tonal color available from the clarinet, and bringing them closer to the sonorities of stringed instruments.

While at Yale, Stoltzman happened to hear a recording by Harold Wright, the first-chair clarinetist with the Boston Symphony, who, he was informed, was then playing at the Marlboro Music Festival in Vermont. Stoltzman's interest in the prestigious summer festival led him to audition for it twice

during the next two years, only to be rejected both times. When he began work on his doctorate at Teachers College of Columbia University in 1967, he started to gain insight into some of his problems, thanks to his studies with Kalman Opperman, who helped him to confront his shortcomings. "One of the first things he told me," Stoltzman recalled in the *Time* magazine interview, "was that I moved my fingers like a country bumpkin—and I already had a master's degree from Yale." "[He] changed a lot of things in the way I play," Stoltzman acknowledged to Allan Kozinn. "Mr. Opperman and Mr. Wright had studied with the same teacher, following a tradition that goes back to nineteenth-century France."

With renewed confidence, Stoltzman auditioned again for Marlboro, was accepted, and stayed at the summer festival for ten years, finding it to be "a priceless education." In *Symphony* magazine he looked back upon his Marlboro years as "a lot of time doing nothing but trying to explore music in every dimension, to live with it and work with people who are like-minded. That you can't find even in a conservatory, where other things like grades or outside jobs impinge on you."

Marlboro gave Stoltzman the opportunity to study with Harold Wright, and to work closely, with an emphasis on chamber music, with such world-class figures as Rudolf Serkin, Marcel Moyse, and Pablo Casals. Of Casals, he recalled one pivotal personal moment: "It was always unnerving to play in concerts at Marlboro, because you knew that Mr. Serkin and Mr. Horszowski were out there in the audience. And Mr. Casals was always sitting backstage in an overstuffed chair. After I had finished playing one night, he sighed and beckoned me over. 'You are an artist,' he said. I knew I had something special then, and that it was my responsibility to develop that."

In 1970 Stoltzman accepted an invitation to join the faculty of the newly established California Institute of the Arts, where he remained for the next six years. He suddenly became far busier, commuting between California and Vermont, especially when he began to further his own concert career. He discovered, however, that performing presented a special set of problems, for the same factors that had influenced him at Yale were evident in his playing after the Marlboro phase of his career. He emerged as a fiercely distinctive player who unapologetically took risks and stretched the limits of classical discipline. His early interest in jazz, coupled with a willingness to experiment beyond the limits of conventional clarinet training, made him unacceptable for a chair in any orchestra.

"I tried auditioning for a couple of orchestras," he recalled in *Symphony* magazine. "But it's very hard to get into one. Really hard. It's a totally different temperament, a different set of skills and pressures." He remembers the experience of being in the same room with hundreds of rival players, all of them practicing their scales, arpeggios, and excerpts from scores. And he was turned down. There seemed to be nothing left for him to do but play solo clarinet.

But the problems associated with trying to make a living and career as a solo clarinet recitalist seemed daunting. Perhaps the most formidable obstacle to overcome was the reedy and nasal characteristics of the instrument itself. "It's not like a piano, after all," Stoltzman has said. "There's just so much clarinet that people can have in their lives."

The solution to that problem grew out of Marlboro, where one of his closest relationships was with the pianist Peter Serkin, who introduced himself one day after Stoltzman took part in a performance of Olivier Messiaen's *Quartet for the End of Time*. The two men began playing together informally during the early 1970s. A much more important musical association among Stoltzman, violinist Ida Kavafian, cellist Bill Sherry, and pianist and composer Bill Douglas began in 1973 at the New School for Social Research with a performance of the same Messiaen quartet. In a desire to avoid labeling and yet attract the attention of the media, the four players took the name Tashi, from a Tibetan word that translated means "good fortune."

"Tashi was formed, originally, for one concert," Stoltzman told Allan Kozinn. "But we liked it, and people in the audience seemed to like it, so we decided to continue. At first, people used to tell us, 'You have to call it the Peter Serkin Quartet,' and it is really to Peter's credit that he refused that billing and insisted that it was not 'his' group." The name also left Tashi free from association with any single period or repertory. The Messiaen *Quartet for the End of Time* became Tashi's first recording, which appeared on the RCA label, and they followed it with recorded performances for the same company of more traditional chamber music works by Beethoven, Stravinsky, and Mozart. Among the composers who have written especially for Tashi are Toru Takemitsu, Bill Douglas, Peter Lieberson, William Thomas McKinley, and Charles Wuorinen.

With the success of Tashi, Stoltzman's own performing career took off. As the quartet's reputation for imaginative programming and spirited performances grew, Stoltzman emerged as a clarinetist with a unique style and approach to his instrument and repertoire. When, in 1974, he made his New York debut as a solo recitalist, he immediately established a reputation for unusual repertory by improvising to a series of color slides by the photographer John Pearson, with whose work he felt a special affinity. Moreover, as he explained to Allan Kozinn, "debut recitals are always very tense—your mother, your father, and the *New York Times* are out there—and I find improvisation very relaxing." That year he also made his recording debut, with an album entitled *A Gift of Music for Clarinet* for the Orion label, with his friends Bill Douglas and Peter Serkin on piano as auxiliary forces.

Richard Stoltzman quickly became noted for the free-spirited approach of his playing in recitals, especially for a spontaneity of phrasing more often

associated with jazz musicians. He readily points out that, whether he happens to be playing with a single accompanist or with an entire orchestra, he does not add new notes to existing compositions so much as he reshapes the dynamics of the score. Coupled with a performing technique more influenced by violin sonorities than by the timbre of a reed instrument, his playing can create problems in the recording studio, where an engineer once commented: "Oh, you're the guy who has no beginning to your notes."

Both Richard Stoltzman and the Tashi quartet became a magnet for like-minded musicians as well as for contemporary experimental composers. One player who entered Tashi was a violinist named Lucy Jean Chapman, who on July 6, 1976 married Richard Stoltzman. Since then, they have formed a part of the quartet's floating membership whenever their separate careers have allowed it.

Those occasions have become rarer, for Stoltzman's successful engagements with Peter Serkin, the Beaux Arts Trio, the Amadeus, Cleveland, Guarneri, and Tokyo quartets, and with his accompanist, the pianist Irma Vallecillo, have made him in great demand in orchestral as well as chamber music. A fixture at Lincoln Center's summer Mostly Mozart Festival since the late 1970s, he has often performed with the New York Philharmonic, the Pittsburgh Symphony, and the orchestras of Atlanta and Louisville, while his overseas bookings have taken him to Great Britain, Italy, Germany, and Austria. But Stoltzman's most notable breakthrough may have come in 1982, when he gave the first solo clarinet recital ever presented by Carnegie Hall. He made a follow-up appearance there in 1984, and has another Carnegie Hall recital scheduled for 1986.

Despite that certified success, enhanced by a substantial discography and his winning of the prestigious Avery Fisher Recital Award in 1977 and the Avery Fisher Prize in 1986 (the first wind player to be so honored), Stoltzman has his share of detractors, like most adventurous artists. The most vocal of them come from more traditionally oriented clarinetists, who are rankled by his unorthodox technique and approach. James Gillespie, who edits *The Clarinet*, a quarterly journal devoted to the instrument and its virtuosi, told the interviewer for the *New York Times Magazine* article: "His bel canto style maybe exceeds the bounds of good taste," and Stoltzman's former teacher, Harold Wright, said that he understood that Stoltzman was "going out on a limb with some of his interpretations." And Leon Russianoff of Juilliard, while praising Stoltzman's development as a maturing artist, acknowledged: "But when he has to play loud, he sounds like a screecher. He just isn't one of our very best players." Stoltzman has refused to comment on his critics, choosing instead to speak favorably of other players, most notably Benny Goodman.

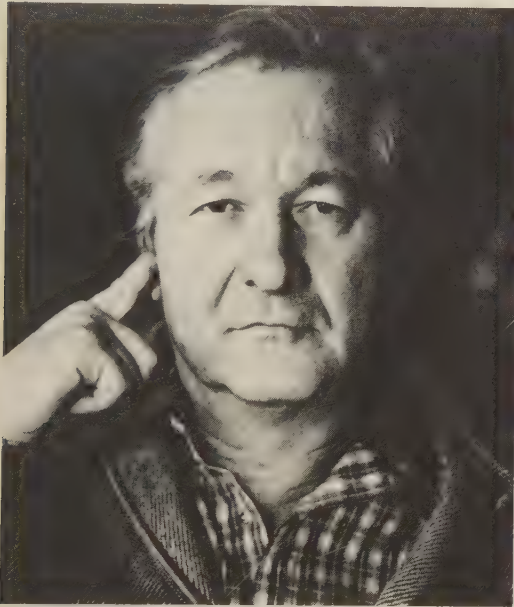
Perhaps because he is so acutely aware of the limited traditional repertoire for his instrument, Stoltzman has become known as a champion of

contemporary music. "The clarinet repertory is just dandy if you're going to give a few concerts a year," he has said, "which is all most clarinetists play. I've been very lucky though, in that I have been able to do more than the usual amount of concerts. And I can't keep playing the Brahms sonatas over and over." Since the mid-1970's he has commissioned new works by William Thomas McKinley, Bill Douglas, John Corigliano, and Frank Bennett for his programs and recordings. He has also circumvented the constrictions of the clarinet repertoire by preparing his own transcriptions of works composed for other instruments by Bach, Schubert, Franck, Mozart, and Delius. In spite of his tight schedule, he still performs with such jazz figures as Eddie Gomez, Woody Herman, Keith Jarrett, and Chick Corea. Continuing his commitment to new music, he presented the world premiere of a work by the avant-garde composer Steve Reich, when he performed the solo part against a back-

ground of pre-recorded music in *New York Counterpoint* at Avery Fisher Hall on January 20, 1986.

Richard Stoltzman is short and stocky and has what a *New York Times* interviewer once described as "a shock of schoolboy hair." His facial expressions can range from impish to cherubic. He and his wife, who is now the first violinist of the Muir String Quartet, live with their small children, Peter John and Margaret Anne, in Winchester, Massachusetts, only eight miles from Boston and its active musical life. Among his hobbies is gourmet cooking.

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Styron, William (Clark, Jr.)

June 11, 1925- Writer. Address: b. c/o Random House, 201 E. 50th St., New York City, N.Y. 10022; h. R.F.D., Roxbury, Conn. 06783

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1968.

The Pulitzer Prize-winning novelist William Styron, a writer from the South with a heightened, tragic sense of history, is fascinated with humanity's dual capacity for evil and self-redemption and has a penchant for expressing that fascination in

controversial ways. Styron attained overnight eminence in American letters with his brilliant first novel, *Lie Down in Darkness* (1951), about the disintegration of a middle-class Virginia family and the "genteel" pressures that drive Peyton Loftis, the daughter in the family, to commit suicide. The "catastrophic propensity of human beings to dominate one another" has remained Styron's theme ever since. He has sounded it in the settings of what he has called "various forms of incarceration," including sex, military life (*The Long March*), degenerate expatriate life (*Set This House on Fire*), slavery (*The Confessions of Nat Turner*), and "slavery's continuation into the horror we have come to know as Auschwitz" (*Sophie's Choice*). Typically, in dealing with the Holocaust, he raised the hackles of Jewish critics by stressing the "ecumenical" character of the Nazi crimes against humanity. Styron writes in a densely textured language consonant with the complexity of his subject matter and with a narrative drive missing in the postmodern generation of novelists following his own.

An only child, William Clark Styron Jr. was born in Newport News, Virginia on June 11, 1925 to William Clark Styron, a marine engineer of old Southern English slave-owning stock, and Pauline Margaret (Abraham) Styron, a Yankee of Scottish-Irish-Welsh descent. Growing up in a village outside of Newport News, Styron experienced the twilight of old-fashioned Southern life, toward which he had, and has, a "kind of ambivalent feeling," a "pull" and a "repulsion." One of his chores as a child was to go to the lending library and pick up books for his chronically ill and bedridden mother. "Awed by the idea of the writing in books," he learned to read when he was five. Deeply affected by his mother's death, when he was thirteen, he became, in his words, "a hell raiser," and his father sent him away to the Christ-

church School, an Episcopal boarding school in Christchurch, Virginia. From Christchurch, he went on briefly to Davidson College in North Carolina before joining the United States Marines.

As an officer candidate in the Marines' World War II V-12 program, Styron attended Duke University in Durham, North Carolina. At Duke, he read voraciously outside as well as within the curriculum, relishing especially the works of such modern writers as Thomas Wolfe, William Faulkner, James Joyce, Ernest Hemingway, F. Scott Fitzgerald, Robert Penn Warren, John Dos Passos, and Katherine Anne Porter. The closeness of war lent an urgency to both his reading and his writing. Although he had made some attempts at short fiction in adolescence (including a short story about a lynching, imitative of Joseph Conrad), he did not begin to consider writing as a career until he was encouraged to do so by William F. Blackburn, his creative-writing teacher at Duke. Mobilized as a lieutenant in the Marines, Styron reached Okinawa just as World War II was ending. On his discharge from the Marines he returned to Duke, where he received his B.A. degree in literature in 1947.

From Duke, Styron moved to New York City, where he was a manuscript reader at Whittlesey House, then the trade book division of the McGraw-Hill Book Company, for a few months, until his bohemian ways led to his dismissal. Living off checks from home, he attended a short-story course taught at the New School for Social Research by Hiram Haydn, to whom he had been recommended by William F. Blackburn. Two of the short stories he wrote at that time were published in *American Vanguard* (in 1948 and 1950), but Haydn could see that the short story was a constricting form for Styron, especially as far as character development was concerned, and suggested that he try writing a novel. Styron wanted to write a novel based on the slave rebellion led by Nat Turner in Southampton County, Virginia in 1831, a subject on which he had been brooding from boyhood. Advised by Haydn to shelve that project until he had gained more maturity by writing stories closer to his own experience and observation, Styron instead wrote *Lie Down in Darkness* and submitted it to Bobbs-Merrill, where Haydn was an editor. Before the novel was published, Styron was reactivated briefly by the Marines, during the Korean war. Having to serve in another war so soon after World War II gave him "a very real and tragic apprehension of existence: namely, that war is an absolute component of life, one that will never vanish, so far as we can tell, from the human condition."

The atomic bombs dropped on far-off Hiroshima and Nagasaki provide the menacing universal overtone for the individual angst and sense of doom in *Lie Down in Darkness* (Bobbs-Merrill, 1951), a novel probably charged with more personal emotion than any of Styron's later works. The title, borrowed from Sir Thomas Browne, connotes the brevity of human life. In the novel, Styron set

out to examine "a middle-class life in Virginia of a certain period" through the Loftises, a Tidewater family torn apart by incompatibility, adultery, alcoholism, and insanity, and in particular from the vantage point of Peyton Loftis, a neurotic, guilt-ridden young woman violently at odds with her family and its social set. (Peyton was based on an ill-fated young woman he had courted in Virginia, in composite with several other Tidewater belles he had known.)

In her rebellion and inner torment, Peyton moves to New York, where she embarks on a bohemian life and ends in suicide. The novel begins with the return of Peyton's corpse to Virginia for the funeral, an event that brings together her father, his estranged wife, and his mistress. In a series of interlocking interior monologues, the three characters flash back in memory over Peyton's life as they related to it over the course of a quarter century. Only toward the end does the author plunge into the mind of Peyton herself, in a long, frenzied stream of consciousness on the day she kills herself.

Styron admits that he had difficulty finding his own voice in *Lie Down in Darkness*, so influenced was he by Hemingway, Fitzgerald, Joyce, and, above all, Faulkner—but find it he did. If his techniques of handling time and interior monologue are derivative, his style, as Howard Mumford Jones observed in 1951, is "everywhere competent and sometimes superb, and its slow and powerful stream is fed by insights into human beings beyond the capacity of many better-known novelists."

In his book *The Absurd Hero in American Fiction* (revised edition, 1970), David D. Galloway quoted Styron as being "all for the complexity in Faulkner, but not for the confusion." Galloway went on to say of *Lie Down in Darkness*: "That Styron is able to succeed so well and so personally with techniques that are associated with Faulkner and Joyce is in part . . . the result of historical accident; for Styron is not essentially an experimenter, and therefore does not run the dangers which Joyce and Faulkner often ran of becoming overwhelmed by technique itself. Character and story are of immense importance to Styron, and his intense, fully-drawn characters give the novel concentration and unity. . . . For all his psychoanalytic inclinations, Styron tends to see his characters as figures from a Greek drama, as bared, tormented, and destined souls, in essence far removed from the aid of the analyst."

The question that Styron seems to be asking in *Lie Down in Darkness*, without ever giving an answer, was put by Richard Gray in his *The Literature of Memory* (1977) thus: "When the old institutions become irrelevant and the old myths obsolete, and when our habits of thought and feeling continue nevertheless to be shaped by them—how then do we change the situation . . . ? How do we will an act of defiance if our wills have been conditioned by the very forces we would defy?" Many critics have categorized *Lie Down in Darkness* as a classic example of "the literature of

alienation." "Whether this is true or not, I don't know," Styron told John Baker in an interview in *Conversations with Writers II* (1978). "But I was unconscious of that aspect. I really was writing about the total disaffection of human beings, I think, in certain circumstances."

With his royalties from *Lie Down in Darkness* and some fellowship money, Styron spent a year in France and a year and a half in Italy. In Paris in 1952 he helped in the founding of the *Paris Review*. From Paris he went to the American Academy in Rome, where he was married in May 1953, and he spent the rest of his Italian sojourn in Ravello, near Salerno, in the southern part of the country. Returning to the United States in 1954, he and his wife lived briefly in New York City before settling in Connecticut.

The trauma of being called back into the Marines during the Korean war inspired Styron's *The Long March* (Vintage Books, 1955), a paperback novella about Marine reservists in retraining. The brutal forced march of the title is a metaphor for the human condition, in which war, disorder, and violence are not the exception but the norm, barely hidden by the veneer of civilization. "It is not the military world that usually bothers Styron's persons," Frederick J. Hoffman pointed out in his *The Art of Southern Fiction* (1967), "but the civilian world living in the shadow of a war, a 'bomb,' and, principally, in a circumstance that permits no easy belief." In his University of Minnesota Press pamphlet *William Styron* (1971), Richard Pearce observed that in *The Long March* Styron found "a form which expressed the human situation with conciseness and clarity and in which he could affirm the values of Christian humanism in a way that was consistent with his vision."

The major legacy of Styron's grand European tour was *Set This House on Fire* (Random House, 1960), the title of which comes from a sermon by John Donne. That sprawling novel, Styron's most unrestrained imaginatively, is a tragicomedy, satirical but sad, about degenerate and violent expatriate Americans in Italy, about a rape and murder they commit, and about the spiritual regeneration of one of them, the alcoholic and self-destructive painter Cass Kinsolving. American critics generally acknowledged that it was a brilliant and passionate work, an affirmation of spiritual values in a climate of materialism, but many considered it to be seriously flawed by a "chaotic" structure, "melodramatic" excess and "romantic bombast," and "highfalutin manners." Its reception in Europe was much more hospitable, especially in France, where a translation by Maurice-Edgar Coindreau became a best seller. French reviewers tended to see the novel as a study of the self-centeredness and ruthlessness of the artistic temperament, its riding roughshod over people, and Styron acknowledges that that was "a component in the book." Another component, he told John Baker in the *Conversations with Writers* interview, was a reflection, "if it was at all valid, of a kind of new American imperialism," the opposite of the old

theme of American innocents abroad. "After World War II, we had emerged as the major power in the world, and that was not all to the good. The tables had turned in a curious way. . . . We were developing and exploiting our own capacity for corruption. I certainly didn't program the book to say that, but I think the element is there."

After the publication of *Set This House on Fire*, Styron finally turned his full attention to the story of Nat Turner, the slave who instigated the Southampton insurrection of 1831, in which seventy-five blacks massacred fifty-five white men, women, and children. Most of those who took part were killed when captured or executed shortly after. The subject fascinated Styron because in the segregated South of his childhood Nat Turner was a mysterious figure, shrouded by time and half-truths. In preparing to throw light on Turner, he read voluminously on slavery and practically memorized "The Confessions of Nat Turner," the 5,000-word pamphlet dictated by Turner in his jail cell. In 1962 he read Albert Camus' *The Stranger*, structured as the meditation of a condemned man on the day of his execution, and "suddenly realized that [his] Nat Turner could be done the same way"—as a meditation on historical events rather than a strict reconstruction of those events. Encouraged in his task by his friend James Baldwin (who warned that he would "catch it from black and white"), he then spent five years writing *The Confessions of Nat Turner*.

Published by Random House with considerable fanfare in October 1967, *The Confessions of Nat Turner* was a huge success, leading the best-seller lists, drawing hundreds of thousands of dollars for paperback, book-club, and other subsidiary rights, and widely admired by many reviewers for the technical and psychological achievement it represented. The late 1960s was a time of sudden black consciousness-raising, however, and soon there was a horrendous counter-reception from black intellectuals (joined by some white liberals) who felt it imperative that blacks recreate their own experience and enunciate their own sense of identity and who resented a white man (especially one from the old racist South) presuming to speak for them. A collection of essays attacking the novel was published under the title *William Styron's Nat Turner: Ten Black Writers Respond* in 1968. Among Styron's defenders in the controversy was C. Vann Woodward, who called *The Confessions of Nat Turner* "the most profound fictional treatment of slavery in our literature," displaying "the rare combination of talents essential to this formidable undertaking," i.e. a "flawless command of dialect, a native instinct for the subtleties and ambivalences of race in the South, and a profound and unerring sense of place."

In September 1971 *Esquire* magazine published "Marriott the Marine," a chapter from "The Way of the Warrior," a novel-in-progress by Styron about an idealistic Marine who has the quixotic notion that, given the recurrence of war, and therefore the permanence of the military, he will help his coun-

try to maintain a civilized course if he can civilize military life. Styron's play *In The Clap Shack*, a comedy about life in a military V.D. ward showing how venereal disease can turn its victims into an ostracized minority, was staged at the Yale Repertory Theatre in New Haven in December 1972. The notices in *Variety* and some Connecticut newspapers ranged from fair to good, but a damning review by Clive Barnes in the *New York Times* destroyed the chances of *In the Clap Trap* moving beyond its university première. In *The Achievement of William Styron* (1975), Robert K. Morris saw in the play a relaxation of Styron's tone and technique but not of his concern with the question why "the human creature potentially capable of rising to dignity, even nobility," is "often the victim of accident and absurdity."

Just as his preoccupation with the subject of slavery led Styron to the exorcistic writing of *The Confessions of Nat Turner*, that of the Holocaust in Nazi Germany haunted him into the writing of *Sophie's Choice* (Random House, 1979). The heroine of *Sophie's Choice* is Sophie Zawistowska, a Polish Catholic woman who survives Auschwitz but loses her two children and her self-esteem in the concentration camp. The character is based on a displaced woman Styron knew briefly when he was living in a boarding house in Brooklyn in 1947. In the novel, Sophie meets two men in the Jewish boardinghouse where she is living in Brooklyn. One is Nathan Landau, a brilliant but unstable and drug-addicted Jew given to fits of violence, with whom she enters into a passionate but foredoomed love affair. The other is Stingo, a young writer from the South. The novel traces Stingo's intellectual and emotional absorption in the mutual torment of the two lovers and his growing knowledge of and horror at Sophie's past.

Thematically, *Sophie's Choice* treats a familiar Styron subject: the human being's conflicting capacities for evil, degeneration, and enslavement on the one hand and redemption, renewal, and survival on the other. "Why men are violent" has always bewildered Styron, and he finds the Holocaust particularly inexplicable, leaving unanswered not so much the question "Where was God?" as "Where was man?" in the death camps. In making his Auschwitz survivor a Polish Catholic, he was compensating, with benevolent perversity, for a form of "historical amnesia" regarding Christian, Gypsy, and other non-Jewish victims of the Holocaust. As he predicted, some Jewish critics objected to his "universalizing" of the Holocaust victims as a "profanation" of the memory of the more numerous Jewish victims, but others admired his bravery. "The novel's courage," John Gardner wrote in the *New York Times* (May 27, 1979), "lies partly in this: After all the attacks on Styron, especially after *The Confessions of Nat Turner*, which some blacks and liberals (including myself) found offensive here and there, we get in *Sophie's Choice* the same old Styron, boldly and unmercifully setting down his occasional lapses (or his narrator's) into anti-Semitism, anti-feminism, and so forth,

bearing his chest to whatever knives it may possibly deserve, even begging for it. Those who wish to can easily prove him anti-black, anti-white, anti-Southern, anti-Yankee, anti-Polish, anti-Semitic, anti-Christian, anti-German, anti-American, anti-Irish—the list could go on and on. No bigotry escapes him; the worst that can be said of humanity Styron claims for himself, wringing his hands, tearing his hair, wailing to all the congregation, 'Mea culpa!'" *Sophie's Choice* won an American Book Award, and it was made into a motion picture of the same title, starring Meryl Streep and Kevin Kline and released by Universal Pictures in 1982.

In the early 1980s Styron discovered—"rather to [his] surprise"—that he had written several dozen nonfiction pieces in the previous two decades for *Esquire*, the *New York Review of Books*, and other publications, "mainly on the various morbid themes which seem to have been [his] preoccupation: slavery, military life, Auschwitz, sex, and other forms of incarceration." Most of the essays, including literary criticism and reminiscence, were brought together in the miscellany *This Quiet Dust* (Random House, 1982). The lyricism of his fiction is missing in much of his occasional nonfiction, where his lush, symphonic diction has a tendency to become grandiloquent.

At the invitation of Jack Lang, the French Minister of Culture, Styron took part in a 1983 Paris conference exploring the possible role of artists and writers in resolving the international economic crisis. The following year he and Gabriel José García Márquez went to Cuba at the invitation of Fidel Castro to participate in a discussion of literary issues. With other prominent writers, Styron has protested the Reagan administration's "immoral, dangerous, and inhuman" war against Nicaragua. The Marine colonel in Styron's still-in-progress novel "The Way of the Warrior" is obsessed by the memory of an atrocity he committed in Nicaragua decades ago.

William Styron and his wife, the former Rose Burgunder, a poet, have four children, Susanna, Paola, Thomas, and Alexandra. Since 1954 the Styrons have lived in a large yellow farmhouse on twelve acres of wooded hillside in Roxbury, Connecticut. In the summer they vacation in a house they own on Martha's Vineyard, Massachusetts. Both establishments run along the hospitable lines of an old Russian manor house, well supplied with wine and conversation. Their neighbors and guests include Philip Roth, Art Buchwald, and Ted Kennedy. "I don't see myself caught up in the New York literary life, or, God forbid, the academic literary life, which is my idea of living death," Styron has said. When he writes he goes to a small studio in the back of his house in Roxbury or to a similar retreat he has on Martha's Vineyard. Tacked to his study wall is a quotation from Flaubert: "Be regular and ordinary in your life like a bourgeois, so that you may be violent and original in your work."

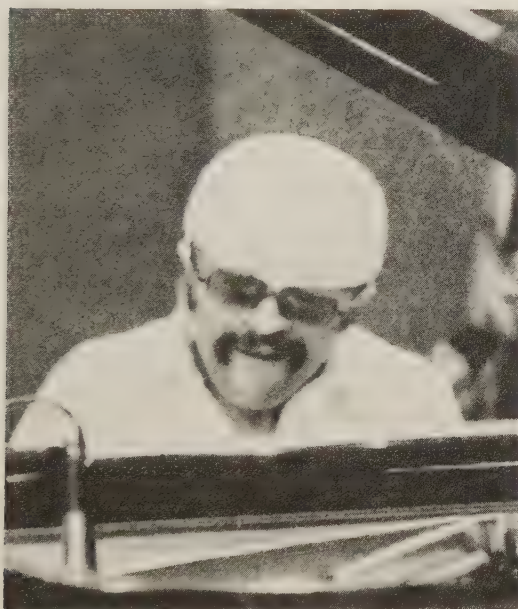
Styron writes in longhand with a pencil on yellow legal pads and produces a page and a half on good days, confessing to "a neurotic need to be per-

fect each paragraph—each sentence, even—as I go along.” Unlike many writers, he does not write a first draft and then dismantle it; instead, it is a little like “building a brick wall from the ground up,” as he has described it. But once he has written something, he seldom needs to revise it. “Writing is an agony,” he has said. “Yet if I don’t do it, I’m defeating myself. It breaks my heart and my back and my fingers. It’s never as right as I want it to be.”

William Styron is six feet tall, weighs about 170 pounds, and has brown eyes and leonine gray hair. A dissenting Democrat, he admits to a peripheral interest in politics, since he “enjoys watching the spectacle, like H. L. Mencken, watching his three-ring circus.” His favorite recreations are tennis, sailing, walking, and listening to classical music, especially to Mozart. He is an honorary consultant

to the Library of Congress and served in 1983 as president of the Cannes Film Festival. He belongs to the American Academy of the National Institute of Arts and Letters and has been decorated by the French government as a Commander in the Order of Arts and Letters. In 1984 he received the Connecticut Arts Award. Since 1964, Styron has been a fellow of Stillman College of Yale University.

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Taylor, Cecil

Mar. 15, 1933– Jazz pianist; composer. Address: b. c/o Hot Hut Records, PO Box 127, West Park, N.Y. 12493

“I try to imitate on the piano the leaps in space a dancer makes,” the jazz pianist and composer Cecil Taylor has explained to interviewers. “A kind of Bartók in reverse,” as the black poet and jazz scholar A.B. Spellman has described him, Taylor has been admired for his ability to meld classical and contemporary music into his defiantly individualistic form of blues without compromising himself or his music. Although his early work owed an obvious debt to Thelonious Monk, he has emerged as one of the most consistently original and distinctive

voices in jazz, so that “new wave” has been the label most often affixed to his work. Always an innovator in harmony and rhythm, Taylor has sacrificed commercial success to go his own way, becoming, in the process, “a musician’s musician” and an influential teacher.

Cecil Percival Taylor was born on March 15, 1933 in Long Island City, New York, the son of a chef and and a housewife. He grew up in one of the few black households on a mostly white working-class street in Corona, Queens. “Music to me was in a way holding on to Negro culture,” Taylor reminisced in A.B. Spellman’s *Black Music, Four Lives* (1973), “because there wasn’t much of it around. My father had a great store of knowledge about black folklore. He could talk about how it was with slaves of the 1860s, about the field shouts and hollers, about the myths of black people.” The boy enjoyed hearing his father sing the shouts and other forms that antedated even the blues.

Although it was his dance-loving, music-loving mother who first encouraged Taylor to play the piano, he has said that she would not have approved of his becoming a jazz musician because she was obsessed “with bourgeois ideas of success.” Among his relatives on her side of the family were an uncle who was a violinist, and another uncle, a pianist and drummer, who took him to hear jazz bands. Taylor began taking piano lessons at the age of five with a woman who lived in the neighborhood. Not too long after that, he began to study percussion with her husband, who was tympanist in the NBC Symphony under Arturo Toscanini. His studies of percussion were to have a permanent influence on his own music. Among his early idols were Gene Krupa and Chick Webb, and he remembers that when he was only about six or seven, he used to take out his mother’s pots and pans and beat on them in imitation of Chick Webb. By the time he was eight, he was already improvising and composing.

His love of music was so closely associated with his mother that when she died, Taylor gave up his

piano playing and turned to athletics, especially basketball and track, to distract him from his loss and assuage his bereavement. Returning to the piano in high school, he won a competition with his performance on radio station WHN, and a booking agent, who happened to hear the broadcast, called him in for an audition. He had a series of local engagements, but was later dropped when a hotel in the Catskills balked at hiring a black musician. With some irony, Taylor has called that rebuff his "first professional experience."

After studying composition and harmony at the New York College of Music, Taylor moved to Boston in 1951. One year later, he entered the New England Conservatory of Music, where he had what he felt to be an uneasy relationship with his teachers, including the head of the composition department. Taylor attributed that lack of rapport to the fact that he was only the second black ever to study composition at the Conservatory. He met the hostility with a personal challenge—that he "had to be black if for no other reason than that they felt black was bad," as he told A.B. Spellman.

Nevertheless, Taylor managed to acquire the fundamentals of his craft, both at the Conservatory and at various Boston nightclubs. In 1951 he first heard Charlie Parker at a ghetto club called the Hi-Hat, and Sarah Vaughan with Dizzy Gillespie on the same bill with Ella Fitzgerald. Another epiphany was his first encounter with Mary Lou Williams at a concert, where she played like Erroll Garner, but with "a lot of range." In a single crowded period of six weeks he saw Dave Brubeck, Art Tatum, Horace Silver, and Oscar Peterson, and he was mesmerized by Bud Powell after hearing his recording of "Un Poco Loco."

But it was Duke Ellington, to whom he credits his orchestral approach to piano, who remained the overriding influence on Taylor during that period. And it was Ellington who set the pattern that Taylor was to follow, both in Boston and New York through the early and mid-1950s, when he advised aspiring jazz musicians in an article: "You need the conservatory—with an ear to what's happening in the street." Taylor has referred to Ellington as "the only prophet I recognize."

After being subjected to all those diverse exposures, it is not surprising that Cecil Taylor returned to New York in the mid-1950s with many different strands of jazz running through his head and influencing his own composition. Even at the outset of his career, his playing defied easy classification. As an amalgam of styles that he had admired and absorbed, his music made special use of the percussive side of pianism, and since it imposed unusual demands on the rhythm section, it met with severe criticism from other musicians. His most celebrated problems involved drummers, one of whom exited at an early session when Taylor began to play, while another hurled a cymbal across the room in protest and frustration.

Meanwhile, Taylor tried to make a living by making deliveries for a coffee shop and by washing dishes. One of the musicians with whom he had es-

tablished a harmonious working relationship was the saxophonist Steve Lacy, who, as one of his former students, had been one of Taylor's "few consistent sources of income," and later proved helpful when he converted his loft into a rehearsal studio where Taylor could work. When the time came for Taylor to make his debut album, *Jazz Advance*, for the Transition label, he, Lacy, and bassist Buell Neidlinger recorded it under primitive conditions at a Boston studio. The eight-hour session was supervised by Tom Wilson, who later became producer for Bob Dylan and for Velvet Underground. No one involved in the session was happy with the results or with the miserly \$41 each musician received for his work.

The few chances that Cecil Taylor had to play in public were, in their way, memorable. He opened Gerdes restaurant on West Third Street in Greenwich Village, an Italian place that later became Gerdes Folk City. In 1957 he took his band, consisting of Steve Lacy, Buell Neidlinger, and the drummer Dennis Charles, to the Newport Jazz Festival. By that time, he had to his credit two more albums, one for United Artists, and one for Verve. He has described his group as his first to use "constructivist principles," in which virtually nothing was written down so that free rein could be given to improvisation.

Even with those achievements behind them, however, Taylor and his group seldom found steady employment, and when he did manage to be accepted by a club's audience or management, the intensity of his performance and of his personality created certain difficulties. At his first appearance at the Five Spot, then an obscure club on the Bowery, Taylor broke a key and a hammer on the worn-out house piano. And although he had been hired to play in the rhythm section behind violinist Dick Whitmore, Taylor almost immediately began playing in his own style, with the rest of the band tagging along. By the third night, Whitmore had made his exit and Taylor had taken over the engagement, until the all too vulnerable piano disintegrated under the concentrated attack of Taylor's pianism. Although the Five Spot's owner, Joe Termini, declined to have Taylor and his colleagues back on the premises, during their five-week stint they filled the club with jazz aficionados, including the artists Willem de Kooning, Franz Kline, Marisol, and Larry Rivers, and laid the groundwork for the Five Spot's substantial musical reputation.

Along with other jazz musicians, including the saxophonist Jackie McClean, Cecil Taylor acted as well as played his own music during the long run of Jack Gelber's *The Connection*, which opened off-Broadway at the Living Theatre on July 15, 1959. Directed by Judith Malina and designed by Julian Beck, *The Connection* borrowed its structure from jazz, in that it called upon its actors to improvise upon a given theme. In the cast were three jazz musicians, who performed their spontaneous responses to the dramatic situations of the play, including the tension among a group of addicts waiting for the arrival of their supplier and their transient euphoria after their injections.

Thanks to what were then considered to be its bizarre and daring touches, Taylor's music began to attract a wider following. Both on standards and on his own compositions, his rhythm section sounded chaotic and cacophonous to the uninitiated ear: it performed as if it were unaware of what the featured soloist was doing. His improvisations bypassed conventional harmonies, and those same percussive elements in his pianism that had taken their toll of the piano at the Five Spot in 1957 grew more pronounced.

Writing in the *New York Times* (June 8, 1980), the jazz critic Stanley Crouch reported: "On albums recorded in 1958 and 1960, [Taylor] extended the idea of percussive attack by simulating drum phrases and rolls as well as the varied textures a drummer achieves as he moves from his snare drum to his tom-tom or his bass drum. Expressing his love for vocal music, he used trills in this period that began to emulate a singer's vibrato."

During the early 1960s Taylor's work began to change its emphasis. His original compositions, which had never brought him as much recognition as his interpretations of popular songs, became the basis for his *Into the Hot* album recorded on the Impulse label in 1961, with saxophonists Archie Shepp and Jimmy Lyons. Although Shepp left the group not long after the recording sessions, Taylor and Lyons later formed a trio with the drummer Sonny Murray, who insisted that the group abandon clearly defined meter in favor of contrapuntal rhythms based on African and Oriental percussion. The changes wrought in the trio's sound brought such a new muscularity and complexity to its improvisations that many listeners found themselves once again trying to keep up with Taylor's work, especially when the performances expanded to heroic proportions, up to two-and-one-half hours without any intermission. The fury and speed with which they played led some listeners to reach the conclusion that Cecil Taylor's range of emotion was limited to something akin to hysteria.

Acceptance came easier in Europe, as Taylor discovered during the winter of 1962-63, when he made his first extended visit to Copenhagen. "We didn't make a lot of money in Europe," he told Nat Hentoff in an interview for *Status* (November 1965), "but having that chance to work continuously before an audience was a remarkable experience. When you work, what happens to your psyche—the metamorphosis of you as a human being—is so complete that you live on a different plane. All of your energies and capabilities are realized or are in the process of being realized. You have much more energy—off the stand as well as on—than you had imagined. In Denmark, although playing practically every night, I was writing a great deal during the day." The tour has been memorialized on the Fantasy label by a performance recorded live at the Cafe Montmartre in Copenhagen.

Nonetheless, the 1960s were such lean years for Taylor that he used to joke that he never had to worry about income taxes, and in his book *A.B.*

Spellman could report that "Sonny Murray . . . doubts that Cecil has made \$50,000 for himself and his group in ten years in the jazz business." Taylor's biggest stumbling block in the way of his achieving commercial success in 1970, as in 1957, was the uncompromising nature of his performances. Club owners who might conceivably have been pleased by his ability to lure hundreds of fans every night resented works that could run up to three hours, during which time the bar might just as well have been closed while enthralled audiences concentrated on the musicians.

During the late 1960s, Taylor's recordings seemed deliberately designed to challenge the sensibilities of his listeners with their ever-increasing kinetic energy and complexity. His *Unit Structures*, released by Blue Note in 1966, was characterized by Max Harrison in the *New Grove Dictionary* as "multi-layered discontinuity," while Stanley Crouch called his three-volume album set *Great Concert of Cecil Taylor* (Prestige label) "apocalyptic." His musical evolution since the beginning of the 1970s has proceeded much more smoothly, with the result that some perceptive critics have actually ascribed such qualities as tenderness and simplicity to his work. Along with the obvious influences of Ellington, Monk, and Powell, his music has assimilated elements of the soul music of Aretha Franklin and Marvin Gaye, and gospel and blues motives appear in his *Indent* and *Silent Tongues* albums (Arista Freedom), both recorded from live performances. *Silent Tongues* went on to win the Record of the Year award in the *Down Beat* critics poll in 1975 and helped to elect Taylor to that magazine's Hall of Fame. Five years later, he was given the *Down Beat* Critics' Award as Acoustic Pianist of the Year. An honor of another kind came in 1978, when Taylor appeared at the White House Jazz Festival and was favorably compared by President Jimmy Carter with Vladimir Horowitz. In the same year New World Records released his albums *The Cecil Taylor Unit* and *3 Phasis*, which when taken together, constitute a kind of compendium of the first twenty years of his career. In the late 1970s he also entered the world of dance, a field that had long interested him, with collaborative projects involving Mikhail Baryshnikov, Alvin Ailey, and Diane McIntyre as choreographers.

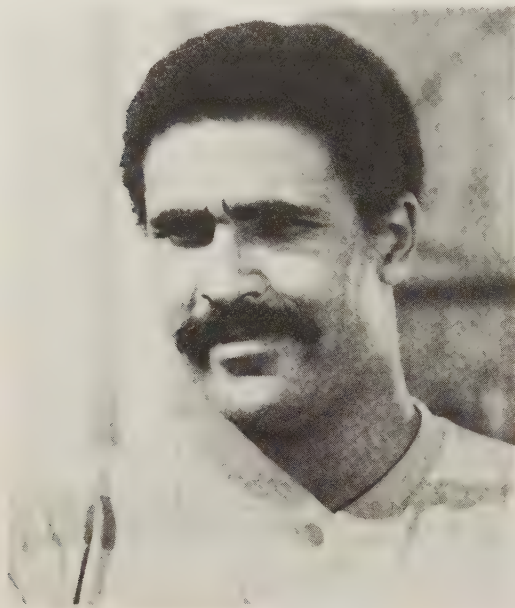
When Taylor appeared at Carnegie Hall in the spring of 1977 in a joint performance with one of his childhood idols, Mary Lou Williams, he proved that he was a central figure in the fashionable avant-garde of jazz. During 1979 he performed in a series of what Stanley Crouch called "monumental duets" with the drummer Max Roach, and one year later led an octet featuring two drummers and a cellist. In 1982 he brought a quartet with Jimmy Lyons, bassist William Parker, and drummer Rashid Bakr to Lush Life, a New York jazz club, for a series of acclaimed performances. Yet he proved that he could still offend an audience's sensibilities at a 1984 concert at Carnegie Hall on the same bill with Oscar Peterson, at

which more than half the audience headed for the exit during his set, which included some of his singing and dancing as well as his playing. Later that year, in the much less formal surroundings of the New York nightclub Irving Plaza, a performance by the Cecil Taylor Septet that also featured Taylor's singing, this time in a somewhat Arabic mode, received a more enthusiastic response.

From 1970 until 1972 Cecil Taylor held an instructorship at the University of Wisconsin that turned out to be almost as controversial as his musi-

cal performances, when he flunked two-thirds of the students enrolled in his course on black music for not taking the subject seriously enough, in his opinion. Since then, he has held teaching positions at Antioch College at Yellow Springs, Ohio and at Glassboro State College in New Jersey.

References: *N Y Times* II p20+ Je 8 '80; *Status* p44+ N' 65 *Village Voice* p68+ S 3 '79; *Black Music, Four Lives* (1970); *New Grove Dictionary of Music and Musicians* (1980); *Who's Who In America, 1984-85*



Thompson, Daley

July 30, 1958- Decathlete. Address: b. British Olympic Association, 1 Church Row, Wandsworth Plain, London SW18, England

The British two-time Olympic decathlon champion Daley Thompson, disdaining the lucrative non-athletic career possibilities to which many Olympic celebrities early succumb, has opted instead for long-term domination of his grueling sport. Unbeaten in the decathlon, the forty-eight-hour summa of running, jumping, and throwing, since 1978, Thompson has set new world records four times, and his current world-leading mark for the ten-event contest is 8,847 points. He is Britain's best long jumper, and his personal best in the 100 meters is 10.26 seconds, a fraction of a second behind the world record for that event. In the shot put, a relative weakness of his, he has moved up to a personal best of 15.73.

While he is single-minded in his dedication as an athlete, Thompson as a person has a reputation

in the British press for being "unpredictable" as well as "cocky." Headstrong, he refuses to be interviewed by reporters who, in his view, do not understand or fully appreciate the decathlon, and he will not discuss his personal life. When he does speak to the press, he is voluble, witty, and irreverent, unsparing even of such sacred entities as members of the royal family. When he declined to carry the Union Jack in the four-and-a-half-hour-long opening ceremonies of the 1982 Commonwealth Games in Brisbane, Australia, it was, he said, to save all of his strength for the decathlon. "Competition is my life—winning is my only goal," he has explained. "Everything I do is directed toward that end and I will never permit anything to jeopardize it. . . . Since winning is the only prize anybody cares about in this world, I would like people to know what it costs." Thompson was made a member of the Order of the British Empire by Queen Elizabeth II in 1983.

Daley Thompson was born on July 30, 1958 in London's Notting Hill Gate section, where the city's first race riots occurred not long afterward. "That child was a terror from the minute he was born," his mother, Lydia Thompson, a Scotswoman, has recalled. "He never cried but he never slept either." His father, Frank Thompson Sr., a Nigerian immigrant of the Ibo tribe, ran a taxi company. To distinguish him from all the Franks in the family—his older brothers were named Franklyn and Francis—his father gave him an African nickname, Ayodele (meaning "Joy Enters the House"), which was shortened to Dele and finally corrupted to Daley.

Hyperactive, strong-willed, and prone to street fighting, Thompson was more than his parents could cope with, especially since both worked. At seven, he was sent to Farney Close, in Bolney, Sussex, a state-supported boarding school for troubled children where he was the only black. He was unhappy at the school until he began participating in sports. In the process of training for soccer, he discovered his fortes, running and jumping.

According to some sources, Thompson's parents divorced when he was eight years old. When he was twelve, his father was shot to death in an incident in a fish and chips shop. After that traumatic event, he lived with his mother briefly. When he

returned to Farney Close, he plunged more deeply than ever into athletic competition. Upon leaving the boarding school, at sixteen, he entered a small London college where his only goal was to train to become England's fastest sprinter. One of his early coaches, Robert Mortimer, saw the untapped decathlete in Thompson and began to press him to learn the discipline. Thompson at first resisted, and one of his teammates recalls that "a lot of blood and tears were shed" before he admitted that his chances of attaining world-class status were greater in the ten-part event than in the sprints.

Mortimer introduced Thompson to the decathlon coach Bruce Longden, under whom—after obtaining special permission because he was underage—he competed in his first decathlon, at Cwmbran, Wales in 1975. On that occasion he won easily, with 6,685 points, bettering the British record for sixteen-year-olds by 2,000 points. He went on to win the 1975 AAA junior championships with 7,000 points—more than the tally of the senior winner—and at the end of the season he set another British junior record with 7,100 points. Finally, he was fully convinced that the decathlon was his calling.

When Thompson announced his intention to be a full-time athlete, his mother, afraid that he would end up without a livelihood, told him to get a part-time job or move out of her house. He moved out, going to live with his mother's best friend and his adopted "aunt," Doreen Rayment, a London youth recreation administrator, who took a keen interest in his athletic career.

In 1976, Thompson qualified for the XXI Olympiad, in Montreal, Canada, thus becoming the youngest man to qualify for the Olympic decathlon since Bob Mathias. In Montreal—where he finished eighteenth, with 7,905 points—he closely studied the gold medal winner, Bruce Jenner, taking note of everything from Jenner's demeanor to his physical strengths (he was an extraordinary 1,500-meter runner) and weaknesses (he ran the 100-meter dash, Thompson observed, like someone running the 1,500). It was Jenner's poise that impressed Thompson most. "I saw that, well, he wasn't that talented, physically," Thompson recalled in an interview with Kenny Moore for *Sports Illustrated* (July 18, 1984). "He was just a hard worker. I learned that from him, the necessity of it" [hard work].

The following year, in Madrid, Thompson won a decathlon with 8,190 points, becoming the only Briton and the youngest man ever to pass the 8,000 mark. At the British Commonwealth Games in Edmonton, Alberta, Canada in 1978, he posted the third highest decathlon score in history, 8,467 points. His first-day score of 4,550 points in Edmonton was an unofficial world record. The events of the first day—100-meter run, dash, long jump, shot put, high jump, and 400-meter run—all rewarded either speed or explosiveness, both of which Thompson, with a personal best at that time of 10.5 in the 100, possessed in abundance. In fact, as Thompson realized, nine of the decathlon's ten

events rewarded either outright speed (the 100 or 400), a rapid, explosive approach (pole vault, high jump, long jump, 110-meter high hurdles) or pure explosiveness (shot put, javelin, discus).

The three throws, which take years to master, were Thompson's weakest events. With his seven-day-a-week training schedule, at that time under the direction of Bruce Longden, he gradually overcame his weaknesses and developed into Britain's third-best shot putter. His strengths increased apace, making him the country's best long jumper, one of its top three sprinters, and its number-four man in the pole vault.

In the midst of that period of development came the worst moment of Thompson's career, the 1978 European Championships in Prague. The man to beat at Prague was the West German Guido Kratschmer, one of the two men in the world at that time to have finished decathlons with higher totals than Thompson. Kratschmer dropped out after the 100 meters because of an injury and Thompson leapt to his usual first-day lead. On the second day he blundered in the 110-meter hurdles and in the pole vault and fell permanently behind the Russian Aleksandr Gerbenyuk. The experience of that defeat was devastating. "I've never considered suicide," Thompson told Kenny Moore, "but I would think that's how people feel. Suddenly it's worse than it's ever been and you can't imagine it getting better. . . . Nothing matters because you lost. You knew you were going to win and you lost." The defeat in Prague increased his obsession with training. He worked especially hard at his weaker second-day events while continuing a regimen that began with three-mile runs at 5:00 A.M. and lasted until evening, with an hour or two off in the middle of the day.

To prepare for the 1980 Moscow Olympics, Thompson entered several warm-up decathlons. In Götzis, Austria on May 17, 1980 he broke Bruce Jenner's world record with 8,622 points, thus becoming the youngest world record holder since Rafer Johnson. A month later Guido Kratschmer took the record away, with 8,649 points. At the Moscow Olympics the anticipated showdown between Thompson and Kratschmer did not occur because West Germany, following the lead of the United States, boycotted the games in protest of the Soviet Union's invasion of Afghanistan. Having no serious competition, Thompson won easily, although his score was kept below world-record level by rain on the second day of competition.

At the International Decathlon and Heptathlon in Götzis, Austria in 1982, the six-foot-one, 189-pound Thompson faced a new West German arch-rival, six-foot-seven, 225-pound Jürgen Hingsen. The Götzis decathlon began with Thompson's customary triumphs in the 100 meters and the long jump, but Hingsen achieved personal records in three events, tied for first in the high jump, and won the shotput. With only the 400 between him and a second day full of events in which his personal bests were for the most part better than Thompson's, Hingsen was only sixty-two points

behind, and Thompson was at an added physical disadvantage, having injured himself in the long jump. According to one observer, after that jump he went "gray with pain" and, pouring cold sweat, slipped into the training room, where the British coach and a physiotherapist put one towel around his chest and another around his feet, "laid him out and pulled with all [they] had." As always, Thompson refused to take painkillers. Returning to the field, he won the 400 in a personal best time of 46.86 seconds, and the next day he won the pole vault with sixteen feet, one inch and the 1,500 meters with 4:30.55. As described by Kenny Moore in his *Sports Illustrated* article, Thompson stood after the race "like the new world-record holder with 8,707 points, as his spent opponents dropped to the ground around him."

Hingsen took the first opportunity that presented itself to better Thompson's record, scoring 8,723 points at a meet later in the summer of 1982. Götzis, however, had established a pattern and Thompson won six subsequent head-to-head encounters with Hingsen leading up to the 1984 Olympics. At the 1982 European Championships in Athens, Thompson took the world record back with 8,743 points, but Hingsen set a new record of 8,825 in 1983 and another of 8,831 in 1984. All the while, Thompson's head-to-head victories dogged Hingsen. Combined with Thompson's cocky deportment and psychological ploys (such as offering fraternal advice and encouragement during meets to all but West Germans), they goaded Hingsen into publicly promising the German people that he would bring home the Los Angeles Olympic gold medal in 1984. Regarding that promise, Thompson quipped, "There are only two ways he's going to do that. Either he's going to steal mine or do another event."

By winning the gold medal in Los Angeles in 1984, Thompson became the only man since Bob Mathias to take two consecutive Olympic decathlon golds, and he already had his eye fixed on a third at the 1988 Seoul Olympics. As the Los Angeles games approached, he sent Mathias a postcard reading simply, "I'm going for three." In the games, he ran the 100 meters as if he were trying to blaze his way to Seoul immediately, setting a personal best of 10.44 seconds that put him 122 points ahead of Hingsen. He proceeded to surpass the Olympic record he had set for decathletes in the Moscow long jump with a mark of twenty-six feet, three and a half inches, which earned him more than a thousand points. In the shot put, where Hingsen was expected to surpass him, Thompson flung a personal best 51-4 1/2 and Hingsen faltered by throwing two feet short of his personal best. Observers noted that Hingsen was "not the same" when faced by Thompson, that he became "noticeably distracted." By the beginning of the 1,500 meters, Hingsen was 209 points behind. An exhausted but relaxed Thompson did that race in 4:35 and brought his point total to a gold medal-winning 8,797. After a reread of the phototimer picture of the 110 hurdles, another point was added. Converted to the International Amateur Athletic Union's

new scoring tables, 8,798 became 8,847 points, the world decathlon record. On the victory stand, Thompson shocked observers by whistling along with "God Save the Queen." At a press conference afterward he kept the shock wave going with his response to a journalist's two-part question: "What did Princess Anne say to you after you'd won, and who's going to be the mother of your kids?" Thompson quipped, "well, you've just mentioned the lady. And the answer to the first question is, she said, 'I hope they'll be white.'"

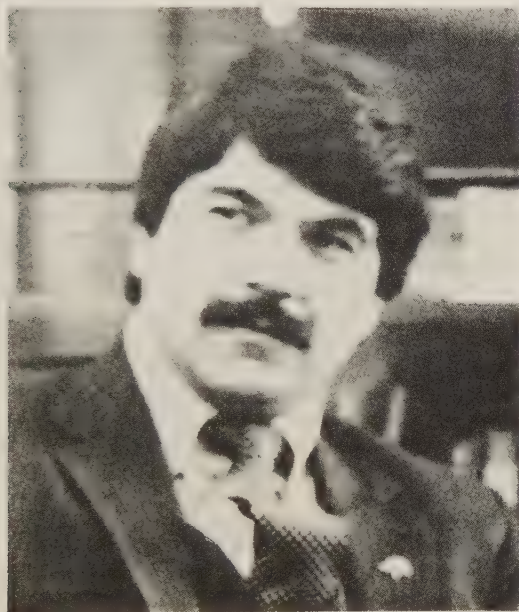
Although he had no injuries, Thompson did not feel up to doing his best in 1985, and he therefore did not compete in the decathlon that year. While cruising to easy victory in the 1986 Commonwealth Games in Edinburgh, Scotland, Thompson, a teetotaler, protested the sponsorship of the games by the Guinness brewery by removing its logo from his team jersey. Later that summer he experienced the "toughest two days" of his life, competing in rainy weather at the 1986 European Track and Field Championships in Stuttgart, Germany, where he was constantly heckled by the crowd. His decathlon record-setting time of 10.26 in the 100 meters and personal best in the shot put and the 400 meters were offset by disastrous showings in an event Thompson normally dominates, the long jump, as well as in the high jump and his old nemesis, the discus. Hingsen led by fifty-four points after the high jump and fifteen after the discus. At that point, according to a reporter for the *Guardian* (August 29, 1986), "the announcer appealed to the crowd not to boo or whistle or sound hunting horns in an effort to distract Thompson." Thompson later said that "the booing was amazing" but that it "just made [him] try harder." He regained his momentum in the pole vault, Hingsen's weakest event, but, going into the 1,500 meters, Thompson, the slower man, could not allow Hingsen to beat him by more than ten seconds if he was to win overall. His watch, set to beep every thirty-five seconds to measure a 4:20 pace, was drowned out aurally by the crowd and visually by the rain. Without benefit of that instrument, he clung to West Germany's Siegfried Wentz, who in turn clung to Hingsen. Slipping around Wentz in the final stretch, Thompson finished only six seconds behind Hingsen. His golden total of 8,811 points was only thirty-six points short of his world record.

As Kenny Moore noted in *Sports Illustrated*, old photographs show that even as an infant Thompson had "great, watchful, world-absorbing eyes and a mouth clearly expressive of the conviction that now that he was here it was just a matter of time until everybody else had to settle for second." Thompson, who has the massive thighs of a sprinter and the upper body of a weightlifter, acts as his own coach (since 1980). He usually trains in the company of fellow decathletes and one-event or two-event specialists in workouts so strenuous that he needs eleven or twelve hours of sleep each night. While he can be cruel in his locker-room jokes and pranks, Thompson is with his colleagues when they need him, cheering them on and giving

them advice. His major expense when he trains in California is his \$500-a-month phone bill. Since his close call in Stuttgart, he has decided to seek the guidance of coaches specializing in each of the decathlon's disciplines. As for petitioning the help of God, he told Kenny Moore: "I only bother Him when I really need Him." Throughout Europe the public continues to be taken "not only with his winning but with the way in which he wins," according to Skip Rozin (*New York Times Magazine*, June 3, 1984). "He is moving into that rare company of athletes—Muhammad Ali and Joe Namath have been among them—who transcend the games they play. They are the stuff of legends." His goal is to cap his career with a score above 9,000 points.

Privately, Thompson leads a full social life, and he is often described in the press as "a ladies' man." In addition to track and field publications, he enjoys reading vintage-automobile magazines. Satisfied with the comfortable living he makes from commercial endorsements, he has no desire "to go to work." "This [the decathlon] is my life . . .," he told an anonymous interviewer for the *New York Times* (August 8, 1984). "I guess when I'm finally through with the decathlon, I'll stay home a year and have a family—be a good daddy."

References: *London Times* p32+ Ag 28 '86 pors; p22 Ag 31 '86 pors; *N Y Times Mag* p88+ Je 3 '84 pors; *Quest* 80:4:65+ Ag '80 pors; *People* 22:11+ Ag 13 '84 pors; *Sports Ill* 61:4:194+ J1 18 '84 pors, 61:9:38+ Ag 20 '86 pors



Trumka, Richard L(ouis)

July 24, 1949– Labor union official. Address: b. United Mine Workers of America, 900 15th St. NW, Washington, D.C. 20005

Following some dozen years of turbulence and decline in their ranks, the United Mine Workers of America signaled what they hoped would be an era of rejuvenation for the UMW when they elected Richard L. Trumka their president by a landslide in 1982. Trumka, a third-generation miner and a former union staff attorney, represents a new breed of miner, better educated than his forebears and more sophisticated in his relations with management. A polished bargainer, Trumka in 1984 reached with the Bituminous Coal Association the first contract settlement in eighteen years to be

achieved without a strike, and he did so with no givebacks of benefits, one of the points on which his predecessor, Sam M. Church Jr., lost the 1982 election. Trumka, the youngest UMW president in history, will be up for reelection in 1987.

Richard Louis Trumka was born on July 24, 1949 in Nemaquin, Pennsylvania, a coal-mining town on the West Virginia border where both of his grandfathers were pioneer union activists. His father is Frank Trumka, a retired miner of Polish descent who suffers acute heart and lung problems because of black-lung disease, a common miners' affliction. His mother is Eola (Bertugli) Trumka, a descendant of Italian immigrants and the parent from whom, he says, he inherited his energy. Growing up, Trumka hunted and fished with his father, described by him as his "best pal." His closest chum among his childhood peers, Gerald Onderko, told Joe Klein of *Rolling Stone* (June 23, 1983) that he and Trumka "played sports, spent a lot of time in the woods" and that Trumka "didn't seem different from us . . . except he was very smart." In an interview with Kathy Sawyer for the *Washington Post* (December 22, 1982), Eola Trumka recalled that her son was "an ordinary boy . . . kind to animals, loved to talk to old people."

In several interviews, Trumka has recounted how he decided on his career when he was in the eighth grade. Sitting with his maternal grandfather, Attilio Bertugli, he wondered aloud how he could help the miners, who were on strike and, it seemed to him, "getting the short end of the stick." Perhaps he should become a politician, he suggested to his grandfather. "He [the grandfather] about backhanded me. . . . He said, 'No . . . if you really want to help, get yourself a legal education.'"

After graduating from high school and earning a degree in accounting and economics at Pennsylvania State University, Trumka entered law school at Villanova University. Throughout his college and law school years he worked summers as a general inside laborer at the Nemaquin mine, which is now owned by the Jones and Laughlin Steel Corporation. After taking his law degree, in 1974, he

went to Washington, D.C. to work as a staff attorney in the legal department at the United Mine Workers of America headquarters.

At the time of Trumka's arrival in Washington, the UMWA was only a sorry shadow of the colossus that John L. Lewis, the Shakespeare-quoting labor statesman, built during the first half of the century—a 400,000-strong organization that sired the unionization of 5 million workers in the auto, steel, and rubber industries. Lewis, who retired in 1961, was succeeded by lesser men, the least of whom, at least ethically, was W. A. (“Tony”) Boyle, convicted in 1969 of ordering the murders of the union dissident Joseph Yablonski, his wife, and his daughter. The presidency of Arnold Miller (1972–79) returned democracy to the union, but it lacked strength and lustre of leadership, and the wildcat strikes that proliferated during Miller's tenure exacerbated the UMWA's turbulent image and thus hampered its effort to recruit miners in the new anthracite fields then opening in western states. When Miller resigned because of failing health, he was succeeded by his vice-president, Sam Church Jr., an unsophisticated, grade school-educated mine electrician from Appalachia. Under Church, the wildcat strikes ended, thanks to a Supreme Court ruling won in part on the strength of a brief drafted by Trumka, but much of the UMWA membership was unhappy with the union benefits that Church was giving back to management. By the early 1980s the UMWA was mining only 45 percent of American coal (down from 70 percent in 1970) and only 17 percent of the coal mined in western states, where the union spent approximately \$10 million to recruit just 542 members. Its overall membership was down to some 160,000 (not counting 60,000 pensioners), and 41,000 of those were unemployed and not paying dues. The union, once the wealthiest in the United States, was operating \$400,000 a month in the red.

Frustrated over the ineptness that he was witnessing in Washington, Trumka returned to Nema-colin, Pennsylvania in 1977 to complete the five years of mining experience necessary to qualify him to run for high union office. (His legal work counted for the equivalent of one year.) While working in the Nema-colin mine, he built the nucleus of his political organization and began attracting to his cause a new generation of young miners, better educated than their fathers, who were “thoroughly disgusted” with Sam Church's “giving away stuff like health benefits and cost-of-living adjustments” and “making miners look like a bunch of ignorant hillbillies and immigrants—chewing tobacco, drinking beer.” Trumka stood in contrast to that image, as Clemmy Allen, a charter Trumka associate, explained to Joe Klein of *Rolling Stone*: “He [Trumka] showed up in Masontown during the great coal strike of 1978 wearing a suit, and he could explain to people what the hell was in the contract. It was pretty clear he was just what we needed.”

In June 1981 UMWA District 4, a southwestern Pennsylvania region of 8,300 members in twenty-

three local unions, elected Trumka to the union's international executive board. From his position on the board, Trumka made his bid for the union presidency. In that bid, he had the benefit of rank-and-file resentment over Sam Church's handling of the 1981 contract negotiations with the soft-coal industry. The union won substantial wage gains, but only after a seventy-two-day strike and the concession of royalty payments that had long financed the union's generous health benefits.

In the 1982 race for the presidency of the union, incumbent Church, stumping in overalls or rumpled suits, charged his opponent with dishonesty on several counts, alleging, for example, that his mine experience was actually less than that required for high union office. Trumka, campaigning in a pin-striped three-piece suit, stressed the health-benefit issue with an emotion made personal by the mine-related illnesses of his father and his fiancée's father. He vowed to be a more assiduous and methodical bargainer than Church, to give back no benefits, and to put an end to the no-contract-without-a-strike routine that had become almost *de rigueur*, to the detriment of the welfare of both management and workers.

Both campaigns were hard-fought, but Trumka's was much better organized, with coordinators in each of the union's twenty-one districts and thirty-three sub-districts, and his promise to bring more energy and intelligence to the presidency was made credible by his articulateness and his tirelessness in traveling to virtually all of the miners' bathhouses and union halls. Through direct rank-and-file balloting in the United States and Canada, the union membership elected Trumka by a two-to-one margin on November 9, 1982. Elected with Trumka were vice-president Cecil E. Roberts Jr. and secretary-treasurer John J. Banovic, both of whom had been called “leftists” by Church.

As much as anything else, the election was a contest of image and personality, as an observer close to both camps pointed out after Trumka's victory. Recalling how the autocratic John L. Lewis won and kept the loyalty of the miners without patronizing them, the observer explained, as quoted by William Robbins in the *New York Times* (November 11, 1982): “Among mine workers, the mystique of a leader is a lot more important than the common touch. . . . The miners preferred the image Trumka presented to the nation: a young man, dynamic and intelligent.” Joe Corcoran, a campaign spokesman for Trumka, credited the surprising margin of his victory to the desire of the rank and file “for leadership they have not seen in ten years.”

Trumka was sworn in as president in Charleston, West Virginia on December 22, 1982. In his inaugural speech he was applauded time after time as he promised a “selective” and “aggressive” organizing drive that will not end “until every ton of coal that comes out of the ground is stamped ‘UMWA coal’” and as he assailed “the stereotype of the coal miner as an unskilled pick and shovel laborer.” Explaining that organizing would be fo-

cused on companies revealed through union research to be "vulnerable," he promised to "know more about the coal industry than it knows about itself."

As president, Trumka first addressed himself to the union's financial problems, reducing expenses by such means as the elimination of some 100 staff jobs, many of which were make-work positions filled by patronage appointees. Next, he stepped up recruiting, and he personally traveled to some of the non-union anthracite fields in western states as an organizer. Finally, he concentrated on bargaining, preparing well in advance for the 1984 contract talks with the Bituminous Coal Operators Association, which represents thirty-two soft-coal companies, most of which are in the East.

Trumka's preparation for the contract talks began at the UMWA's 1983 convention, where he won from the delegates several changes calculated to ward off dissent and insure ratification of an agreement without a union-wide strike. One of the changes was the replacement of the "no contract, no work" policy with a selective-strike strategy, so that the union could walk out of particular mines without crippling the whole industry while talks went on. In a corollary vote, the convention set up a strike fund for the support of miners deprived of pay in the selective strikes. Most important, the delegates voted to abolish the union's bargaining council, which exercised veto power over contracts. Thus, any agreement negotiated by Trumka would now go directly to the rank and file for ratification. He would have a free hand, with only one proviso—no "takeaways."

The contract negotiations began in May 1984 and went on sporadically for four months, ending with a no-concession agreement that was overwhelmingly approved by the miners in September 1984. The new contract provided wage increases of \$1.42 an hour, bringing the maximum pay to \$124 a day; improved pension benefits for miners and their widows; and a requirement that sub-leasers of mines give preference in hiring to union members laid off by the parent company. The last provision closed a loophole through which some companies had escaped contract requirements and replaced union workers with nonunion. When the contract was signed on September 28, 1982, Bobby R. Brow, the chief negotiator for the Bituminous Coal Operators Association, pointed out that the agreement would carry forward the current strike-free period to eighty months (1981-87). "Eighty months of stability give a clear message to our customers and competitors," he pointed out, "that the soft-coal industry is a dependable source of energy."

With the contract behind him, Trumka stepped up his efforts to organize the 30 percent of the coal industry that was nonunion and his lobbying of federal and state legislators and other government officials on issues more complex than those faced by his predecessors. Among the issues were environmental legislation that threatened to reduce not only "acid rain" but also the number of mines and

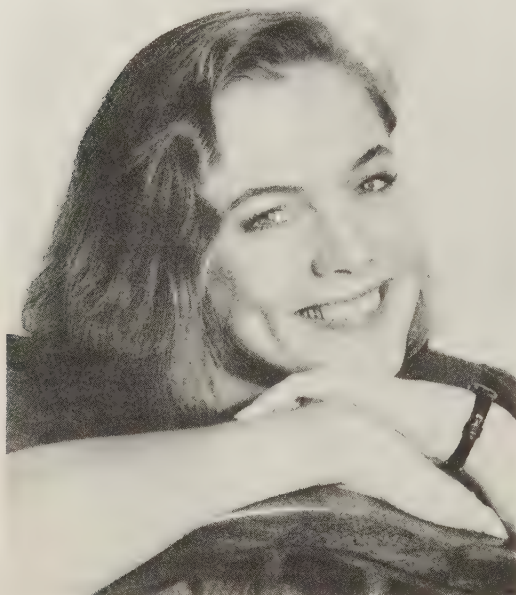
to eliminate an estimated 60,000 UMWA jobs; the failure of the federal government to implement a national energy policy that promised to give coal an important role in the development of synthetic fuels; and the American taxpayers' unwitting subsidization through foreign investment tax credits of American-based multinational corporations that are "taking American capital and technology to underdeveloped countries, exploiting workers there, and importing the coal back here."

"Rich will be president [of the United States] in 1996," Trumka's associate Clemmy Allen told Joe Klein of *Rolling Stone*, and Allen insisted that he was not being facetious. The more likely scenario, in Klein's view, is that Trumka will become another John L. Lewis—a towering figure of his time in American labor. "Trumka is young, attractive, and intelligent, qualities not in abundant supply in the sclerotic labor movement," Klein wrote. "He is also the head of the union that has always been the most militant and united, a union that throws disproportionate political weight." Klein thought it "not unreasonable to think" that Trumka might someday become president of the AFL-CIO, should the UMWA rejoin the AFL-CIO. (John L. Lewis took the United Mine Workers out of the American Federation of Labor in the 1940s, before the federation merged with the Congress of Industrial Organizations.) Trumka told Klein that he was "studying" the possibility of going back into the AFL-CIO.

Rich Trumka, as everyone calls him, is husky, plump-cheeked, and mustachioed, with a swarthy complexion and a head of glistening black hair, which is usually blow-dried. Away from his work, he replaces his suits with more casual wear, such as down jackets and cowboy boots. He neither smokes nor drinks alcohol, but he chain-drinks coffee. Trumka lived with his parents until his marriage on Thanksgiving 1982 to Barbara Vidovich, a coalminer's daughter whom he had been dating for eight years. A son, Richard Jr., was born to the Trumkas in July 1984. Their home contains three collections: gifts and tributes from well-wishers, including plaques and ceramic figurines; hunting weapons and hats; and tapes of "doo-wop" songs by such groups of the 1950s and 1960s as the Monotones and Little Caesar and the Romans. Trumka's favorite recreations are hunting deer and small game in the Pennsylvania mountains and singing as well as listening to such doo-wop songs as "Book of Love" and "The Boy from New York City."

Three personal assets that helped Trumka in his election to the UMWA presidency are his conviviality, his memory for facts, faces, and names, and his powers of observation and attentiveness to detail, which he developed when working in the Nemacolin mine. "A coal miner can walk into a room and see ten times more than most people," he explained to Joe Klein. "You have to be hyper-alert, completely perceptive, down there. A pebble out of place, a spray of dust from the top—anything—can mean trouble."

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Turner, Kathleen

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As the film critic Andrew Sarris has observed, Kathleen Turner is "the most exciting enchantress to zoom out of Hollywood since Jessica Lange . . . escaped King Kong's clumsy grasp to become Dustin Hoffman's tootsie." Miss Turner's intelligence and control, underrated in the film noir *Body Heat* (1981) and the absurdist marital comedy *The Man with Two Brains* (1983), in which she plays sultry villainesses, did not become fully recognized until the huge success of *Romancing the Stone* (1984), a light romantic fantasy in which her character is transformed overnight from a dowdy fiction writer into a cliff-hanging adventuress. Carefully weighing her career choices but willing to take professional risks, Miss Turner confirmed the versatility of her wit and talent by carrying off the precarious dual leading role in Ken Russell's controversial, sexually violent *Crimes of Passion* (1984), the darkly comic part of the glamorous contract killer in John Huston's *Prizzi's Honor* (1985), and the middle-aged woman reliving her prom-queen days in Francis Ford Coppola's sentimental time-warp fantasy *Peggy Sue Got Married* (1986). The secret of Kathleen Turner's chameleon-like screen magic

was perhaps best summed up by her in an interview with George Hadley Garcia for *Prevue* (February/April 1986): "Looks are sheer luck, but personality is something that can be developed like, well, a voice." Miss Turner, who has a background in theatre as well as in television soap opera, recently returned to the stage.

Kathleen Turner developed her self-confidence in facing changing challenges under strong parents during an unusually mobile childhood. Born in Springfield, Missouri in or about 1956, she is the third of four children of the late Allen Richard Turner, a career United States foreign service officer, and Patsy (Magee) Turner. Her sister and her two brothers all hold advanced degrees in their fields. Family ties were—and remain—strong, but so was sibling rivalry, and one of Kathleen's brothers, a psychologist, recalled in an interview with Christine Doudna for *American Film* (November 1984) that Miss Turner was an "insanely jealous teenager" whose need to prove herself found its outlet in acting. Miss Turner remembers herself in childhood as "a tomboy."

Allen Richard Turner's diplomatic assignments took the family successively to Canada, Cuba, Washington, D.C., Venezuela (where Kathleen learned to speak fluent Spanish) and finally, when Kathleen was fourteen, England, where her father became a United States consul. "I loved the new places," Miss Turner told David Sheff of *Playboy* (May 1986). "I think I learned a lot about adjusting quickly, about presenting a picture of myself, because you go to a new school and right away kids are challenging you. I think that had a lot to do with acting; you went in there showing people something. You felt you could redo yourself; nobody knew what you were." Her parents inculcated in her and her siblings the attitude that they could "do whatever [they] wanted" in life as long as they were willing to work hard enough for it.

Attending the theatre twice a week in London, Miss Turner was enthralled by the performances of such actors as Christopher Plummer, Angela Lansbury, Paul Scofield, and Diana Rigg. Setting her own sights on acting, she began taking courses at the Central School of Speech and Drama in London in addition to her regular secondary studies. After Allen Richard Turner died of a heart attack, in 1973, his wife and children returned to the United States and settled in Springfield, Missouri, Mrs. Turner's hometown, where Kathleen began her college drama studies at Southwest Missouri State University. "Springfield was quite a cultural shock," she recounted to Christine Doudna. "I was scared . . . , so I made myself as absolutely English as possible—you know, 'I'm Kathleen Turnuh, I'm studying theatuh . . . ,' I must have really been the pits. Well, I got all the Shakespearean roles." She also kept working on her voice, doing such exercises as holding eraser tips between her back teeth when she talked to lower the tone and increase the resonance. After having heard British actors sound "completely different in different roles," she noticed that "a lot of American

actors . . . will go to great lengths to gain weight or lose weight or dye their hair—and use the same voice.” She also noticed that British actors approached their work with more discipline and seriousness than Americans, treating it as “a job.”

Miss Turner was not happy at Southwest Missouri State University, partly because she “wanted to get into experimental theatre and . . . couldn’t do it there.” She also found dormitory life unbearable, and she made herself *persona non grata* by contributing to the pious-slogan slot on her dorm’s bulletin board the statement: “’Tis better to reign in hell than to serve in heaven.—Milton.” She moved off campus in her sophomore year, and at the end of her junior year she packed her belongings into a used Oldsmobile she had bought for \$300 and drove to Baltimore to transfer to the University of Maryland, where she received her bachelor of fine arts degree, with a theatre major, in 1977. Recommended by the casting director of the Arena Stage Company in Washington, D.C., where she had auditioned, she went to New York City upon graduation and signed with the talent agent David Guc, who remains her agent to this day. Guc remembers his first impression of her voice as “very strange—deep and accent nonspecific, somewhere between Taiwan and Bolivia.”

After arriving in New York, Miss Turner worked as a waitress and did some television commercials and off-off Broadway roles. In February 1978 she landed the part of the villainess Nola Dancy Aldrich in the NBC television soap opera *The Doctors*, a twenty-month assignment in the course of which she also replaced Carol Potter as Judith Hastings in *Gemini* on Broadway. In 1980 she performed in productions of *Travesties* and *The Seagull* at the Manitoba Theatre Center in Winnipeg, Canada.

Miss Turner went to Hollywood to test with Peter Falk for a role as one of the women wrestlers in *All the Marbles*. “Thank God I was not right for that part at all—and there was a woman casting for *Body Heat* there,” she recounted in the *Playboy* interview with David Sheff. “I was able to see her and read for her and she got quite excited. She set up a meeting with the film’s producer [Fred T. Gallo] and Larry Kasdan [who wrote the screenplay for *Body Heat* and made his directorial debut with that film]. So I went in dressed to the nines: I put on my highest heels and a slit skirt and all the makeup I could muster.” Based on the reading she did for Gallo and Kasdan, she recounted, “they decided to fight for [her], even though [she] had no film credits, and they set up a screen test.”

Body Heat is a sleek tour de force in the film noir genre, a dark and sizzling romance-and-crime melodrama overt in its allusions to noir clichés of the 1940s, especially those in *Double Indemnity*. Set in a small Florida city, it is the story of a scheming vixen, Matty Walker, the neglected and faithless wife of Edmund Walker (Richard Crenna), a rich “venture capitalist” with mob connections, and of Matty’s torrid relationship with Ned Racine (William Hurt), a small-time nice-guy lawyer

whom she seduces, in one of the hottest seduction scenes in Hollywood movie history. When Matty suggests that she and Ned kill her husband and make off with his money, the idea goes against Ned’s grain, but his sexual obsession leads him finally not only to collude but to come up with a clever way to carry out the murder. Once the deed is done, the adulterous couple’s complicity in the homicide slowly poisons their relationship.

The Ladd Company released *Body Heat* through the Warner Brothers distribution system in August 1981. Although there were demurrers (“just formula,” “a 1940s pastiche that verges on camp”) many critics hailed the movie as an “electrifying” debut for Kasdan, displaying his “awesome talent for visual storytelling.” “By the time the complex plotting begins,” Judith Crist wrote in the *Saturday Review* (September 1981), “Kasdan has the viewer equally enthralled not only by the vibrant performances by William Hurt and Kathleen Turner as the good man and wicked woman but also by his on-the-move camera eye, which owes no allegiance to theatrical or literary roots. Kasdan offers pure cinema in terse, refined dialogue . . . and in his understated and deeply effective visual narrative.”

Gene Siskel of the *Chicago Tribune* (August 28, 1981) wrote of Miss Turner’s portrayal of Matty: “Her languorous naked body is on display throughout *Body Heat*, but that—honest—isn’t what is so impressive about her screen debut. Rather, it’s that she stays in character, albeit a quirky character. Just when you think you understand Matty, she surprises you, which, you come to realize, is her essence.” Among the dissenters was Pauline Kael of the *New Yorker* (November 9, 1981), who did not like the way Kasdan “poses” Miss Turner “as if she were a hot number” or the way the actress “works on her smolder with such diligence,” but even Miss Kael granted that Miss Turner has “a lovely voice.” “Kathleen Turner is a new face, and the face is a beguiling reflection of the *femmes fatales* of the ‘40s . . .,” Jack Kroll observed in *Newsweek* (August 31, 1981). “Turner is Bacall-haired [and] Hayworth-hipped, and her voice has the nicotine smoke of Susan Hayward. Whether all this adds up to the real thing or the second coming of Elizabeth Scott only time will tell.” Barbara Stanwyck, who played the prototype of Matty Walker in *Double Indemnity*, had no doubt about Miss Turner’s being “the real thing.” “The only one who could have done it better,” she said of the actress’ portrayal of Matty, “is me.”

Rejecting offers of roles that were barely disguised duplications of Matty Walker, Miss Turner went without screen work for eight months. During that time she returned to Washington, D.C. and played Titania in an Arena Stage production of *A Midsummer Night’s Dream*. Wanting to show her versatility on the screen, she then sought out the role of Dolores Benedict in the zany comedy *The Man with Two Brains* (Warner Brothers, 1983), a Steve Martin vehicle written and directed by Carl Reiner. As Dolores Benedict, Miss Turner is a

scene-stealing parody of Matty Walker—a greedy and sadistic vamp who marries the goofy brain surgeon Michael Hfuhruhurr (Martin) for her own convenience and defers consummation of their union until the doctor is a quivering glob of tumescence.

Basically a series of skits set up for Steve Martin, joined loosely by the bizarre premise of a romantic triangle between the Turner and Martin characters and a disembodied brain in a fishbowl, *The Man with Two Brains* seemed formless and only fitfully entertaining to many critics, including Pauline Kael, who this time had only good to say of Miss Turner, however. "Kathleen Turner, who was so laboriously steamy in *Body Heat*," Miss Kael wrote in the *New Yorker* (June 27, 1983), "comes alive in comedy." In *Newsweek* (July 13, 1983), Jack Kroll described Miss Turner as "not only sensationally glamorous but also stylish and hilarious in a role that could have been nothing but long legs and lingerie." Recalling his review of *Body Heat*, Kroll wrote: "I said that time would tell if Turner were simply the second coming of Elizabeth Scott. Time has told." Like *Body Heat*, *The Man with Two Brains* did not score commercially.

After completing work on *The Man with Two Brains*, Miss Turner again returned briefly to stage work in Washington, D.C. Her first resounding screen hit was *Romancing the Stone* (Twentieth Century-Fox, 1984), a tongue-in-cheek *Perils of Pauline*-style romantic adventure fantasy written by Diane Thomas, produced by Michael Douglas, and directed by Robert Zemeckis. Douglas also costarred in the film, as the reluctant soldier of fortune Jack Colton, the chivalrous foil for the heroics and wit of the central character, Joan Wilder (Miss Turner). The special charm of the movie for many critics was that gender twist as well as the metamorphosis of Miss Turner's character from urban plain Jane to feisty jungle heroine. Joan Wilder is a spinsterish writer of best-selling gothic romances whose humdrum life becomes more exciting than her fiction when she goes to Colombia to find buried treasure and thereby rescue her kidnapped sister (Mary Ellen Trainor) with Colton's help.

David Ansen of *Newsweek* (April 16, 1984), who had experienced difficulty in remembering "exactly what Turner looked like" in *Body Heat*, came away from *Romancing the Stone* finding it "impossible to forget." Ansen recognized in her "the sturdy but sensual confidence of the old-time comedienne." Andrew Sarris of the *Village Voice* (April 5, 1984), already a Turner fan, saw in her performance in *Romancing the Stone* a confirmation of his earlier judgment. For Sarris, "the snap and zing Kathleen Turner brought to film noir and absurdist amour respectively" in *Body Heat* and *The Man with Two Brains* were "an indispensable reason" for his liking those films "more than most people." Of *Romancing the Stone*, Sarris wrote: "The picture has been built around Turner, and she radiates grace and strength with both sweet and ironic vibrations. The point is that there is a cutting edge to Turner's talent, and now audiences

have been given an opportunity to enjoy it without having to worry about a lack of 'sympathy' for the part to which this sharpness is applied. Ultimately, *Romancing the Stone* is a fun movie with a dazzling portrayal by Kathleen Turner as its hidden treasure." *Romancing the Stone* grossed \$100 million at the box office and Kathleen Turner won a Golden Globe award for her performance in it. Late in 1984 Miss Turner taped the children's television special *Loving the Rock*, a takeoff of *Romancing the Stone* in which the other characters were puppets. The Twentieth Century-Fox motion picture "A Breed Apart," in which Miss Turner plays an Appalachian housewife, was scheduled for release in the fall of 1984 but was held back during an executive shuffle at the studio. It is yet to be released.

Attracted by the dual acting challenge and wanting to work with the maniacally exuberant Ken Russell, "one of the greatest directors," known for his glossily erotic pictures, Miss Turner agreed to star as Joanna Crane/China Blue in Russell's *Crimes of Passion* (New World Pictures, 1984), a sordid morality play about sexual repression. It was a controversial career move, one that many around her advised against, because they considered the sexually explicit half of the dual role degrading. Joanna Crane (Miss Turner) is a straitlaced, frigid fashion designer by day; at night she dons a platinum wig, tight satin dress, and stiletto heels and becomes the exhibitionistic China Blue, the hottest streetwalker in the local red-light district, stooping as low as her pathetic and brutal clients can afford to have their bizarre midnight fantasies fulfilled. The film was panned by many critics, including the reviewer for *Variety* (September 19, 1984), who described it as one in which "the evocative Kathleen Turner thuds into a wall of inanity." In *Time* (October 29, 1984), Richard Corliss called Miss Turner's portrayal of China Blue "a clever, daring, mad performance in a movie that is just as reckless." Among the raves was the review in the *Washington Post* (November 9, 1984) by Rita Kempley, who wrote: "*Crimes of Passion* is dedicated to the refugees of the sexual revolution, its angry men and empty women. It is gripping adult drama, as erotically violent as it is intellectually satisfying. Kathleen Turner gives her most aggressive performance since *Body Heat*. . . . She's tough and tragicomic as the hooker China Blue, aloof and disdainful as the professional Joanna Crane." Others described Miss Turner's acting as "positively staggering," "gutsy," and "gallant." *Crimes of Passion* failed at the theatrical box office in the United States, but it was a commercial hit in Europe (where it was released under the title *China Blue*), and it has become an American video favorite. Miss Turner won a 1984 Los Angeles Film Critics award for her work in both *Romancing the Stone* and *Crimes of Passion*.

Kathleen Turner rejected a number of other offers, including a remake of *King Solomon's Mines* and a movie that the British playwright David Hare had written with her specifically in mind, to make

the dark comedy *Prizzi's Honor* (Twentieth Century-Fox, 1985), director John Huston's wickedly sardonic screen adaptation of Richard Condon's labyrinthine and witty novel of mafioso manners. Condon collaborated with Jane Roach on the screenplay, which carries over the novel's jaundiced view of syndicate crime as the absurd reduction of standard American business ethics. In the film, Charley Partanna (Jack Nicholson) the stolid enforcer for the Prizzis, a Brooklyn crime family, becomes smitten with and marries a glamorous bicoastal mystery woman, Irene Walker (Kathleen Turner), only to discover that she is a free-lance contract killer. In the dénouement of the movie, husband and wife are contracted to "hit" each other.

First-run reviewers of *Prizzi's Honor* reported that Miss Turner creates in the film "a kind of meta-enchanted Hollywood doesn't often produce anymore," with "a gleam in her eye that forces one to accept the insane notion that this radiant glamour-puss is capable of the most casual violence." To David Sterritt of the *Christian Science Monitor* (June 19, 1985), she gave "further evidence that she can handle just about any comic or dramatic challenge." In the *Chicago Tribune* (June 14, 1985), Gene Siskel wrote: "She has yet to be less than lusty without being cartoonish, and the guess here is that she is carrying more than half the load in fleshing out her various characters. She plays them all brighter than we expect." *Prizzi's Honor*, perhaps the most critically acclaimed film of 1985, was nominated for eight Academy Awards, but it won in only one category, that of best supporting actress (Anjelica Huston). The film had been sold into the video market before the awards, and some close observers openly wondered if the Academy was not punishing it for being *déclassé*.

During 1985 there was some legal squabbling between Twentieth Century-Fox and Miss Turner having partly to do with the screenplay for *The Jewel of the Nile*, the sequel to *Romancing the Stone*, which she was under contractual obligation to do. Because Diane Thomas was not free to do so, Mark Rosenthal and Lawrence Konner wrote the script for *The Jewel of the Nile*, and Miss Turner was not happy with the strong male point of view and what she regarded as sexist jokes. It was not until Miss Thomas was called in to make changes that Turner agreed to do the film. *The Jewel of the Nile*, directed by Lewis Teague, takes the Turner and Douglas characters, along with the bumbling hoodlum named Ralph (Danny DeVito) to new cliff-hanging adventures in holy-war-torn North Africa. Critics reported that Miss Turner's "robust" and "delightful" characterization "takes off from where she left it," but for many the novelty of the premise had worn off, and some noticed the absence of Diane Thomas' wit and the presence of an attitude offensive to Third World people. "The *Jewel of the Nile* . . . is both more fun and less touching than the original," Paul Attanasio wrote in the *Washington Post* (December 11, 1985). "What was once a love story is now an out-and-out romp."

Like *Romancing the Stone*, *The Jewel of the Nile* was an unqualified commercial success, grossing \$58 million within three months.

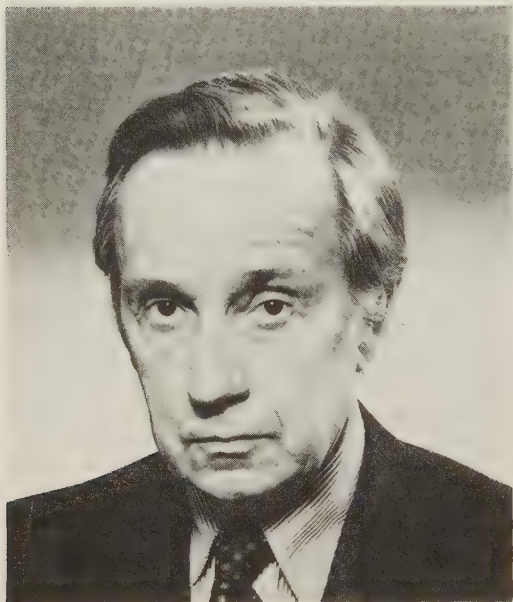
In the title role of *Peggy Sue Got Married* (Tri-Star, 1986), Francis Ford Coppola's most applauded directorial effort in years, Miss Turner is a forty-two-year-old wife and mother whose marriage is ending because of the unfaithfulness of her husband, Charlie. Given the opportunity to time-travel back to the age of seventeen without losing the wisdom that came with age and experience, she tries to thwart the courtship with Charlie. At the same time, she is surprised to learn that back in the beginning, in 1960, he really loves her. The actress shared in the critical kudos that the movie drew, overcoming the disadvantage of being, in the words of Pauline Kael of the *New Yorker*, "a womanly big woman poured into tight teen-age-schoolgirl dresses." Richard Corliss of *Time* thought that she accomplished the feat of simultaneously experiencing and elegizing "the high spirits of her teens . . . with grace wit, and feeling." "Turner . . . cannot pass for a teenager," Corliss pointed out, "but that makes sense. The young Peggy Sue is 'not herself'; she is older and on the way to being wiser." Miss Turner's next movie was "Giulia and Giulia," shot in Italy during the summer of 1986. In the fall she returned to the United States to begin rehearsing the title role in a production of *Camille* at the Long Wharf Theatre in New Haven.

David Sheff of *Playboy* described Miss Turner on the set of *Peggy Sue Got Married*: "We all watched as Turner, made up to look older, transformed herself into someone whose very walk seemed older, sadder. . . . But as soon as the camera stopped rolling, Turner became the morale officer on the set. She made her way through the large crew, passed around her morning pats on the back . . . and gave a warm hug to a fellow actor who had had a bad few days." At other times Miss Turner, job-oriented, may seem aloof, trying to set an example of discipline on the set.

The film critic Richard Schickel has called Kathleen Turner "perhaps the movies' first authentically mysterious presence since Garbo was hiding in plain sight." The actress is tall and blondish, and she speaks, as she recognizes, "very properly and formally, even though it comes off stiff and arrogant." She and the real-estate developer Jay Weiss, who were married in 1984, live with her cat Magee in an apartment in the Greenwich Village section of Manhattan, far from Hollywood's social whirl. They reportedly plan to start a family soon. Regarding her reputed aloofness on the set, Miss Turner explained in the *Playboy* interview: "You want to have friendships, to be available to everyone. [But] one nymphomaniac in this position could turn a crew upside down and sideways. You have to be aware of your position and use it responsibly." That sense of responsibility also makes her cautious in speaking on political issues, because fame "lends a kind of credence that frightens" her.

URQUHART

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Urquhart, Brian E(dward)
(irk' ket)

Feb. 28, 1919– *International relations expert; former diplomat. Address: b. Ford Foundation, 320 E. 43rd St., New York City, N.Y. 10017; h. 131 E. 66th St., New York City, N.Y. 10021*

Over the first four decades of its history, no one has better personified the ideals of the United Nations than Brian Urquhart, a plucky Englishman who has devoted most of his life to directing the UN's peacekeeping efforts. The archetypal international civil servant, Urquhart, who signed on with the UN at its birth in 1945, served as a chief aide to each of its five secretaries-general, eventually rising to the rank of under-secretary-general for special affairs. Although he proved himself to be adept at handling virtually any administrative task, from investigating alleged financial irregularities to drafting annual reports, his forte was crisis diplomacy. During his forty years of service to the world organization, Urquhart was a key participant in thirteen formal UN peacekeeping operations. When he left the UN at the end of 1985 to join the Ford Foundation as a scholar-in-residence, some 10,000 men from twenty-three countries were

involved in UN peacekeeping actions in Jerusalem, Kashmir, Cyprus, the Golan Heights, and Lebanon.

Brian Edward Urquhart was born on February 28, 1919 in Bridport, a small town in Dorset, England, the second of the two sons of Murray and Bertha (Rendall) Urquhart. As Mark Bonham Carter noted years later in an article for the *London Observer* (October 27, 1985), Urquhart was "very much a child of the 1930s." His parents were Fabian Socialists and committed internationalists, and as a youngster, Brian attended the League of Nations Summer School. After Murray Urquhart abandoned his family, Bertha Urquhart moved to Bristol, where she supported herself and her sons by teaching at the Badminton School for Girls, a high-minded, liberal institution with an excellent academic reputation. It was at Badminton that Brian Urquhart, the only boy among some 200 girls, received his early education. His fellow students included Indira Nehru (later Gandhi), who was to become the prime minister of India, and dozens of German-Jewish refugees, who began arriving at the school in 1933. Shortly thereafter, Urquhart was awarded a scholarship to continue his education at the Westminster School, a prestigious public school for boys in London. There, he soon became known for his political activism as well as for his considerable academic achievement. Angered by the Nazi salutes accorded the son of Joachim von Ribbentrop, then the German ambassador to the Court of St. James's, by the four uniformed guards who escorted the boy to his classes, Urquhart organized a student demonstration that effectively put an end to the practice.

On his graduation from Westminster in 1937, Urquhart, following in his older brother's footsteps, enrolled at Christ Church College, Oxford University. Two years later, on the day after Britain declared war on Germany, he enlisted in the Dorset Regiment and Airborne Forces of the British army. During the early months of World War II, Urquhart narrowly escaped serious harm twice—once in a Luftwaffe bombing raid near Dover and once when the minesweeper on which he was serving struck a mine in the Thames estuary. Then, while taking part in a training exercise for the parachute corps in the autumn of 1941, he suffered a nearly fatal accident. On the final practice jump, his chute failed to open and he plummeted 1,200 feet into a ploughed field. His injuries, including a telescoped spine and many broken bones, were so severe that his doctors at first thought he would never walk again, but within six months he had recovered sufficiently to rejoin his unit. He subsequently saw action in North Africa and Sicily before returning to Britain in the summer of 1944 to help draw up the plans for the invasion of Europe.

As the senior intelligence officer attached to the headquarters of the British I Airborne Corps, Urquhart attended the high-level strategy sessions for "Operation Market-Garden," the projected massive Allied assault behind enemy lines to recapture

a crucial bridge across the Rhine at Arnhem, in the Netherlands. Convinced that Allied estimates of enemy troop strength were overly optimistic, Urquhart warned against authorizing the mission. "Its weakness seemed to be the assumption that the Germans would put up no effective resistance," he explained to Cornelius Ryan in an interview for Ryan's book *A Bridge Too Far* (1974). "I simply did not believe that the Germans were going to roll over and surrender."

On his own authority, Urquhart ordered an RAF reconnaissance sweep of the area, and the photographs, clearly showing two German Panzer divisions near the bridge, confirmed his fears. "Horried," to use his word, Urquhart voiced his objections to the operation to "anybody who would listen," only to be repeatedly overruled by his superiors. Two days before the scheduled attack, he was visited by a corps medical officer, who recommended that he go on leave until he recovered from his "nervous exhaustion." Operation Market-Garden went ahead as scheduled on September 17, 1944 with disastrous results. In the nine days of the assault, more than 17,000 Allied servicemen were killed or wounded—some 5,000 more than in the D-Day invasion of Normandy. As he explained years later to Madeleine G. Kalb in an interview for a *New York Times Magazine* (December 19, 1982) profile, the Arnhem debacle taught him that "the worst way to make an argument is by reason and good information." Rather, he continued, "you must appeal to people's emotions and their fears of being made to look ridiculous. I also learned that if you happen, by some chance, to get something right, you become extremely unpopular."

Returning to active duty late in 1944, Urquhart transferred to the so-called "T" Force, a top-secret unit charged with pinpointing the locations of Nazi atomic research and nuclear weapons facilities. He eventually succeeded in discovering the site of a plant devoted to the isolation of uranium isotopes. To his horror, he also stumbled upon the vast installation that was the Belsen death camp. At the war's end, Urquhart was mustered out of the British army with the rank of major. In recognition of his distinguished service record, he was named, in 1945, a Member of the Order of the British Empire.

On his discharge, Urquhart, armed with a letter of reference from the historian Arnold Toynbee, a family friend, landed a job as a personal assistant to Sir Gladwyn Jebb, the executive secretary of the preparatory commission set up to create a secretariat for the fledgling United Nations. In a series of meetings held in London from August to November 1945, the commission hammered out plans for the structure and regulations of the secretariat and made arrangements for the first meeting of the general assembly. One of its recommendations was that the UN's headquarters be relocated to New York City. By the time the move was made in March 1946, Urquhart had been appointed a personal assistant to Trygve Lie, the Norwegian foreign minister who had recently been elected the UN's first secretary-general. Urquhart, as he has put it, went along to New York as "part of the files."

After serving for three years as Trygve Lie's chief aide, Urquhart was named, in 1951, secretary of the UN's recently created collective measures committee, which had been established to evaluate the organization's peacekeeping potential. Peacekeeping was not among the functions originally envisioned for the UN by its planners. "Like penicillin," Urquhart told Madeleine Kalb, "we came across it while looking for something else." The occasion was the crisis in northern Greece in 1947. An on-the-scene UN commission, charged to investigate ways of ending the fighting between the Greek government and Communist rebels backed by Albania, Bulgaria, and Yugoslavia, enlisted the help of military experts. Although the situation was resolved before the military advisers actually became involved, the precedent for the use of such advisers—and for the eventual use of troops—had been set.

In 1948 UN peacekeepers were dispatched to the Middle East, to supervise an uneasy Arab-Israeli armistice, and to Kashmir, to police a ceasefire between India and Pakistan. When North Korea invaded South Korea the following year, sixteen member states contributed troops to the UN's "Unified Command" forces, which were under the direction of the United States.

Since Urquhart was involved behind the scenes in each of those operations, it was only natural that, after the collective measures committee wound up its work late in 1953, he was reassigned to the office of the undersecretary for special political affairs, then headed by Ralph J. Bunche, the black American who had won the Nobel Prize for Peace. In Bunche, Urquhart found a kindred spirit. A fervent believer in the UN's value as an arbiter of international disputes, Bunche became Urquhart's inspiration and mentor. Over the years, the two men developed a close personal friendship as well as a symbiotic working relationship. Concurrent with his involvement in the UN's peacekeeping operations, Urquhart served as executive director of the first (1956) and second (1958) UN conferences on atomic energy, and in 1957 he was the deputy executive director of the preparatory commission of the International Atomic Energy Agency.

As a key member of Bunche's staff, Urquhart played a major role in the development and deployment of the United Nations Emergency Force (UNEF), a ten-nation military force under a commander directly responsible to the secretary-general. Authorized to act only as a buffer, the UN troops were sent into action for the first time late in 1956 when, after an Israeli invasion of Egyptian territory, Great Britain and France attempted to retake the recently nationalized Suez Canal by force. The combatants eventually agreed to accept a UN ceasefire order, which was monitored by UNEF soldiers. Two years later, a UNEF contingent replaced American troops, who had been patrolling the Beirut area at the request of the Lebanese government.

The UN's biggest and perhaps thorniest peacekeeping operation was launched in 1960 in

the newly independent Republic of the Congo, where tribal warfare threatened to bring down the government. To help coordinate the UN's effort to restore peace to the region, Urquhart made several visits to the country. On the last of these visits, in November 1961, he was kidnapped and savagely beaten by Katangese rebels. Only the timely intervention of Moïse Tshombe, the president of secessionist Katanga province, saved him from almost certain death. "We didn't foresee that the real problem was a split along East-West lines," Urquhart told Bernard D. Nossiter twenty years later, in an interview for the *New York Times* (August 18, 1981). The dispute might have been settled sooner, he went on, "if we'd been less eager to tie things down, if Ralph Bunche and Hammarskjöld hadn't tried to impose their extremely high standards of behavior, the sin of arrogance."

On his return from the Congo, Urquhart resumed his supervisory duties at the UN's headquarters, overseeing peacekeeping operations in West Irian, formerly Dutch New Guinea, which was transferred from UN administration to Indonesian control in 1962; in Cyprus, where UN troops attempted to put an end to the fighting between Greek and Turkish Cypriots, in 1964; and along the Indian-Pakistani border, after war between the two countries erupted in 1965. One of Urquhart's rare setbacks came in 1967, when he and Bunche advised Secretary-General U Thant to comply with the wishes of Gamal Abdel Nasser, the Egyptian president, and withdraw the UNEF units that had been stationed in the Sinai since 1956. The two men contended that the UN had no legal right to keep unwanted peacekeepers on Egyptian soil. According to one of Urquhart's diplomatic colleagues, as quoted by Madeleine Kalb, their advice "may have been legally correct," but it was nonetheless "politically disastrous." Within days, the so-called "Six Day War" broke out, resulting in the defeat of Egypt and its Arab allies and the Israeli occupation of the Golan Heights, the Gaza Strip, the west bank of the Jordan River, and much of the Sinai Peninsula. In defense of the UN's handling of the situation, Urquhart told Bernard Nossiter that Nasser was "bent on massive self-destruction" and could not have been stopped.

Because he worked mostly in the shadow of Ralph Bunche, Urquhart was not widely known outside diplomatic circles until the early 1970s, when he began to take on some of the relatively high-profile tasks of his ailing mentor. He also attracted considerable public attention with the publication, in 1972, of his book, *Hammarskjöld* (Knopf), a well-received biography of the late UN Secretary-General Dag Hammarskjöld. In the same year, Urquhart was promoted to assistant secretary-general. As one of his first assignments, he participated in the delicate negotiations that led to the deployment of UN peacekeeping forces in the Sinai Peninsula and the Golan Heights to monitor the disengagement agreements arranged by the American Secretary of State, Henry A. Kissinger, between Israel and Egypt, in the first instance, and Israel and Syria, in the second.

In 1974 Urquhart inherited Bunche's job of under-secretary-general for special political affairs, thus becoming the UN's chief peacekeeper at a time when the fortunes of the world body were approaching a low ebb. His job was complicated by escalating East-West tensions, which threatened to split the UN. Frequently hamstrung from the start by political gamesmanship, he was often forced to seek piecemeal or temporary solutions to complex international problems, prompting Philip Weiss, writing in the *New Republic* (February 10, 1986), to belittle his successes as "minor, somehow forgettable." During the past ten years, much of Urquhart's time has been devoted to fruitless efforts to defuse explosive situations in the Middle East and southern Africa. In February 1977 he accompanied Secretary-General Kurt Waldheim on a futile fence-mending mission to the Middle East. The following year, he supervised the operations of the UN forces sent to southern Lebanon at the request of President Jimmy Carter, who was worried about the effect increased hostilities there might have on the course of the talks that he had arranged between Egyptian President Anwar el-Sadat and Menachem Begin, the Israeli prime minister.

Keeping one eye on simmering Lebanon, Urquhart turned his attention to establishing a demilitarized zone along the eighty-seven-mile border between the South African territory of Namibia and neighboring Zambia and Angola. Urquhart traveled to Pretoria in October 1980 in a vain effort to persuade the South African government to abide by the terms of a 1978 agreement calling for a ceasefire between South African forces and the guerrillas of the South West Africa People's Organization (SWAPO) and for free elections in the disputed territory of Namibia. The talks, which had reached an advanced stage, collapsed a few months later, largely due, in Urquhart's view, to the United States government's introduction of a policy of "constructive engagement" and the "consequent lapse of the Western Group which had been assisting in the negotiations."

When the situation in Lebanon reached the boiling point in May 1982, Urquhart attempted to dissuade the Israelis from intervening militarily. The only international intermediary acceptable to both sides, he became obsessed with finding a peaceful resolution to the conflict. As Madeleine Kalb noted, it was, for him, a "twenty-four-hour preoccupation." Despite some minor successes such as talking Yasir Arafat, the PLO chieftain, into accepting a ceasefire, Urquhart could only delay the inevitable. On June 6, 1982, Israel invaded southern Lebanon. By June 13, the indefatigable Urquhart had arranged a temporary truce. "We delivered the PLO as usual," he told Madeleine Kalb, "but Israel took advantage of the ceasefire to occupy the heights around Beirut."

Although Israeli diplomats generally admired Urquhart personally, some simply did not trust the United Nations to act impartially in the Middle East, a view that was apparently shared by President Ronald Reagan and his foreign affairs advis-

ers. President Reagan's special envoy to the Middle East, Philip C. Habib, bypassed the UN in making arrangements for the PLO withdrawal from Lebanon in 1983 and for the subsequent deployment of a multinational peacekeeping force comprised of troops from the United States, Great Britain, France, and Italy. To be effective, a peacekeeping force must be broadly based and have "a well-defined mandate" as well as "the cooperation of the conflicting parties," Urquhart argued in an article for the *New York Times* (December 19, 1983) "Op-Ed" page. In Lebanon, the multinational force, "for all its physical power, has a narrow political base that, in times of crisis, can cause its intentions to be, perhaps deliberately, misperceived by parties to the conflict." His "dream," he went on, was a peacekeeping operation involving soldiers from both the United States and the Soviet Union. "And why should not the lion sometimes lie down with the lion instead of terrifying all the lambs by their mutual hostility?" he asked.

Undeterred by repeated setbacks, Urquhart continued to work for a settlement of the Lebanese crisis. Among other things, he explored various avenues for maintaining the peace in the wake of the Israeli pull-out of Lebanon early in 1985, and he took part in negotiations that led to the release of twenty-one Finnish UN soldiers who had been kidnapped by members of the Israeli-backed South Lebanon army. In spite of the many "insoluble problems," to use his term, facing the UN, Urquhart has remained optimistic. "I feel what we're doing is so important, even if we make comparatively little progress, and the alternative is chaos or nuclear conflict," he explained to Madeleine Kalb. In the nuclear age, "it makes no sense to throw away the key to the shelter."

In November 1985, Urquhart publicly announced his decision to retire from the United Nations, effective in January 1986. "Forty years is a nice, neat time and it's not a good idea for people to get too old in jobs they have done a long time," he said, as quoted in the *New York Times* (November 10, 1985). "One must not overstay one's welcome." Having been invited to join the Ford Foundation in New York as a scholar-in-residence, Urquhart told reporters that he planned to investigate ways in which to strengthen international organizations, including the UN, and perhaps to start work on a long-delayed biography of Ralph Bunche.

Brian Urquhart is the recipient of the Franklin D. Roosevelt "Freedom From Fear" Medal and the International Peace Academy's Distinguished Peacekeeper Award, and he holds honorary doctorates from Yale University, Grinnell College, the City University of New York, the State University at Binghamton, Oxford University, and the University of Essex. He was named a Knight Commander, Order of Saint Michael and Saint George, by Queen Elizabeth II in June 1986. A small, sturdily built man with graying sandy hair and a gentle, soft-spoken manner, he was said, in his younger

days, to have had a striking resemblance to Leslie Howard, the British actor. Among his friends and colleagues, he is known for his imperturbability and his self-deprecating sense of humor. Urquhart and his wife, the former Sidney Damrosch Howard, whom he married on April 29, 1963, have a daughter, Rachel, and a son, Charles. He also has three children, Thomas, Katharine, and Robert, from an earlier marriage to Alfreda Huntington that ended in divorce. The Urquharts make their home on Manhattan's Upper East Side.

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Vane, John R(ober) t

Mar. 29, 1927- Pharmacologist; research director. Address: b. Wellcome Research Labs, Langley Ct., Beckenham, Kent BR3 3BS, England

On October 11, 1982 the British pharmacologist Sir John Vane learned that he had won the Nobel Prize in Physiology or Medicine, which he shared with two other pioneers in prostaglandin research, the Swedish scientists Sune Bergstrom and Bengt Samuelsson. Dr. Vane was cited for having "discovered prostacyclin, and, in addition, made

the fundamental discovery that anti-inflammatory compounds, such as aspirin, act by blocking the formation of prostaglandins." His discovery became the key that unlocked many of the mysteries of prostaglandins that had long puzzled scientific researchers.

Prostaglandins are fatty substances found in tissues and fluids of the body that are basic to a wide variety of biochemical reactions connected with blood coagulation, inflammation, allergic reactions, and healing. In spite of their vital relationships to a complex of fundamental life functions, however, their importance has only recently been appreciated. The elucidation of their chemical structure and discoveries, past, present, and future, concerning their functions, therefore, promise to bring about important advances in medicine and pharmacology.

In experiments begun during the 1960s, Vane not only charted the precise chemical composition of certain prostaglandins, but, in related research, for the first time succeeded in explaining how aspirin, the common pain-killer, actually worked. His discovery of prostacyclin in 1976 advanced medical knowledge on the body's capacity to control blood-clotting. Vane, who for many years was associated with the Royal College of Surgeons of England, is now director of research and development at the Wellcome Foundation, Ltd., in England.

John Robert Vane was born in Tardebigg, Worcestershire, England, on March 29, 1927, the son of Maurice Vane, who ran a "small company making portable buildings," and Frances Florence (Fisher) Vane. His interest in science was first aroused by a chemistry set he received as a Christmas gift when he was twelve. Developing a passion for chemistry, he began attaching his bunsen burner to his mother's gas stove to conduct experiments until "a minor explosion" changed the newly redone decor of the Vane kitchen from blue to "dirty green." His father put up a wooden shed in the backyard garden to serve as his first laboratory. Vane's enthusiasm for chemistry continued unabated until he entered the University of Birmingham, where the adventurous experiments in which he had hoped to immerse himself turned out to be nonexistent. As a result, a dramatic shift in his interests took place, and when in his senior year one of his professors offered to recommend him to a pharmacology program at Oxford University, he accepted with alacrity. Entering Oxford in 1946 with a B.S. in chemistry, he added a B.S. in pharmacology in 1949, a Ph.D. in 1953, and a doctor of science degree in 1970.

While at Oxford, Vane served as a fellow on the Therapeutic Research Council from 1946 to 1948; he also worked as a researcher at Sheffield University from 1948 to 1949, and at the Nuffield Institute for Medical Research at Oxford from 1949 to 1951. He was a Stothert research fellow of the Royal Society from 1951 to 1953. For the next two years, from 1953 to 1955, Vane was at Yale University, where he taught, first as an instructor, and then as

an assistant professor of pharmacology. Returning to England in 1955, Vane joined the Institute of Basic Medical Sciences, which was administered with a joint faculty recruited from the Royal College of Surgeons and the University of London. Associated with the former, Vane taught as a senior lecturer in pharmacology for eighteen years.

Prostaglandin research began with certain discoveries in the field of reproductive biology that were made during the 1930s. Scientists studying infertility observed that secretions of some unknown substance found in human sperm acted upon the smooth muscle of the uterus, causing it to either relax or contract. A Swedish scientist, later a Nobel prize winner, Ulf S. von Euler, discovered that the substance had another special property—namely, that it caused blood pressure to fall when injected into animals. In the mistaken belief that the substance originated in the prostate gland, von Euler named it "prostaglandin." Although scientists later established that prostaglandin was produced in tissues and fluids throughout the body, the original name was retained.

After World War II, Sune Bergstrom, working at the Karolinska Institute in Stockholm, further characterized the prostaglandins, which, it was now recognized, were a group of closely related substances, not just one. Aided by such advances in instrumentation as mass spectrometry and gas chromatography, Bergstrom succeeded during the late 1950s in isolating, in pure crystalline form, several members of the prostaglandin family. Furthermore, the chemical "skeleton" of the prostaglandins indicated that they were formed by oxygen combining with arachidonic acid, one of the constituents of polyunsaturated fats found in meats and some vegetables, a discovery that made it possible to synthesize prostaglandins in volume for use in laboratories. At that juncture, John Vane began his research into the nature of prostaglandins. According to John A. Oates, writing in *Science* (November 19, 1982), Vane brought to his research "the strong heritage of British pharmacology in which the vigorous and creative use of bioassays has implemented discovery." Despite the ubiquity of prostaglandins in tissues and blood, scientists did not know if those substances were crucial to cellular functioning or merely the byproducts of some metabolic process. In the early 1960s Vane made his first significant contribution by inventing a system of "dynamic bioassay"—that is, a means of measuring the strength of multiple substances in blood or bodily fluids. Known as the "blood-bathed organ technique," that method became significant in its own right, leading to other important discoveries in biochemistry. By employing it, Vane and other researchers showed that prostaglandins were synthesized and released at many sites throughout the body, but their functions, at that stage, remained unknown.

In 1969 Vane worked on an experiment that was, in retrospect, of special consequence in further understanding the actions of prostaglandins and, also, in unraveling the mystery of aspirin.

Working with a member of his research team, Priscilla Piper, Vane detected a peculiar compound that was released in the lungs of animals during an allergic reaction. Unable to characterize the highly volatile substance (its half-life was less than five minutes), Vane and Piper called it "rabbit aorta-contracting substance" (RCS), and suspected it was a prostaglandin.

While experimenting with RCS, Vane found it particularly noteworthy that aspirin or similar drugs would prevent its release. That observation suggested an inspired hypothesis—namely, that aspirin inhibited the conversion of arachidonic acid into prostaglandins. According to Vane, as recounted by Eric Mankin in *Science Digest* (February 1982), he told his research team, "I think I know how aspirin works. . . . I am going off to do an experiment.' By lunchtime I had done the experiment, and it worked." Using the chopped-up lung tissue of guinea pigs, which he soaked in arachidonic acid, Vane found that the biosynthesis of prostaglandins was inhibited in samples infused with aspirin or related drugs.

Although aspirin had been used to relieve pain and reduce fever since the turn of the century, until Vane's experiments with RCS, the mechanism of its pain-killing and anti-inflammatory properties remained unknown. Publishing his results in an article entitled "Inhibition of Prostaglandin Synthesis as a Mechanism of Action for Aspirin-like Drugs," Vane wrote that it was possible that "anti-inflammatory substances such as aspirin inhibit the enzyme(s) which generate prostaglandins." The article was published in the British science magazine *Nature New Biology* (June 23, 1971).

The discovery of the anti-inflammatory action of aspirin was quickly recognized as a contribution of major consequence because of the possibilities it offered for a better understanding of its role in certain disease processes, such as rheumatoid arthritis. Although it did not provide a full-blown general theory, Vane's discovery spurred major new inquiries in medicine, as well as further intensive research into the nature of the prostaglandins.

In 1973 Vane, who since 1966 had been professor of experimental pharmacology at the Institute for Basic Medical Sciences, resigned that post and began serving as the director of research and development at the Wellcome Foundation, Ltd., a British pharmaceutical company located in Beckenham, Kent. Over the next few years, Vane, working at Wellcome, and Bengt Samuelsson at the Karolinska Institute in Sweden, made a series of important and complementary discoveries.

In an attempt to elucidate the "rabbit aorta-contracting substance" discovered earlier by Piper and Vane, Samuelsson found that RCS was made up of not one but two prostaglandins, which he chemically isolated. One of them he called "endoperoxide H₂," and the other he named "thromboxane A₂." Samuelsson also discovered that the latter, thromboxane A₂, caused blood platelets—tiny cells in the bloodstream responsible

for clotting—to aggregate, or clump together. This became especially intriguing—and complicated—when, in 1976, Vane discovered that by contrast, when endoperoxide H₂ was introduced into the blood, it developed into a substance that dilated the vessels and prevented platelet aggregation. Thus, two prostaglandins, only slightly different in chemical composition, had completely opposite actions—one inducing, the other inhibiting the process of blood clotting.

Aided by the Upjohn Company, which donated the chemicals, Vane isolated and characterized the prostaglandin that inhibited platelet aggregation, and named it "prostacyclin." Scientists later found that Samuelsson's endoperoxide H₂, an extremely unstable substance, stood at a chemical intersection leading both to the synthesis of thromboxane A₂ (causing constriction and clotting), and to prostacyclin (causing dilation and inhibiting clumping). Thromboxane was synthesized within the blood platelets, while prostacyclin was produced in the walls of the blood vessels known as the vascular endothelium, as well as in tissue of the heart, kidneys and lungs.

The implications for medical advances because of the discovery of the prostaglandins were considerable. Vane's discovery of prostacyclin brought about for the first time an acceptable theory of how the body systemically controlled blood clotting. This knowledge could presumably be used in controlling blood-clotting problems that result in strokes and heart attacks, for instance, but it also made clear why aspirin was not effective when given to patients with heart disease or at risk for strokes, since it inhibited production of the vessel-dilating prostacyclin as well as the blood-clotting agent, thromboxane.

In conjunction with John Davidson of the Glasgow Royal Infirmary, Vane conducted experiments to see whether prostacyclin could be used during such procedures as open-heart surgery, where clotting was a familiar complication. The trial proved successful, though the extreme lability and potency of prostacyclin have led researchers to seek a synthetic form of the substance that might be more stable and predictable. In a book of papers that Vane edited in 1979, entitled *Prostacyclin* (Raven Press), he discussed other therapeutic applications, including pulmonary hypertension and such diseases of the blood vessels as atherosclerotic peripheral vascular disease, Raynaud's phenomenon, and coronary artery disease. Prostacyclin might also be valuable in the management of kidney hemodialysis.

More generally, the prostaglandins promised a variety of medical treatments, though their extremely complex chemistry insured that new advances would not come about in profusion. Intimately involved with the reproductive function, prostaglandins have become useful for inducing abortions or labor in childbirth. (In addition, expectant mothers are now advised not to take aspirin, because of its effects upon the womb.) Infants with cardiac problems, such as pulmonary

atresia, have also benefited. Although it is known that prostaglandins are active in allergic responses, such as anaphylactic shock, and in bronchial asthma, effective therapies utilizing prostaglandins remain to be developed.

During the late 1970s Vane, in considerable demand as a lecturer, held a number of visiting professorships, working at King's College in 1976, at Charing Cross Hospital Medical School in 1979, and, in the same year, at Harvard University. In 1977 Vane, together with Bergstrom and Samuelsson, received the Albert Lasker Basic Medical Research Award, a prize that is often said to lead to a Nobel award. True enough, in 1982, the same trio shared the Nobel Prize in Physiology or Medicine. The awarding of the prize to Vane and his colleagues surprised some observers because of the still limited therapeutic applications derived from prostaglandin research. Other medical academics expected it to go to someone else because the winners made their significant contributions in the 1950s and early 1960s.

Elected in 1974 as a fellow of the Royal Society, Vane has served in various secretarial posts for the British Pharmacological Society. He is the author of many articles in professional journals, and has coedited various volumes connected with his research, including *Adrenergic Mechanisms* (with G. E. W. Wolstenholme and Maeve O'Connor; Little, Brown, 1960); *Prostaglandin Synthetase Inhibitors* (with Harry J. Robinson; Raven Press, 1974); *Metabolic Functions of the Lung* (with Y. S. Bakhle; M. Dekker, 1977); *Handbook of Experimental Pharmacology* (with S. H. Ferreira; Springer-Verlag, 1978); and *Anti-Inflammatory Drugs* (with S. H. Ferreira; Springer-Verlag, 1979).

In 1977 Vane received the Baly Medal of the Royal College of Physicians. He was awarded the Peter Debye Prize from the University of Maasticht in 1980, the year in which he also won the Feldberg Foundation Prize and the Ciba Geigy Drew Award, presented at Drew University. He won the Dale Medal of the Society for Endocrinology in 1981. Several honorary degrees have been conferred on him, including a doctorate from the University of Cracow in 1978, and from the City University of New York in 1980.

Recently, Vane has emerged as a spokesman alerting the public to the need for more intensive research into new drugs to fight tropical diseases. In an article entitled "TDR and the Drug Industry," written in collaboration with Win Gutteridge and published in the magazine *World Health* (May 1985), Vane pointed to the fact that certain tropical diseases were on the rise and new pharmaceuticals were desperately needed to combat them. In Africa, drug-resistant strains had developed for such diseases as malaria, African sleeping sickness, Chagas' disease and others. On behalf of the UNDP/World Bank/WHO Special Programme for Research and Training in Tropical Diseases (TDR), Vane and Gutteridge called for capital funding to create a new Institute for Tropical Medicine that would engage in research to develop "new medicines so desperately needed for the tropics."

On April 4, 1948 John Vane married Elizabeth Daphne Page, a family counselor, and their marriage has produced two daughters, Nicola and Miranda. Although according to Elizabeth Vane, her husband "works 99 percent of the time," he also enjoys photography and scuba diving, and likes to travel. His clubs are the Athenaeum and the Garrick.

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Vaness, Carol

July 27, 1952- Opera singer. Address: b. c/o Herbert H. Breslin, Inc., 119 W. 57th St., New York City, N.Y. 10019

Best known for her command of the Mozart and Handel repertory, the young soprano Carol Vaness has been applauded by music critics for the width of her vocal range, security in all registers, emotional conviction, and queenly presence onstage. Factors equally important in the development of her career have been her singleminded determination, instinct for making the right professional moves, and ability to profit from the counsel of her colleagues. In so doing, she has bypassed the mistakes that sometimes prove fatal to operatic careers. Although the San Francisco Opera, the New York City Opera, and most recently, the Met have been crucial as steppingstones in her career, Miss Vaness credits Glyndebourne, the summer opera held on the estate of John Christie near London, with being a key factor in her success. Grateful for

its five weeks of rehearsal for each production, she has made it a center of her activity. With her customary caution, she is now gradually edging her way into heavier roles in the Verdi repertory, convinced that it is congenial to her temperament and that she has the right size of voice for it. "My spirit is with Verdi," she said in a recent interview.

Carol Theresa Vaness was born on July 27, 1952, in Los Angeles, California, one of the three daughters of William Anthony Vaness, a security guard who worked on the night shift at General Dynamics, and Dorothea Jean (Whitsun) Vaness. Carol grew up in Pomona, in Southern California, where for twelve years she attended a Roman Catholic girls' school with rigorous academic standards. "It put me so far ahead in terms of the public schools that when I got to college I didn't have to study for two years," she told Robert Jacobson in an interview for *Opera News* (April 12, 1986). Nevertheless, her report cards were wildly uneven, since she was a quick study only when something engaged her interest; otherwise, she tended to be lazy. "I did actually fail geography," she confessed to Jacobson. "Now how can you fail geography? The truth was I didn't care about it. What I did care about was doing pictures for art class or sports or reading. The nuns finally had the Monsignor come in, and this guy was seven foot four—gigantic. In sixth grade I was already as tall as I am now [five feet ten inches], but he scared me. Carol, I don't think this is necessary . . . I think you should get at least a B in this subject." The next semester I got an A, because he scared me, and I studied. So I had to be challenged or provoked. It was like when Beverly [Sills] originally asked me to do *Rigoletto*, and everyone said, 'You—sing *Gilda*? Oh, come on!' Well, excuse me, I worked on it for a year and a half and sang it every other day if I could, because I was going to be the greatest *Gilda*!"

Her family included a jazz musician and a church organist, and Carol's music-loving father insisted that she take weekly piano lessons when she became a teenager, despite a family budget that was stretched perilously thin. Reluctant to practice, she was just as casual about her piano lessons as she was about her school studies. "I played the piano for seven or eight years and was terrible," she admitted to Robert Jacobson.

It was not until Carol Vaness was nearly twenty that she took her first voice lesson. At the time, she was a student at California State Polytechnic College in Pomona, majoring in piano and English, and working split shifts in the men's furnishings section of a Northridge, California, department store to pay her rent and to help pay for her tuition. When a teacher in a required voice class offered her lessons, he handed her a recording of Christa Ludwig performing Mahler's *Kindertotenlieder*, with the injunction: "I want you to sound like this." She bought the music and sang it for junior recital, sounding, she thought, "just like Christa Ludwig", she told Jacobson. Soon she was being paid for fulfilling singing engagements in temples and in churches.

By the time that Carol Vaness entered graduate school, at California State University at Northridge, she had developed into what she considered to be a mezzo. "I was one of those who think they're mezzo and aren't. I was singing 'O don fatale'—that's the kind of mezzo I was," she recalled for Robert Jacobson. In graduate school, Miss Vaness began to study with David Scott, head of the voice and opera department, with whom she has continued to work for more than a dozen years, and to whom she gives the credit for discovering her real identity—as a lyric soprano. As she told Jacobson, "I sang my fifty mezzo favorites for David, and he said, 'I'll be happy to teach you, but I don't believe you're a mezzo.' I thought, this man is crazy! Of course I'm a mezzo—I have no high notes, and sopranos need D, E and F. He said, 'Well, I promise you at the end of this year that you will either believe you're a soprano or, if you want, I can teach you as a mezzo—even though I don't believe in it.'" By the end of the year, Miss Vaness had learned the role of Tosca. Looking back, she feels that she always had a full range and good pitch, but with uneven color, and that her mid-range was always attractive. What Scott accomplished was to help Carol Vaness incorporate beauty, clarity, and purity into her top and bottom registers, and his pragmatic approach to teaching was an ideal complement to her eager and somewhat impulsive temperament.

David Scott also provided the encouragement and confidence that Carol Vaness needed to undertake auditions. Her first attempts were financially motivated, though she had little expectation of winning, but much to her surprise one of her first auditions, in which she sang "Ecco l'orrido campo" in 1976, gained her an entry into the new and highly esteemed Merola Opera Program of the San Francisco Opera. Luck and her strength as a quick study served her well, because in those days she tended to be a procrastinator. Kurt Herbert Adler, then the general director of the San Francisco Opera, had joined with Affiliate Artists to create the Merola program, which recruited talented young singers, provided them with ten weeks in the summer of scholarship-funded training, and then employed them for forty-eight weeks a year for three years. The program placed novices in stand-in roles, small parts, and what it termed "informances"—demonstration performances at schools, hospitals, retirement homes, department stores, and civic clubs, during which the aspirants tried to initiate their audiences into the mysteries of opera. In addition to instruction, they were offered annual stipends of fifteen thousand dollars. Miss Vaness was one of six singers chosen to take part in the inaugural year of the program. After her successful audition, she returned to Northridge to complete her master of arts degree, graduating in the spring of 1976. She then moved to San Francisco to serve her apprenticeship.

Adler took the brash young soprano under his wing, advising her to resist the temptation of accepting glamorous opportunities that might prove

detrimental to her development in the long run. She therefore turned down a contract with the Houston Grand Opera and reluctantly, on his advice, refused an early opportunity to sing Desdemona in Verdi's *Otello* in Tucson, Arizona, and another to sing Donna Anna in Mozart's *Don Giovanni* at Glyndebourne. She credits Adler, among other luminaries of the opera world, with ensuring the longevity of her career, and she now contemplates having twenty or twenty-five more years of brilliant singing. Because the informances involved the explanation of opera to the layman, they helped her to understand just what she was trying to accomplish, gave her an accurate perspective on how she sings, and instilled in her the self-confidence she needed.

Her voice soon attracted the attention, and the admiration, of New York critics. In April 1977 John Rockwell of the *New York Times* heard her sing Vitellia in Mozart's opera seria *La Clemenza di Tito* at the Spring Opera Theater series at San Francisco's Curran Theater. "By far the most exciting singing . . . was that of Carol Vaness," he wrote (April 26, 1977). "Miss Vaness has a full, even agile, soprano that opens up brilliantly on top. . . . She is already superior to most of the Mozart sopranos one hears at major international festivals, and it is the opportunity to encounter such obviously commanding potential that is one of the principal pleasures of Spring Opera Theater."

That year brought Carol Vaness to the attention of a New Yorker who was to alter her career: Beverly Sills, who was in San Francisco to sing the role of Elvira in Bellini's *I Puritani*, in which Miss Vaness had the small part of Henrietta, widow of Charles I. After dropping by to watch a rehearsal of Verdi's *Un Ballo in Maschera*, in which Carol Vaness was covering for Katia Ricciarelli, Miss Sills swiftly arranged an audition with the conductor Julius Rudel, who without delay hired Carol Vaness to sing *La Clemenza di Tito* with the New York City Opera in the fall of 1979. Notwithstanding its beauty, the voice of Carol Vaness was then still difficult to classify. "I actually looked it up to see what kind of soprano I was," she told an interviewer for *After Dark* in November 1979. "I am a lyric-dramatic with . . . er . . . coloratura and . . . well . . . spinto tendencies."

In March 1979 Carol Vaness gave the last of her more than one hundred informances, ending her two-year apprenticeship as an affiliate artist. That summer, with no work and no money, she moved to New York City to prepare for her role as Vitellia, the daughter of the deposed Emperor Vitellius, in *La Clemenza di Tito*. Four months later, in October, she made her New York City Opera debut in the role. "I won't even say what the fee was," she told Robert Jacobson, "but I couldn't make my rent." She was quickly engaged for more roles for the following spring, including, at last, the Donna Anna role in Mozart's *Don Giovanni* that she had so long coveted. Unfortunately, the opening night of *Don Giovanni*, as conducted by Julius Rudel and directed by John Cox, was not a critical triumph.

The presentation as a whole was judged by the critics to be monotonous and unconvincing, and Carol Vaness "had trouble in the first act," and showed "a noticeable spread to her singing," according to Harold C. Schonberg (*New York Times* March 8, 1980), though "in Act II she sounded more at ease, and her 'Non mi dir' had some clear-cut scale passages and even a trill." Despite the lack of critical enthusiasm and some sweeping cast changes, Carol Vaness returned to the role in October 1980, when the entire production, as well as her part in it, was again greeted tepidly by reviewers, who found the production workaday and Carol Vaness uneven as Donna Anna.

That October, Carol Vaness again failed to captivate the critics, this time in the New York Opera's production of Nicolai's *The Merry Wives of Windsor*, which was conducted by Julius Rudel and staged by Lou Galtiero. The production itself was praised, but its merry wives were not. Miss Vaness, as Mistress Ford, was singled out for poor diction. "Carol Vaness, with a deep placement that lent her tone a slight hootiness, was simply not to be understood most of the time," Donal Henahan complained in the *New York Times* (October 25, 1980). Undaunted, she returned to the role in the 1981 spring season.

When she sang her first Antonia in the New York City Opera's Halloween presentation of Offenbach's *The Tales of Hoffmann*, Carol Vaness vindicated her earlier promise. "Miss Vaness . . . was especially touching," wrote Peter G. Davis of the *New York Times* (November 2, 1980). "Her melting soprano caressed the lyrical music in a most winning fashion, while her acting had all the delicate nuances and tender pathos that the part requires." That winter she made her European debut as Vitellia at the opera house in Bordeaux, France, and then returned to New York and its City Opera to resume two familiar roles—Vitellia and Mistress Ford—and to undertake two new assignments—Mimi in Puccini's *La Bohème* and Leila in Bizet's *Les Pêcheurs de Perles*. In making his reappraisal, Peter G. Davis *New York Times* (February 23, 1981) gave her Leila a glowing review: "Her voice is unusual, in that it possesses the proper weight and tonal solidity for the dramatic music, as well as an easy agility that can handily negotiate the more florid passages. It was a poised, intelligent, and musicianly performance, consolidating the impression that Miss Vaness is one of the company's most talented young singers."

Carol Vaness appeared to have hit her stride, for her appearances with the New York City Opera during the fall of 1981 were warmly praised. Her Donna Anna, which she had sung with the San Francisco Opera during the summer, had "a fine expressive coloring and a wide dynamic range," according to Theodore W. Libbey Jr., writing in the *New York Times* (October 9, 1981). Early in November she sang her first Gilda in Verdi's *Rigoletto*, a performance that another *Times* man, John Rockwell, found "fine," though somewhat "constrained." In January 1982 she undertook her

first Countess in the Philadelphia Opera production of Mozart's *Le Nozze di Figaro* and that spring she sang the role with the New York City Opera for the first time. Although Rockwell still found her somewhat "reticent", he concluded that "This is a major voice, almost fully grown" (*New York Times*, March 6, 1982).

That summer, when Carol Vaness turned thirty, she made her debut in Great Britain at the Glyndebourne Festival, singing a highly acclaimed Donna Anna, which was made into her first full-length recording, for EMI, under the baton of Bernard Haitink. She made her Covent Garden debut that summer, too, as a substitute Mimi in *La Bohème*. Returning to New York in the autumn of 1982, she sang Violetta in the City Opera production of *La Traviata*. While singing her second week as the consumptive Violetta, she suddenly found herself too ill to finish "*Sempre libera*" in the first act. She stopped, apologized to the stunned audience, and left the stage. Her close friend and colleague, Ashley Putnam, who happened to be in the audience, knew the part and salvaged the performance. Although Miss Vaness recovered from her bout with bronchial flu, she had suffered a serious blow to her self-confidence and faced the hurdle of returning to the stage for her next performance. The season of 1983 was Carol Vaness' last with the New York City Opera. She spent the summer singing Fiordiligi at Glyndebourne, and made a triumphant final appearance with the City Opera as Alcina in Handel's opera of the same name.

In February 1984, without benefit of stage rehearsal, Carol Vaness made her debut with the Metropolitan Opera, as the wicked sorceress Armida in Handel's *Rinaldo*. "When I hit the Met, it was so serious that I changed my whole opinion of what I had to deliver," she told Robert Jacobson in her *Opera News* interview. "I just decided in my mind that from that moment on I was going to perform up to the standard I believe a Met singer should." Reviewing her debut, Donal Henahan of the *New York Times* (February 16, 1984), reported that she "made a strong impression with her somewhat metallic but exciting soprano."

In July 1984 Miss Vaness impressed Glyndebourne audiences with her spectacular Fiordiligi. That winter she reprised her memorable Fiordiligi, this time in an otherwise lackluster *Così Fan Tutte* at the Met. Donal Henahan, covering the event for the *New York Times*, (December 12, 1984), praised her "unusual range of nuances" and noted that her "glistening soprano" seemed to have acquired a "new richness, especially in her lower range." A reviewer for the *Christian Science Monitor* (February 20, 1985), heartily concurred. "Each new appearance finds the American soprano gaining in strength, poise, and dramatic insight," he observed. "What was most surprising this time around was the fearless abandon with which she tackled the grueling aria 'Come scoglio' or the eloquent, tender way she spun out 'Per pietà.'" In the spring of 1985 she sang in the Verdi *Requiem* with Riccardo Muti and the Philadelphia Orchestra in a concert in

memory of Eugene Ormandy, and that summer she sang her first Amelia in Sydney in the Australian Opera's production of *Un Ballo in Maschera*, a performance that Robert Jacobson rated as an "unqualified success."

Carol Vaness herself was the first to acknowledge a new facility in her singing. "My voice underwent the greatest change ever in the last year," she informed Bernard Holland during an interview for the *New York Times* (December 18, 1984). "Things are becoming easier—crossing down into the mezzo-soprano range, for example, and—I don't know if it's because my nerves are better—the top is much easier too. . . . I've learned to make a bigger sound with less effort." She continued to protect her voice despite tempting offers to sing such demanding dramatic roles as Isolde, Lulu, Senta, and Fidelio. "The longer I can hold off singing the big dramatic roles, the longer I'll last as a singer," she said.

During the season of 1985-86 Carol Vaness was an "exquisite" Countess Almaviva in a new Met production of *Le Nozze di Figaro* that in the opinion of most critics suffered from the extravagant excesses of its director, Jean-Pierre Ponnelle. As Elettra, she revitalized the Met's production of *Idomeneo*, in January 1986 and was cast as both the Philistine woman and the Israelite woman in the Met's new production of Handel's oratorio *Samson* in February 1986.

Recent recordings by Carol Vaness include *Così Fan Tutte*, with Bernard Haitink presiding over the Glyndebourne Festival production, and Beethoven's Ninth Symphony with the Cleveland Orchestra under Christoph von Dohnanyi. Her plans for the future include a complete set of Haydn Masses for the EMI label, and a complete recording of Halévy's opera *La Juive*. No stranger to television, she has appeared "In Performance at the White House" with Beverly Sills and members of the New York City Opera, in two telecasts from the Glyndebourne Festival—*Idomeneo* and *Simon Boccanegra*—and in the Met's highly controversial new production of *Le Nozze di Figaro*. On *Live from Lincoln Center*, televised nationally over PBS, she performed with Luciano Pavarotti in concert.

Although Miss Vaness is more secure, both financially and professionally, than she has ever been before, pre-performance pressures still jangle her nerves. When tension mounts, she retreats to her apartment near Lincoln Center, on Manhattan's West Side, where, among her art deco lamps, tables, and bric-a-brac, she unwinds by watching soap operas and reading vampire novels. "I love singing," she told Robert Jacobson. "It's something beyond my regular personality. It's everything I want out of life and everything I want to give to people. And I get back a great deal. It fills up a lot in me."

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Vendler, Helen

Apr. 30, 1933– Scholar; critic. Address: b. Dept. of English, Harvard University, Cambridge, Mass. 02138; h. 16A Still St., Brookline, Mass. 02146

Helen Vendler, the William R. Kenan Jr. Professor of English and American Language and Literature at Harvard, whose reputation extends far beyond the Brahmin perimeters of Cambridge, Massachusetts, is regarded by some of her colleagues as “the most distinguished critic of English poetry alive,” to quote the poet and playwright William Alfred, who is Lowell Professor of the Humanities. Dr. Vendler, whose assessments of contemporary poets or poetry critics appear regularly in such prestigious periodicals as the *New Yorker* and the *New York Review of Books*, can analyze the craftsmanship of a poem—its structure, imagery, diction, metaphors, and rhetoric—so adroitly that she makes the reader feel as if he were taking part in the poetic process. And her exacting interpretations convey a shared excitement in the contemplation of the creative act, for if not a poet herself, she has a poet’s sensibility. As a teacher, Dr. Vendler has been rated as “absolutely the most exciting professor I’ve had here” by one enthusiastic undergraduate who was recently interviewed by the *Harvard Crimson*.

Helen Hennessy Vendler was born in Boston, Massachusetts on April 30, 1933, the daughter of George and Helen (Conway) Hennessy, both of whom were teachers. To her father, she has said, she owes her introduction to foreign languages; to her mother, her introduction to poetry. In 1954 she obtained an A.B. degree, from Emmanuel College, a small Roman Catholic school for women in Boston, where, somewhat surprisingly, she had ma-

jored not in English but in chemistry. She then received a Fulbright fellowship that enabled her to study at the University of Louvain in 1954–55. Enrolled at Harvard in the following year, she did graduate work in English literature with the aid of tuition fellowships from Radcliffe College and teaching fellowships from Harvard. In 1960 she obtained her Ph.D. degree from the Radcliffe Graduate School of Harvard University, after submitting a dissertation on “Yeats’s Vision and the Later Plays.” Written while on a national fellowship from the American Association of University Women, it was published with the same title by Harvard University Press three years later. Her work on Yeats’s symbolic statements about the creative process thus constituted an introduction to her own special concern with the creation of poetry.

With her appointment to an instructorship at Cornell University (1960–63), Dr. Vendler’s distinguished academic career officially began. From Cornell she went to Swarthmore and Haverford colleges, where she was a lecturer in English (1963–64). She held the post of assistant professor of English at Smith College (1964–66) and then returned to her hometown to begin teaching as an assistant professor at Boston University, where she became an associate professor two years later. Helen Vendler’s teaching at Boston University was combined with a visiting professorship at Harvard (1981–85), where she taught two courses a year. Then, as of July 1985, she was appointed to the Harvard staff as one of only twenty-three tenured women faculty members.

For several years, Helen Vendler was director of graduate studies in the department of English at Boston University. Much involved in the activities of the Modern Language Association, she served on its executive council (1971–75), was appointed its president in 1980, and serves as an editorial consultant for its *Publications* (PMLA). She has also been a reader for several university presses, among them those of Cornell and Harvard, and from 1981 to 1986 she was a Syndic of Harvard University Press. She has served as a member of the board of educational consultants of the National Endowment for the Humanities and as director of its summer seminar for college teachers (1973, 1974, and 1976). She has been a guest lecturer at American colleges every year since 1966, and every other year, beginning with 1973, she has taken part in the Yeats summer school at Sligo, Ireland. In 1968–69 was Fulbright Professor of American Literature at the University of Bordeaux, France. Her non-academic posts include those of consultant poetry editor for the *New York Times* (1971–74), judge for the Pulitzer Prize in Poetry and for the Guggenheim Foundation awards in literary criticism, and poetry critic for the *New Yorker* beginning in 1978.

As a critic who scrutinizes the text, disregarding as far as it may be feasible the social, historical, or biographical contexts in which the text was written, Dr. Vendler may be said to proceed in a manner analogous to the principles of the New

Criticism, as expounded by John Crowe Ransom, Cleanth Brooks, and Allen Tate. It therefore seems fitting that she was one of the persons who assisted Reuben Brower in editing *I.A. Richards: Essays in His Honor* (Oxford Univ. Press, 1973), a festschrift for a seminal figure in the New Criticism. Close, detailed, and intensive readings are the hallmark of all of Dr. Vendler's writing in reviews addressed to a more general readership as well as in articles in scholarly journals.

That meticulous approach to the text has been especially valuable in making more accessible the work of that incontestably difficult poet Wallace Stevens. In her *On Extended Wings: Wallace Stevens' Longer Poems* (Harvard Univ. Press, 1969), she made a chronological consideration of fourteen of Stevens' poems, in order to chart his changing language and style. In so doing, she detected the central theme in his work: the worth of the imagination. Calling her "one of the best 'close readers' of poetry we now have," the eminent Yale critic Harold Bloom reported in the *New York Times Book Review* (October 5, 1969) that Helen Vendler had "written a superb and badly needed book, giving us readings unlikely to be surpassed of Stevens' longer poems, which tend to be his best." And J. H. Miller, writing in the *Yale Review* (December 1969), predicted that the reader of that volume "will find it impossible ever to see Stevens in the same way again." Miller pinpointed the virtues of Dr. Vendler's critical approach: "concentrated, witty, and shrewd language of interpretation" that "matches in nuance the complexities of the texts she interprets." *On Extended Wings* won Helen Vendler the James Russell Lowell Prize of the Modern Language Association and the Explicator Prize. Years later, she continued her study of Stevens with the publication by the University of Tennessee Press, in 1984, of her *Wallace Stevens: Words Chosen Out of Desire*.

Among Helen Vendler's fields of specialization is seventeenth-century English verse. Her *The Poetry of George Herbert* (1975), addressed to the advanced student, goes considerably beyond the somewhat limited identification of Herbert as a writer of metaphysical religious lyrics. By tracing the development of his verse, relating it to that of his followers, and by entering into his mental processes, she greatly expands his range, defining him as "a poet of universal feeling whose work can be given a human interpretation independent of any religious conviction," and ranking him above John Donne. In the *Times Literary Supplement* (November 28, 1975) I. A. Richards pronounced Dr. Vendler "a most enheartening as well as a steady-companion in the readings of Herbert (and the rethinkings) that her work will promote."

Taking its title from Stevens' "Academic Discourse at Havana," *Part of Nature, Part of Us: Modern American Poets* (1980) is a collection of Dr. Vendler's reviews and critical essays on older writers such as Eliot, Auden, Stevens, Moore, and Lowell (perhaps her favorite), and an introduction to the work of more recent poets, including blacks

and women. In her foreword she distinguishes between the writing of criticism and the craft of reviewing which often, because of exigencies of time and space, has to neglect more substantive analysis, though reviews are indeed "written out of the freshness of first impressions." Her brief introduction reveals her feelings about writing about poetry. Candid in her concession that no one can respond adequately to all poets, she confesses that she herself was "happiest writing about Stevens and Lowell," as least so far as *Part of Nature* is concerned. Acknowledging that readers of modern poetry often find their reading "a painful pleasure," she points out what makes those poets part of nature and part of us—that is, what common note they strike—and then shows how they ring changes on that common note with their idiosyncratic, new voices. For her attempt to share the work of new poets with a wide readership, to, in Stevens' words, "reconcile us to our selves in those/True reconcilings, dark, pacific words," Helen Vendler won the National Book Critics Circle Award for Criticism, in January 1981.

The Odes of John Keats (1983), published by the Belknap Press of Harvard University Press, received some mixed reviews, perhaps not unrelated to the fact that it is, of all of Helen Vendler's books, the one with the greatest appeal to the general reader. The criticism arose from her reading of Keats's six great odes as parts of a larger structure, forming a poetic sequence that progresses in mastery from the "Ode on Indolence" to its culmination in "To Autumn." Some critics raised objections to what they perceived as an arbitrary developmental scheme that relegated the universal favorites, "Ode on a Grecian Urn" and "Ode to a Nightingale," to somewhat lesser status, and to many readers it seemed inconceivable to write about Keats's odes without taking into account his highly relevant life story. Yet Helen Vendler maintains that a close, detailed, and exacting reading of the odes is in fact a reading of what was central to Keats's life: a purposeful investigation of the aesthetic of poetry. In her opinion lyric poetry is best understood by an analysis of language, themes, structure, and relationship to other works in the genre, an approach that is of a piece with her general adherence to the tenets of the New Criticism. Appropriately enough, the book grew out of the John Crowe Ransom Memorial Lectures that she delivered at Kenyon College, and Dr. Vendler did much of the final writing as an Overseas Fellow at Churchill College, Cambridge University.

Most recently, Helen Vendler has edited *The Harvard Book of Contemporary American Poetry* (1985), which is prefaced by her essay on the nature of poetry, and on the interrelationships among the poets anthologized. In compiling her collection, she wanted to elicit a "sharp and relieving pang" from the reader, who will respond by saying: "Heavens, I recognize the place, I know it!" Addressed to an academic audience of professors and students, the anthology was assailed by Thomas D'Evelyn, perhaps unfairly, in the *Christian Sci-*

ence Monitor (October 22, 1985), for its "egregious omissions," for in her attempt to provide a generous sampling of each of her thirty-five poets, and yet keep the volume to manageable length, Helen Vendler had to exclude some likely candidates, such as Stanley Kunitz, Galway Kinnell, Robert Bly, and Anthony Hecht. All in all, the *Harvard Book of Contemporary American Poetry* reflects her abiding "preference to focus on poets one by one, to find in each the idiosyncratic voice wonderfully different from any other." In 1985 she edited a selection of Wallace Stevens' poetry for the Orion Press.

Assigned the task of reviewing three recent books on postwar American selection of Wallace Stevens' poetry for the Orion Press, poetry for the *New York Review of Books* (November 7, 1985), Helen Vendler contributed what amounts to a major reflective essay on the art of criticism. In assaying the merits of the books in question—Robert Hass's *Twentieth Century Pleasures: Prose on Poetry*, Dave Smith's *Local Assays: On Contemporary American Poetry*, and Robert von Hallberg's *American Poetry and Culture, 1945-1980*—she remarked that "Poetic language is so finely discriminating that it must impose a practice of discrimination and nuance on its critics as well." In assessing the three authors under consideration, she finds all of them uncertain about the tone to be adopted vis à vis their readers, and the result is an uneasy mix of the familiar and the formal, which leads her to suggest that contemporary American critics "are not sure of themselves or of the audience they address." Aware of how difficult it is to write well about poetry, she acknowledges the ease with which one's critical language can be taken over by the language of the poet under discussion. Critics of Rainer Maria Rilke often tend to sound "yearning and delicate," for example, and those of Wallace Stevens "Francophone and rhapsodic." The alternative, of course, may be to sound "remote and external to the poetry," she suggests. The greatest problem she finds, however, is a professional tendency to write down to the reader, to paraphrase, to exhort. "None of us," she fears, "escapes such tendencies. But it is worthwhile occasionally to remind oneself that one's writing exists first of all as a way of explaining things to oneself, and not to others." Finding that none of the three writers claims only an aesthetic value for poetry, Vendler forthrightly objects that "aesthetic value, properly understood, [is] quite enough to claim for a poem."

In 1960 Helen Vendler married a Hungarian-born philosophy professor, Zeno Vendler, and she has one son, David, by that marriage, which ended in divorce in 1964. She has received honorary doctorates from the University of Oslo, Smith College, Kenyon College, the University of Hartford, and Union College. The recipient of an award from the National Academy and Institute of Arts and Letters in 1975, she is also a member of the American Academy of Arts and Sciences, as well as of PEN and the American Association of University Pro-

fessors. She has held Guggenheim, ACLS, and NEH fellowships. Since 1980 she has been a Senior Fellow of the Harvard Society of Fellows.

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Waite, Terence (Hardy)

May 31, 1939—Anglican church official. Address: b. Lambeth Palace, London SE1 7JU, England

Terry Waite, the bewhiskered, physically imposing personal assistant of Archbishop Robert Runcie of Canterbury, has won recognition as "the Anglican church's Henry Kissinger" because of his knack for low-key, behind-the-scenes troubleshooting. A natural diplomat, Waite has successfully negotiated for the freedom of nine hostages since 1980, going "one to one" with such notoriously difficult leaders as Libya's Muammar el-Qaddafi and Iran's Ayatollah Ruholla Khomeini. His recent talks with the radical group Islamic Holy War, contributed to the release in August 1986 of Rev. Lawrence Martin Jenco and in November 1986 of David P. Jacobsen, two of four hostages the group had held.

Although he does little to contradict the impression that he is a cleric, Waite has never been ordained, preferring the freedom, as his wife Helen explains, "to cross all boundaries" whether religious or political, in doing his work. His open-ended style and "flair for the dramatic" have had the sometimes double-edged effect of enhancing his image as an all-purpose negotiator while multi-

plying the complexities of holding confidential meetings with extremist groups. Nonetheless he continues to achieve successes that his friends and the media attribute to his disarming sense of humor and "Mt. Rushmore" profile, his ecumenical world view and his seemingly inborn ability to set people from a wide variety of cultures at ease. In an article published in *People* magazine (August 18, 1986) Waite outlined his negotiating technique: "First of all, you have to identify the parties who have principal control of the situation. Secondly, you have to be able to enter into a relationship based on trust. Thirdly, you enter and you begin to construct the scenery. As you build that set, you have to be careful to build an exit through which you both can walk at the end of the play, rather than pushing one man off the stage or standing at the end of the performance with your foot on his neck and your sword at his heart."

Terence Hardy Waite was born on May 31, 1939, in Styal, Cheshire, in northwestern England, to Thomas William and Lena (Hardy) Waite. His father was a village policeman, and Waite was reared in a comfortable middle-class home. Dreaming of travel, he left school at the age of sixteen, without a clear idea of what he wanted to do in life. He joined the British Army's Grenadier Guards mainly for a chance to see the world and appease his wanderlust, but was forced to resign after only a year of service, when he developed an allergy to the khaki dye used in military uniforms. Then, having decided he wanted "to live [his] life as a vocation and not just do a job," he joined the Church Army, a religious organization modeled on the Salvation Army, which attracted him with its "passionate coolness."

After graduating from the Wilmslow School in Stockton Heath in Cheshire, Waite studied first at the Church Army College in London and then at private schools in Rome, Louvain, and the United States. In 1964 he married Helen Frances Watters, whom he had met while they were both students in London. That year, Waite began serving as Lay Training Adviser to the Anglican Diocese of Bristol and to the Bishop, the Rt. Rev. Oliver Tomkins, and in that post he began to travel regularly to the United States and Africa. Drawn by the romance and excitement of church work in the Third World, Waite became involved with international relief work in the Sudan, and in 1968 was appointed adviser to the first African Anglican Archbishop of the province of Uganda, Ruanda and Burundi. He and his wife Helen, who was eight months pregnant at the time, were held by armed guards during the Ugandan dictator Idi Amin's expulsion in 1972 of that country's Asians.

Although Waite has always been nondoctrinal, regarding theological differences between Christians as a nuisance that diverts energies from the real task of serving humanity, he was for a time intrigued by Roman Catholicism. In 1971 he went to work at the Vatican as an international consultant on missionary and development work. When Dr. Robert Runcie, the new Anglican Archbishop of

Canterbury, offered him a similar position with the Church of England in 1980, Waite accepted the modestly remunerated job of serving as the liaison person for the Church's overseas affiliates, thus becoming the first layman to hold the Secretary for Communion Affairs position. It was because of his expertise in foreign affairs that Waite came to be involved in efforts to free political hostages.

In 1980, following the Shah of Iran's ouster, revolutionaries in that country seized three Anglican missionaries from Great Britain—Jean Waddell and Audrey and John Coleman, charging that they were spies. The Church of England began efforts to free the trio, and Waite volunteered to fly to Tehran on Christmas Day with Archbishop Runcie's personal message to the Ayatollah Ruholla Khomeini, along with personal gifts and holiday messages for the hostages. What Waite did in Iran has never been made clear; it is only known that he donned his cassock "to look a bit more formidable" and to stress the humanitarian, non-governmental nature of his mission. As Waite has explained, "The approach I always take in negotiations is to try to build trust and to bring out the best side in people. If you give them a chance to display the best side, they sometimes take it. This is fundamental to this work." The approach worked this time, and with the help of the Swedish embassy, Waite succeeded in persuading the Iranians in early 1981 to release their British hostages, as well as four Iranian Anglicans who were also being held.

Waite's coup in Iran made him something of a folk hero in England, and in June 1982 it was announced that he would be named a Member of the British Empire (MBE)—an honor he accepted at the Buckingham Palace ceremonies on crutches, because of a biking accident. His celebrity made him the natural choice for the job of alternate negotiator two years later, when official lines of communication between Britain and Libya were broken off and four British workers were "detained" by Col. Muammar el-Qaddafi. The standoff had begun in April 1984, when a London policewoman was shot by a gunman firing from the Libyan embassy at anti-Qaddafi demonstrators, and British authorities had retaliated by breaking off relations with Libya and by jailing suspected Libyan militants. Qaddafi responded by imprisoning the four British citizens. A desperate appeal to Waite from the prisoners' families to step in as negotiator proved to be a wise move, since, as Susan Young of the *Church Times* of London has pointed out, "Serious, even fanatical, Moslems regard Christians like Waite as 'people of the book' who share common ground." Financed by a special church fund for peace and reconciliation, Waite's mission began, as always, at the British Foreign Office, where experts on Libya counseled him on the culture and political makeup of the country.

In November 1984 Terry Waite made a secret trip to Libya, the groundwork for which had been laid by a letter from Runcie to Qaddafi in the previous August. Once arrived in Libya, Waite established contact with a select group of its foreign

liaison bureau officials, and eventually with Qaddafi himself. Waite's carefully planned strategy was to create a relationship of confidence and trust with the Libyans, whom he impressed with his common sense and his good humor, but matters progressed slowly until he learned from African contacts that extra leverage would be gained with Qaddafi through Julius Nyerere, the president of Tanzania. Negotiations picked up momentum when Archbishop Runcie telephoned Nyerere, a practising Roman Catholic and at that time head of the Organization of African Unity (OAU), and asked that he use his influence with Qaddafi to arrange a meeting between Waite and the Libyan leader.

That meeting took place on Christmas Day of 1984 in Qaddafi's richly carpeted Bedouin tent within his barracks in the heart of Tripoli. He and Waite talked for two hours on a wide range of topics that included the influence of Greek philosophy on Christianity and Islam as well as the relations between the two religions in contemporary Africa. When Qaddafi voiced his concern about Libyans allegedly being tortured in British jails, Waite convinced him that this was not the case. When the Colonel referred to the persecution of Libyans living in London, a topic about which Waite had not been briefed, Waite showed his ability to think on his feet by conceiving on the spot the idea of a "hot line" for Libyans to use if they were being harassed.

At a critical juncture in the meeting a note was handed to Qaddafi, and, as a reporter for the *Observer* (January 13, 1985) described it, in the silence that followed, Waite, recalling that mail can take six months to reach its destination in Libya, "made a wary joke. 'You have an efficient postal service here.'" After a pause, Qaddafi burst into laughter and "a very good rapport had been established between two very different men." Waite further demonstrated his good intentions by presenting the Libyan leader with a Christmas present, a book about Aristotelian influence on Arab thought. Negotiations dragged on for another two months, but in February, Qaddafi agreed, as a goodwill gesture, to free the four Britons in return for nothing more than the promise that the Church of England would establish Waite's "hot line" for Libyans in England.

Waite's role in the Libyan negotiations further served to enhance his already high public profile in Great Britain, and in some quarters, at least, he became better known than his employer, Dr. Runcie. When traveling with the Archbishop, Waite was sometimes approached by members of a lay public who referred to the Archbishop as "your friend." In the January 1985 article in the *Observer*, it was noted that "outside the church, rude demands as to why the two men do not simply change places" have been made. But the same writer noted that it was the "media-conscious" Archbishop, who has said that his deputy "brings light where there is darkness and justice where there is injustice," who had helped to engineer Waite's status as a na-

tional hero. As for Waite's own attitude, one of his friends remarked that "of course he enjoys the media attention. But what makes him remarkable is his ability to control his ego. He projects self-confidence and at the same time manages to massage other people's egos."

Predictably, requests for every kind of aid imaginable began to pour routinely into Waite's office, but he rejected most of them, keeping his image as the Houdini of diplomatic tangles in perspective: "Just because you have a reputation for doing something once, it doesn't mean you can go on helping everyone." On two occasions in 1985, however, politically motivated imprisonments or kidnappings occurred whose victims Waite felt he had the possibility of helping. The first became known to the public in September, when it was disclosed that he had added to his list of "miracles of diplomacy" by helping to win the release that month of the Rev. Benjamin Weir, a Presbyterian minister who had been kidnapped in Iran by the extremist group Islamic Holy War and held for sixteen months. Then, in October 1985 he tried to secure the release of two Scottish engineers sentenced to imprisonment in Nigeria for fourteen years for conspiracy and theft of a small plane from Lagos in May 1984. Observers speculated that the unusually severe sentences had been meted out because the Nigerians were seeking leverage with the British government in their efforts to force the extradition of Umaru Dikko, a former Nigerian cabinet minister, who had fled the country and sought refuge in England.

Far more spectacular and of more interest to the foreign media, especially in the United States, were Waite's efforts to free four of six Americans kidnapped in Lebanon by gunmen belonging to the Islamic Holy War group. His involvement came about after Archbishop Runcie received a letter for help signed by the Americans: Rev. Lawrence M. Jenco of Joliet, Illinois; Terry Anderson, the Middle East correspondent for the Associated Press; and two officials of the American University in Beirut, hospital director David Jacobson and agriculture dean Thomas Sutherland. The correspondence was included in a bundle of material delivered to AP's Beirut office on November 8, and a similar letter was sent to Ronald Reagan.

Despite the fact that he had once privately told a British journalist that the one city in the world he truly feared going to was Beirut, Waite accepted the mission. He wrote a note requesting that no ransom be paid if he, too, was kidnapped, packed into his luggage a bullet-proof vest and copies of two of his favorite books, an abridged version of the *Diary of Samuel Pepys*, and the children's book *Rupert Bear's Birthday Party*, and left for Beirut, arriving there on November 13. He stressed to newsmen at an airport news conference that he had come as an agent of no government and only because he felt there was a good chance for resolving the hostage situation. Escorted by armed Moslem gunmen, he was then whisked away from Beirut airport to secret locations for meetings with

the kidnappers. His introduction to "reality" in Beirut came when, after his hosts' car became snarled in traffic, they cleared a path simply by firing their weapons into the air. "It's the most effective way of clearing traffic I have seen in a long time," Waite later joked.

Although Waite acknowledged that he made only slow progress during the first week of talks, he declined to say anything more, citing the dangers of doing so as his reason. "This is an extremely serious situation. It is not fun and games," he cautioned. "If anyone tries to cut across my path, tries to follow me, or tries to spring the hostages, then I am quite convinced they will be killed, and probably I will lose my life as well." Complicating matters still further for Waite, as observers noted, was what a writer for the *Christian Science Monitor* called "the bewildering labyrinth of Lebanese politics" and the country's precarious military situation. On previous missions, Waite had always had the relative luxury of dealing with a government or a recognizable head of state, but that was an impossibility in Beirut, where sovereignty shifted in a confusing maze of street battles. Waite himself was pinned down in his hotel for four days in late November, when Druze and Shiite militiamen, former allies, battled it out below, firing automatic weapons and rocket-propelled grenades from the doorways along Nehme Yafet Street. One Druze militiaman firing from a door in Waite's hotel, held his fire long enough to offer some advice: "Don't get yourself kidnapped, Mr. Waite."

On November 19, Waite was in London conferring with United States Embassy officials before undertaking another round of talks in Beirut. One week later, he flew to New York City for talks with the U.N. Secretary General Javier Pérez de Cuéllar and American officials, including vice-president George Bush. The United States policy of not negotiating with terrorists prevented State Department officials from offering Waite their outright support, but Waite announced at the conclusion of the meetings that he concurred with the policy and remained convinced that the hostage situation could be resolved without violating it.

At that point in the negotiations and even afterwards, the main stumbling block that Waite faced in gaining the release of the hostages was the fact that the Islamic Holy War group insisted on linking the release of the Americans to the freeing by Kuwait of seventeen Arab terrorists imprisoned there for bombings at the French and American embassies in 1983. Kuwaiti officials whose policies, like Washington's, do not countenance negotiations with terrorists, refused to acknowledge the Lebanese proposal, which they termed "a prisoner exchange." Waite told a reporter for a daily newspaper in the United Arab Emirates that he was seeking to talk with Kuwaiti officials "on humanitarian grounds," but Kuwait, terming him "an undesirable alien," denied his repeated requests for an entry visa. Although by late December it was becoming increasingly apparent that the Beirut negotiations had bogged down, perhaps permanently,

Waite continued his unsuccessful discussions, and in the week before Christmas 1985, even extended his efforts by seeking a meeting with the captors of the British journalist Alec Collett, who had been abducted in Beirut seven months earlier.

Behind-the-scenes negotiations dragged on during the first half of 1986, though in June Waite was able to announce that "We are moving." But it was not until early August that one of the four prisoners, Rev. Lawrence Martin Jenco, was released because his health was "deteriorating," according to Islamic Holy War. It was clear that Waite's presence in Beirut at the time of Jenco's release was "not coincidental." Ken Gross, writing in *People* magazine (August 18, 1986), called Waite's role in the affair "both profound and mysterious." In the wake of the release, Waite was asked by Pope John Paul II and Archbishop Runcie to return to Lebanon "as soon as possible" to negotiate on behalf of the remaining hostages. He contacted the terrorists and while awaiting a response, announced his belief and "firm hope" that "there can be a resolution to this longstanding problem [that is] based on religious [rather than political] grounds."

Terry Waite's hopes seemed partly realized in early November 1986 when Islamic Holy War released David P. Jacobsen, the former director of the American University Hospital in Beirut. The exact nature of the role that Waite had played in his release was not specified, but it was acknowledged that it had been vital. The White House spokesman Larry Speakes expressed his appreciation for Waite's efforts, and Jacobsen called him "a man of hope in our darkest hour."

The lack of concrete details about the negotiating process stirred speculation that it had involved possible agreements between the United States government and Syria and Iran, though neither country enjoys formal diplomatic relations with the United States. Since both governments, especially Iran, are known to have influence with Islamic Holy War, it was suggested that in order to secure the release of hostages, the United States might have offered to end its arms embargo against Iran, which is in desperate need of equipment for its war against Iraq.

Waite acknowledged that there was a "subtle interplay" of several "arenas" of activity and of "interpersonal factors" within Islamic Holy War, but when reporters tried to suggest that his negotiations were undertaken directly on behalf of a particular government, he was incensed. Although he had expressed hope that at least one other hostage might soon be released, and had made clear his eagerness to resume his efforts in Beirut, he returned directly to London, assailing reporters for their "enormous speculation . . . bordering on the incredible." Declaring that the attempt to link him to a government put his life in danger and dimmed the prospect of further hostage releases, he announced his intention to drop from public view for a few days, and to reestablish contacts in the Middle East that would strengthen the prospects of his own safety and to bring about the still "reasonably

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strong" possibility that the remaining two hostages would be freed.

Despite the fact that often he has to be away on church business, Waite is a dedicated family man, who regularly calls home no matter where he happens to be. He and his wife, Helen, have four children: twin daughters, another daughter, and a son. Mrs. Waite remembers that the first time she noticed her husband's diplomatic talents was on the occasion when they were held at gunpoint in Uganda, and Waite, as Ken Gross put it in his article in *People*, "soft-talked their way free." Those who know him best say that Waite has "an active, though not very subtle sense of humor." His unaffected playfulness and apolitical attitude can be so disarming that a co-worker once commented: "Get Terry Waite into a room full of people . . . and I guarantee that he will have them chuckling and relaxing within five minutes."

Waite is a member of the Travellers Club and the Left-Handed Society. His recreations include listening to music and reading the writings of the psychoanalyst Carl Jung. In addition to his Church of England duties, he continues to be involved in

a diversity of organizations, including the World Wildlife Council, the Royal Institute of International Affairs, the Council of Uganda Society for Disabled Children, the Council for the International Year of Shelter for the Homeless 1987 and the Strode Park Foundation for the Disabled in Herne, Kent. Waite holds the honorary Paul Harris Fellowship, awarded for life by the International Rotarian Organization. Displaying the generosity and vision that motivate him to help hostages, in 1985 he divided the prize money for the Templeton United Kingdom Project Award for public service between his home village of Styal and a YMCA project working to reconcile Christians, Jews, and Moslems in Lebanon. Despite the fact that he and his wife were short of money at the time, Waite felt that in performing the services for which the prize rewarded him he had merely been fulfilling his "basic Christian responsibility."

References: London Observer Ja 13 '85 por; London Sunday Times p10 N 24 '85 por; N Y Times A p3 N 19 '85 por; People 26:7 p59+ Ag 18 '86; Toronto Globe and Mail A p9 D 7 '85 por; U.S. News & World Report 99:13 N 25 '85 por

Warhol, Andy

Aug. 6, 1928 (?)—Artist; filmmaker; author; publisher; photographer; producer. Address: b. Andy Warhol Studios, 22 E. 33rd St., New York City, N.Y.; c/o Leo Castelli Gallery, 420 W. Broadway, New York City, N.Y. 10012

NOTE: This biography updates the article that appeared in *Current Biography* in 1968.

Perhaps the most publicized and, in the opinion of some, the most influential living artist in the world today, Andy Warhol has said that "being good in business is the most fascinating kind of art." That creed, together with his exploitation of trendiness and his refusal to take a stand or to infuse his creations with any recognizable personal qualities, has either intrigued or infuriated those who try to grasp the nature of the Warhol phenomenon. To some he is a charlatan, to others, a visionary. What seems beyond any dispute is that he is an artist or tycoon of all media.

The most famous and controversial of all the Pop artists, Warhol has developed themes already present in Cubist collage some fifty years before, and in Jean Dubuffet's "found" sculpture and Marcel Duchamp's "readymades." One of the most important innovations of Abstract Expressionism, the reigning art style before the advent of Pop, was to define art as being answerable only to its own purposes. When that was combined with the inevitable reintroduction of figurative and objective elements, something akin to Pop was bound to occur. It is difficult to analyze why Warhol has gener-



ated so much controversy, since his mass production techniques and his insistence that art be produced as easily as possible and without overt emotion are legitimized by our machine-dominated culture. Nor can it be his subject matter, for his Pop art reflects the obsessions of a democratic, commercialized, and violent society. One has to look beyond the obvious to find out why opinion, whether lay or professional, generally splits down the middle when it comes to appraisals of Andy Warhol.

The generator of so much controversy seems to thrive on it, and as if to emphasize the fact that we live in a culture much less concerned with background, breeding, and education, he has often urged interviewers to just make up the "facts" about his early life. He was born Andrew Warhola, one of three sons of Czech immigrants, somewhere in Pennsylvania on August 6, 1928, the most commonly used date, or on September 28, 1930, the date of a birth certificate reproduced by Jean Stein and George Plimpton in their book *Edie*. Warhol grew up in the small industrial city of McKeesport, not too far from Pittsburgh, in a "Czech ghetto with the babushkas and overalls on the clotheslines."

Warhol has attributed his precocious interest in drawing and fashion design to his stint in a summer job at a local department store. Despite such health problems as the three nervous breakdowns he had as a child and the poverty caused by the death of his father, Ondrej, a steelworker and coal miner, when Andy was fourteen, he managed to scrape together enough money to attend Carnegie Institute of Technology (now Carnegie-Mellon University) in Pittsburgh. After graduating with a Bachelor of Arts degree in pictorial design in 1949, he set out for New York City with Philip Pearlstein, whom he had met as a fellow-student at Carnegie Tech, and who later became a well-known Realist painter.

Once settled in New York, he simplified his surname, "Warhola," to "Warhol" and set about "doing everything from shoe ads to recipe illustrations" in a "blotted, perky line", that according to Robert Hughes, he derived from Saul Steinberg. So successful was he as a commercial artist that within one year he was able to purchase his New York home, a Lexington Avenue town house. He soon found himself in demand for bigger and better projects such as illustrations for magazine stories and articles for such slick publications as *Glamour*, where he worked in 1949-50 as well as an appointment to the art department of I. Miller shoe store. From the beginning, he "pursued fame with the singlemindedness of a spawning salmon," to quote Calvin Tomkins in the *New Yorker* (May 5, 1980).

Not much from those early years is recognizably "Warhol" as we now know him, though he did some books for friends in which he used watercolor to fill in ink outlines, that may be viewed as precursors of his later cartoon and portrait styles. But his first public exhibition at the Hugo Gallery, featuring drawings illustrating the writing of Truman Capote, failed to attract much attention and lacked the novelty of his later works.

The malleability of his early style served Warhol well; he could draw in neoclassical lines or produce Cocteau-ish butterflies—whatever was asked of him. His free-lance assignments, including books and record albums, soon became so lucrative that he acquired an agent, Fritzie Miller, in 1953. It was also at about this time that he began to cultivate his eccentric persona and dyed his hair silver (for a theater group to which he belonged from 1953 to 1955). Growing restless with his life as a commercial artist, he began in the mid-1950s to talk

of creating "fine art" that is not perishable and of moving into areas of endeavor in which personal authorship and fame are attainable.

In 1956 Warhol set out on a trip with Charles Ligenby, who worked in television, and toured the Far East and Italy. In April of that year he took part in his first group exhibition, one of recent drawings, that was held at the Museum of Modern Art. From 1956 to 1959 he had yearly one-man shows of his prints and drawings at the Bodley Gallery and produced limited edition books for Seymour Berlin. In both 1956 and 1957 he won the Art Directors Club award for distinctive merit, and in 1957 the Art Directors Club medal, for his I. Miller ads and layouts. Having gone as far as he could as a commercial artist, as the 1950s drew to a close, Warhol was beginning to experiment with what Lucy Lipard has called in her *Pop Art*, "single comic-book characters in a drippy New York technique." In 1960 Warhol finally began to paint in earnest and to view art seriously as a career. He began to collect the work of other artists, and it was on one of those forays that he met Ivan Karp of Leo Castelli Gallery.

Experimentation was in the air. Robert Rauschenberg and H.C. Westermann were using Coca-Cola bottles in their art, while Roy Lichtenstein was finding his subject matter in ads, billboards, and comic strips. Warhol must have been aware that he could use his experience as a commercial artist in this new art that seemed bent on challenging the Abstract Expressionists by eliminating all emotion and seriousness and placing clearly drawn and ordinary objects in their stead. At any rate, the "Warhol Sixties" soon began.

Some of its early manifestations from 1961 include Warhol's famous *Dick Tracy*, an enlarged version of the comic strip that was placed in the window of Lord and Taylor's department store in New York City; stencils of money; and a step-by-step foot-impression of how to do the *Fox Trot*—a work of art placed on the floor. But the watershed year for Warhol and for Pop art was 1962, the year in which the celebrated *Campbell Soup Cans* were first exhibited at the Ferus Gallery, in Los Angeles, and the "New Realists" exhibition at the Sidney Janis Gallery, New York City took place. The emphasis on commonplace commercial objects gave rise to speculation that Pop art was really a critique of American consumerism. Warhol's endlessly repeated images of soup cans and labels, of Marilyn Monroe and Elvis Presley, and of car crashes were all equally drained of emotion and meaning through repetition. Realizing that art objects dealing with depersonalization and mechanical reproduction could more easily be made by machine, in 1962 Warhol made his first silk screens, a process by which images can be run off in any number of prints with only minor variations. In the same year, *100 Cans* was one of the last of his works to be painted entirely by hand.

Just how far such an emotionless technique could go without offending viewers was demonstrated in the following year, when racial conflict

(*Red Race Riot*), violent death (*Car Disaster*), hardened criminals (*Most Wanted Men*), and a grieving Jackie Kennedy were treated in that almost frivolous way. Americans accustomed to viewing indiscriminately whatever happens to be presented to them on television, and inured to witnessing both natural and man-made disasters on their small screens during the dinner hour apparently felt that anything goes. Also in 1963 Warhol began turning to television's twin medium, film, as another, even more accessible outlet for his aesthetic. Later in the decade, Warhol would also become identified with his ever-present Polaroid camera and tape recorder, and his image as a recorder of the society around him became fully formed.

From 1964 on, Warhol was represented by Leo Castelli, one of New York's best-known galleries and had the means to do whatever he wanted. Early in the year he moved to a loft at 231 East 47th Street that came to be known as the "Factory," both because the building was once used as one, and because of Warhol's mass-production techniques. Attracted by Warhol's celebrity and perhaps only tolerated by him because of the stimuli they provided him, those "drifting fragments from a variety of Sixties subcultures (transvestite, drug, S & M, rock, Poor Little Rich, criminal, street, and all the permutations)" as Robert Hughes called them, drew Warhol even further into the vanguard of experimentation. That was also the year of Warhol's famous three-dimensional Brillo boxes, which were exact replicas of the soap-pad containers. The unwillingness of some skeptics to regard them as "art" became evident when a Toronto art dealer was informed that he would have to pay a "merchandise duty" for them to be shown in Canada.

Warhol's experiments with underground film also began about that time. His long and deliberately boring films: *Eat*, *Haircut*, *Sleep*, *Kiss*, and *Empire* were novel enough in conception, with the blank, staring eye of the camera recording mundane activities, to win the Independent Film Award of *Film Culture* magazine. The first four were also shown at the New York Film Festival at Lincoln Center for the Performing Arts, and at the Los Angeles Film Festival, where he received an award. Warhol's first sound film, *Harlot*, featuring Factory transvestites playing Mae West, Marilyn Monroe, and Jean Harlow, was made in December of 1964.

The years 1965-68 witnessed a further development in the two main streams in Warhol's life: the production of lucrative Pop images and experimentation with more disturbing pictures, films, and freakish recruits from the counterculture. On the one hand, those were the years of *Cow Wallpaper* and flowers (Ileana Sonnabend Gallery, Paris, 1965), silver, gas-inflated balloons that formed part of the staging for Merce Cunningham's ballet *Rainforest*, and the stunt of having Allen Midgett impersonate him on the lecture circuit, thus extending the technique of duplication even to his own person. On the other hand, his out-

put during that period also included the terrifying disaster series that featured *Atom Bomb* (1965) and *Electric Chair* (1967).

His involvement with the more exotic fauna of the subcultural scene increasingly led Warhol into opportunities for innovative expression, such as his association as impresario with the Velvet Underground. It also brought out his streak of nihilism, as can be seen in the movies he made under the guidance of Paul Morrissey during that period: *Kitchen*, which, according to Norman Mailer, "captured the essence of every boring, dead day one's ever had in a city," and *Chelsea Girls*, which was rife with examples of every form of sexual and social pathology imaginable. Meanwhile, Warhol was wearing himself out physically in trying to keep up with the frenetic pace of his friends, taking Obetrol, a diet drug, from 1965 through 1967 and sleeping only a few hours a night.

Shortly after the Factory moved to its new location, at 33 Union Square West, Valerie Solanis, a bit-part actress and one of the would-be hangers-on of the old Factory scene, who was "into" man-hating and pornography, shot and nearly killed Warhol on June 5, 1968. After a year of recuperation and reduced productivity, a chastened Warhol emerged from his ordeal with different social aims in mind. The new Factory, antiseptically clean and white, with its enhanced security and businesslike atmosphere, became a salon-like haunt for the "upper bohemians" and members of high society. The Pop tradition continued in the form of portraits that provided sitters with recognizable yet flattering "labels" for themselves, and Warhol went on to deal with more challenging subject matter in his art, usually keeping the upper classes in mind.

In 1969 Warhol also became a publisher, when his *Interview* magazine hit the newsstands as a "poor relative" of *Photoplay*. Subtitled "Andy Warhol's Movie Magazine," it was largely a vehicle for Gerard Malanga, a friend of Warhol's whose main interests were poetry and film, and it had as its motto beneath its logo the now famous maxim, that in the future, fame would belong to everyone for fifteen minutes. *Interview* quickly became a vehicle for fashion news and jet-set and "beautiful people" gossip, usually taking the form of abridged transcriptions of taped question-and-answer conversations and reflecting Warhol's new and decidedly snobbish tastes.

In 1979 the Whitney Museum of American Art devoted its entire fourth floor to an exhibition of Warhol's "Portraits of the 70's." The only unglamorous person portrayed among the international celebrities, art dealers, art collectors, and artists, was Warhol's mother Julia. In fact, in reviving the tradition of great artists doing commissioned portraits, Warhol has done everybody from Muhammad Ali to Jimmy Carter, and pilfered the past for historical and mythical figures. Some examples are his 1980 show at the Jewish Museum, "Ten Portraits of Jews of the 20th Century"; his 1981 series *Myths* (Howdy Doody, Dracula, Greta Garbo, Santa Claus, Uncle Sam, Superman, the Witch from

Wizard of Oz, Mickey Mouse, and Warhol himself as the Shadow); his 1982 portraits of Jane Fonda, Goethe, Alexander the Great, and assorted athletes; the 1983 Ingrid Bergman; the 1984 Grace Kelly; the 1985 Reigning Queens; and the 1986 portrait of Maria Shriver.

Meanwhile, Warhol had continued his attempts to startle and to gain attention now that the initial impact of Pop art had worn off. In the Sunset prints of 1972 he used a rainbow roll to create 712 colored variations on an abstract theme, an approach he adopted again later in his *Shadows* of 1979. *Mao* (1973) is not a typical portrait, since he represents a threat to Warhol's moneyed clientele, and the work is executed in a brushy, free, almost expressionistic style. The 1976 still life with hammer and sickle, the skulls of the same year, and the 1977 *American Indian*, a portrait of a leader in the revolutionary American Indian Movement, are also images of menace to the Establishment. In *Ladies and Gentlemen* and *Paloma Picasso* of 1975 the cut-paper collage effects applied with stencils over the photo-screen images seem to cut into the figures represented quite violently.

Perhaps taking a cue from his earlier movies, Warhol also used sex and nudity as attention-getters. In 1977 and 1978 he produced male rear views in "bondage" positions and *Sex Parts*, graphic depictions of violent homosexuality, the only time he has trespassed into pornography in his art, except, of course, for his films. He made his ultimate attempts to outrage with his *Oxidation* series, which was produced by the artist's urinating on bronze-coated canvases, his paintings of Nazi architecture shown at Documenta 7 in Kassel, Germany in 1982, and his disturbing *Guns, Knives, and Crosses*, exhibited at the Galeria Fernando Viñande, in Madrid, in 1983.

In recent years Warhol has resumed executing works for specific occasions and special interests. Some representative examples are: the Committee 2000 glasses of 1983; the portrait of Jimmy Carter done for the 1983 Sotheby Parke Bernet auction to benefit the Carter Presidential Library and Carter Center of Emory University in Atlanta; the 1983 self-portrait, done with Charles of the Ritz make-up, for the Save the Children campaign; and the 1983 *Endangered Species* series, first shown at the American Museum of Natural History.

Warhol continues to be a master at generating publicity for himself. In the 1979 *Reversal Series: Retrospective*, 1979 he created new works of art by using self-portraits and distorted versions of his most famous earlier works. The silver glitter that is his trademark has been made evident in his application of diamond dust to two 1980 works, *Diamond Dust Shoes* and *Joseph Beuys*. He has published collections of his photographs of fellow partygoers, celebrities, and of others in his entourage, as well as of other topics of interest to him.

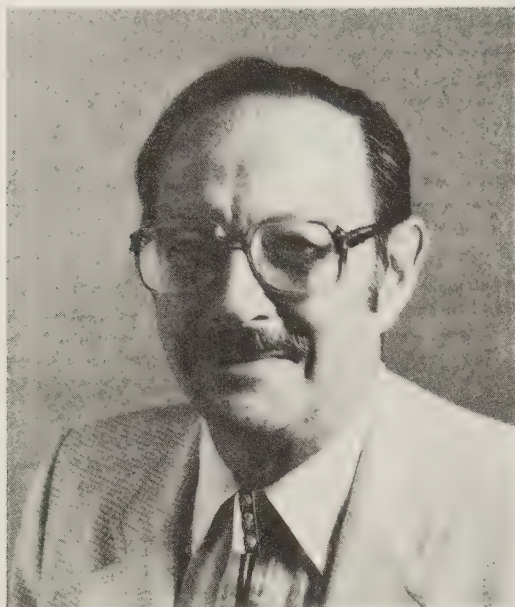
In 1983 Warhol became executive producer of a new telemagazine series, *Andy Warhol's TV*, on Madison Square Garden cable. As its host he plays up his persona, "looking like Death's ventriloquist

dummy," according to James Wolcott. He made a guest appearance on the *Love Boat*, playing himself, and he had a cameo role in the film *Tootsie*. Currently in demand as a television ad maker, he hawks everything from dried soup to cars. He has written the autobiographical *The Philosophy of Andy Warhol (From A to B and Back Again)* (1975) and several other books, including a retrospective of his earlier Pop successes entitled *POPism: The Warhol 60s* (1980; with Pat Hackett). As if to top it all off, he has announced that A2W2, a lifelike robot replica of himself, is being constructed by a firm that makes animated figures for Disneyland.

Recently Warhol has strengthened his hold on immortality by taking a special interest in children and young artists. His 1985 exhibit at the Vanguard Gallery in Philadelphia of silk screen and acrylic paintings was inspired by toy boxes and intended for sale as decorations for children's rooms. The children who will grow up surrounded by his handiwork are not likely to forget him. And even though Warhol is obviously much imitated, it is even better to take a hand in forming his followers. That may explain why Warhol has often associated of late with two promising young graffiti artists, Kenny Scharf and Keith Haring, and has collaborated with a third, his first protégé, Jean-Michel Basquiat, in the course of which he put brush to canvas for the first time since 1962.

Warhol, who lives alone now that his mother has died, is somewhat small in build, pallid, blue-eyed, soft-spoken, mild-mannered, and still boyish in looks and speech. Originally dyed black, his hair is now surmounted by a blond wig instead of the brown hair dyed mostly silver for which he was once famous. He is said to avoid emotional interaction as much as possible and to shrink from human touch. A Roman Catholic, he regularly attends Mass. His personal dogma continues to be, in his words: "It seems like you have to do lots of things really well, and you don't get to stay famous for long unless you're always switching."

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Wasserburg, Gerald J(oseph)

Mar. 25, 1927–Geophysicist; educator. Address: b. Division of Geology and Planetary Sciences, California Institute of Technology, Pasadena, Calif. 91125

A professor of geology and geophysics at the California Institute of Technology, Gerald J. Wasserburg heads a division of the Institute's Charles Arms Laboratory of Geological Sciences, which he calls, even in his scholarly papers, the "Lunatic Asylum." There he has produced some of the most critical measurements in the history of geophysics, significantly influencing theories about the creation of the solar system. The foundation for Wasserburg's contributions is a highly refined mass spectrometer that he designed and built in the 1960s—a device a thousand times more accurate than earlier models. When the Apollo astronauts returned from the moon with lunar rock samples, it was Wasserburg who definitively dated the oldest of those rocks at 4.6 billion years. Although Wasserburg is best known to the public for calculating the ages of moon rocks, he is perhaps most respected in the scientific community for his ingenious application of physics and chemistry to the earth sciences.

Gerald Joseph Wasserburg was born on March 25, 1927 in New Brunswick, New Jersey, one of the two children of Charles and Sarah (Levine) Wasserburg. Reared in a lower-middle-class section of New Brunswick, where he attended the public schools, Gerald Wasserburg was a somewhat apathetic student, though he showed an early interest in and aptitude for science. Albert Einstein, who was then living in nearby Princeton, where he was affiliated with the Institute for Advanced Studies, was his idol, but it was geology

rather than physics that fascinated him. As a child, he often took part in the rock-collecting expeditions organized for the neighborhood children by a Rutgers geology professor. "By ten, I was hooked," Wasserburg has recalled, as quoted by Leo Janos in an article for *Science* 84 that was reprinted in the book *A Passion to Know* (1984). "My collection was my little piece of private beauty in a world that wasn't too pretty."

Having flunked "everything," including his science courses, Gerald Wasserburg decided to drop out of high school several semesters short of graduation. At the time, he was, by his own frank admission, "very pugnacious and hyper and definitely maladjusted." As he told William Stuckey in an interview for *Science Digest* (June 1976), "My folks were warned by the police that I stood a good chance of going to the reformatory. . . . So, to stay out of jail, I forged a birth certificate and enlisted in the army, under-aged, of course," in 1943. Assigned to duty as a rifleman on the European front, he fought in several of the major battles of World War II, including the Battle of the Bulge. For his bravery under fire, he was awarded the Combat Infantryman's Badge and the Purple Heart. When Wasserburg was mustered out of military service in April 1946, his Army discharge evaluation read: "This man has a lot of experience in outdoor living. He should be well-suited for road work or forestry." Gerald Wasserburg, however, had higher ambitions. Intent on becoming a geologist, he completed the requirements for his high school diploma, then applied for admission to Rutgers University under the GI Bill. To his dismay, the university's psychological aptitude test, which is given to all freshmen, showed him "fit" for the arts or for social work, but not for science. "I sat under a tree on the Rutgers campus . . . [and] wept like a baby," Wasserburg confessed to Leo Janos. "Then I got furious at this ridiculous psychologist who had administered the test. . . . I was going to be a geologist, and she could take her test and shove it. They finally agreed to let this crazy psycho into the program."

Wasserburg's academic performance at Rutgers was uneven at first, but with the encouragement of a few professors who recognized his unusual determination, he eventually settled in. At the suggestion of one of his instructors, Wasserburg decided to study physics as a foundation for solving problems in geology. To that end, after two years at Rutgers, he transferred to the University of Chicago, where the physics faculty included such giants in the field as Enrico Fermi, Edward Teller, and Harold Urey. At the time, the Nobel Prize-winning Urey was bent on discovering the age and origin of the solar system through an intensive study of the moon. The moon was thought to have been formed by the same physical processes that had created the earth, but unlike the earth, it had not been subject to the continuous mountain building and atmospheric weathering that had destroyed most terrestrial geological time-keeping signs more than two billion years old.

The problem of discovering and reading the geological "time-keepers" of the solar system was to occupy Wasserburg from 1950 on. The key to calculating a "birthdate" for the solar system had been discerned at the turn of the century, when the scientists who pioneered the study of nuclear physics discovered the natural process of radioactive decay. Nearly all atoms appear in several forms, or isotopes, some of which are radioactive. Radioactive isotopes spontaneously disintegrate over time at a fixed rate into new atoms. Using the ratio of new atoms (called daughter elements) to old atoms (parent elements) and the known rate of radioactive decay, scientists can compute backward to the point where only parent atoms existed, thus establishing a date of origin for the sample. Wasserburg, who had earned a B.Sc. degree in physics and an M.Sc. degree in geology from the University of Chicago in, respectively, 1951 and 1952, took as the subject of his doctoral dissertation the measurement of the age of meteoritic rocks by an analysis of the ratio of the daughter element argon to radioactive potassium.

After receiving his Ph.D. degree in 1954, Wasserburg remained at the University of Chicago as a research associate at its Institute for Nuclear Studies. He also continued to serve as a consultant to the Argonne National Laboratory in nearby LaMont, Illinois, a post he had held since 1952. It was during that period that he began to work on improving the accuracy of the mass spectrometer, the device that measures the amounts of radioactive atoms in a sample. He carried on with his experiments in that area as a member of the faculty of geology and geophysics at the California Institute of Technology, which he joined as an assistant professor in 1955. He was promoted to associate professor in 1959 and to professor in 1962, a rank he still holds. Spurred on by President John F. Kennedy's vow to land an American on the moon by the end of the 1960s, Wasserburg and his colleagues Victor Nenow, Curt Bauman, and Dimitri Papanastassiou worked feverishly to develop and construct an advanced mass spectrometer in preparation for an analysis of the precious lunar rock samples. "From late 1963 until the switches were turned on in 1969, I was nothing but a plumber," he told Leo Janos. "But all the detailed, tender loving care in assembly resulted in perfection. The machine hasn't been improved on yet."

In the summer of 1969, Apollo 11, the first manned expedition to the moon, brought back to earth the first moon rocks. Lunar samples were meted out to 142 teams of scientific investigators around the world, among them the Wasserburg group at Cal Tech. Using his new mass spectrometer, Wasserburg established the age of the lunar soil sample as 4.6 billion years, which is approximately the same age that geologists had hypothesized for meteorites and for the earth itself. The lunar rocks, however, proved to be considerably younger, ranging in age from 3.5 to 3.6 billion years old. At the four-day Apollo 11 Lunar Science Conference at NASA's Lyndon B. Johnson Space Cen-

ter in Houston, Texas in January 1970, Wasserburg theorized that the dating of the samples suggested that there had been several major "heating events," such as a prolonged meteor bombardment or widespread volcanic activity, during the first billion years of the moon's history that had erased earlier geologic records. This is, in fact, what had happened on the earth (the oldest earth rocks at that time had been dated at 3.5 billion years), and Wasserburg concluded that a meteor shower of uncommon intensity could have hit both the moon and the earth some 3.65 billion years ago. He left the fundamental question of the moon's origin unanswered, although he, like the majority of his colleagues at the conference, leaned toward the conclusion that the moon had formed separately from the same condensing mass as the earth.

The indispensability of his mass spectrometer to the study and analysis of lunar material was proved beyond a doubt when Wasserburg turned his attention to the rock samples collected by the Apollo 12 astronauts. Preliminary analysis of the samples at the Johnson Space Center indicated a maximum age of 2.7 billion years. The Space Center's researchers had used potassium-argon dating to arrive at their results; Wasserburg preferred the more accurate strontium-rubidium analysis possible only with a highly refined mass spectrometer. His tests showed that most of these rocks, like those brought back by Apollo 11, were from 3.3 to 3.7 billion years old. But as he announced at a meeting of the Committee on Space Research of the International Council of Scientific Unions in Leningrad on May 26, 1970, one of the Apollo 12 rocks—"Mr. Special," as he dubbed it—dated back some 4.6 billion years to the moon's formation. NASA scientists, in sorting through the lunar material, had realized that this small, lemon-shaped rock was exceptional because of its unusual chemical composition, odd texture, and high level of radioactivity. Consequently, Wasserburg was one of only eleven geophysicists in the United States and England to be given a sample for analysis, and even he was stunned by the magnitude of his discovery. "This rock stands in a unique position, if these numbers are correct," he said, as quoted in the *New York Times* (May 27, 1970). "All of the other lunar samples returned have lost their memory of the earliest processes in the solar system. This is the first candidate brought from the moon to give us this view of early processes."

Throughout the duration of the Apollo program, Wasserburg worked closely with NASA scientists. One of the original members of the lunar sample analysis planning team, he served as its chairman in 1971 and on its sample review board, from 1970 through 1972. He was also a member of NASA's working panel for Apollo missions, from 1971 through 1973, and of its physical sciences committee, from 1971 through 1975. As succeeding Apollo expeditions yielded more and more information about the moon and the solar system, Wasserburg played an increasingly important role in both the analysis of the samples and in the interpretation of

the sometimes surprising data. Late in 1972, for example, he suggested that the most ancient of the Apollo 16 rocks, like "Mr. Special," had a "double history." The two rocks, found 3000 miles apart, were apparently formed about 100 million years after the creation of the moon. Then, 500 million years later, they went through "a second event" that almost erased their original birthdates. "The moon is teaching us some extraordinary things about the early history of a planet, but it might be years before we understand what they are," Wasserburg concluded modestly, as quoted in the *Washington Post* (October 28, 1972).

By the time of the fourth Lunar Science Conference, in March 1973, Wasserburg was confident enough to outline a possible scenario for the moon's development. Before the Apollo lunar missions, scientists had assumed that the moon had been a dead planet virtually from its birth, but the differences in age and composition of the moon rocks brought back by the various Apollo expeditions suggested otherwise. In his presentation, Wasserburg offered an alternative view of the moon's turbulent history, beginning some 4.6 billion years ago. In the first 100 to 200 million years, the moon's crust slowly solidified. For the next several hundred million years, it was relatively calm, but about 3.95 billion years ago, there was a "lunar cataclysm" of spectacular proportions that caused the crust to melt and, eventually, recrystallize. Over the next 800 million years, widespread volcanic activity repeatedly re-formed the lunar landscape. Then, in Wasserburg's words, "the real action stopped." "We still can't tell exactly how the moon originated," he told William Stuckey. "However, we can definitely disprove now that it broke off from earth or was formed in earth orbit. It is not clear whether we can ever design an experiment to prove the mechanics of its creation. I suppose it gets closer and closer to a religious question, about what you believe, not what you can prove."

Taking a break from his lunar studies, Wasserburg turned his attention to analyzing the debris that he had collected after a giant meteorite had crashed to earth near the small hamlet of Pueblito de Allende, in northern Mexico in 1969. Because a meteorite only rarely survives its fiery descent into the earth's atmosphere, Wasserburg had rushed to the site as soon as he had been told of the event by a NASA colleague. He had left in such haste that he had had to smash his sons' piggy banks in order to scrape together enough cash for the trip. He returned to his laboratory in Pasadena with sixty pounds of meteoritic debris laboriously recovered by hand from a 100-square-mile area. "The minute I picked up a chunk, I knew it was special . . .," Wasserburg recalled in his interview with Leo Janos. "Meteorites are busted pieces of stained-glass windows—windows that let you look back in time." His long-delayed analysis of the fragments, made public in June 1973, revealed that the meteorite, a carbonaceous chondrite, contained globs of minerals that were from "two to ten million

years older" than anything found before, even on the moon. Dr. Wasserburg surmised that the meteorite may have been composed of some of the earliest material to condense out of the gases from which the solar system was formed.

In search of a possible connection between lunar and terrestrial rocks, Wasserburg led, in 1974, a geological expedition—"Operation Oldstone"—to Greenland's rough western coast. He found no such similarity, but he did retrieve a large rock, which he subsequently dated at 4.45 billion years, some 100 million years younger than the popularly accepted age of the earth. Continuing his study of the earth, in 1979 Wasserburg analyzed lava samples from land and from the ocean floor. As he explained to Leo Janos, his findings strongly suggested that the earth's mantle was in two layers and that the inner layer "remains unaltered and housed the original juices and elements." "In essence," he continued, "the juvenile material is still being burped from the deep interior, out of a primary reservoir. That means that inside our planet are materials that remember the beginning of earth's formation."

For the past few years, Dr. Wasserburg and his longtime colleague Dimitri A. Papanastassiou, have been analyzing meteorites and particles of interplanetary dust in an effort to discover how the solar system was created. Wasserburg offered his thoughts on the origin of the solar system at a 1981 symposium in honor of the seventieth birthday of Dr. William A. Fowler, a pioneer in research on stellar evolution. In analyzing grains of meteoritic material, Wasserburg explained, he had identified the remnants of no fewer than three supernovas. These exploding stars expel into space many of the elements from which the solar system was formed. By dating the traces of those elements that had survived within the meteorites, Wasserburg was able to estimate when those catastrophic explosions occurred. "We're building a new generation of fairy castles and myths for the next generation to play with . . .," he told Leo Janos. "We've started a new generation of facts and ideas about the earth-moon-solar system origins that are different. Speculations will have to include processes which we now know took place and are no longer subject to dispute."

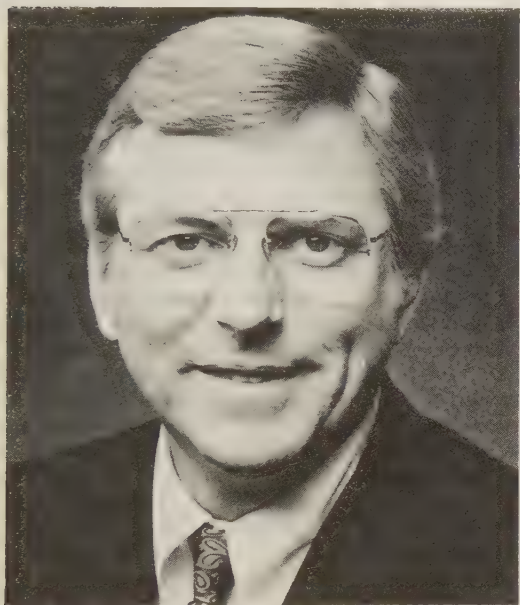
Throughout his career, Wasserburg has taken a strong public stand in behalf of his profession. Among other things, he fought long and hard against proposed cuts in appropriations for the later Apollo manned flights. In recognition of his contributions, NASA twice awarded Dr. Wasserburg its Distinguished Public Service Medal, in 1972 and 1978. He also earned, in 1970, the space agency's Exceptional Scientific Achievement Award. Elected to the National Academy of Sciences, in 1971, he was the recipient of the Academy's Arthur L. Day Prize and Lectureship ten years later. Among Wasserburg's many other honors are the J.F. Kemp Medal for Distinguished Public Service from Columbia University, the Meteoritical Society's Leonard Medal, the Professional Achieve-

ment Award of the University of Chicago Alumni Association, and the Geochemical Society's V.M. Goldschmidt Medal.

A short, stocky man with a slight stoop, Gerald J. Wasserburg is, by his own account, an "egomaniac" and a "scientifically compulsive" investigator who thrives on work. "When I achieve something important, I get a high that lasts exactly two weeks; then depression sets in, and it's time to get back on the treadmill . . .," he admitted to Janos. "My scientific career has caused my family to suffer more than I can ever imagine. Besides be-

ing gone for long periods of time, my mind is off in space even when I'm at home." He and his wife, the former Naomi Z. Orlick, have been married since December 21, 1951. They have two children, Charles David and Daniel Morris. The Wasserburgs make their home in a large, rambling house in Altadena, California, within easy commuting distance of the Cal Tech campus.

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White, Mark (Wells)

Mar. 17, 1940—Governor of Texas. Address: b. Executive Dept., State Capitol, Austin, Texas 78711; h. Governor's Mansion, Austin, Texas 78711

BULLETIN: In the elections of November 4, 1986 Mark White was defeated in his bid for reelection to the Texas governorship by the former Republican governor, Bill Clements.

A contributor to the *Atlantic* (November 1985) recently called Mark White "a master of electoral politics" and "probably the most complete politician ever to be governor of Texas." As the Lone Star state undergoes a profound political and economic transformation—characterized by the rise of the Republican party and decline of the state's oil wealth—White has emerged as one of a new breed of conservative Democrat, a governor more inclined to venture on bold populist initiatives than

to indulge in the backroom dealmaking that characterized past administrations. White's most important achievement since he took office in 1982 has been the adoption of a comprehensive program to improve public education, which he regards as essential in order to attract the high-technology industry that he sees as holding out the most hope for the state's economic future. His school reform has aroused intense controversy statewide by curtailing extracurricular activities, including sacrosanct high school football, and the issue is expected to loom large in White's re-election race against the former Republican governor Bill Clements this fall. That contest is being closely watched as a key test of the Republican realignment movement in the traditionally Democratic Southwest.

Mark Wells White was born on March 17, 1940 in the East Texas town of Henderson in Rusk County, near the Louisiana border. His father, Mark White, was a shipfitter, and his mother, Sarah Elizabeth Wells, a schoolteacher. White grew up in Houston, where he attended Lamar High School, and then took his business administration and law degrees in the early 1960s from Baylor University in Waco. After passing his Texas bar examination in 1965, he went to work for the state attorney general's office in Austin, where he was assigned to consumer protection duties in its general insurance, banking and securities division. In 1969, he joined the Houston corporate law firm of Reynolds, Allen and Cook and became a partner in the firm two years later.

Mark White began his political career in 1973, when the Democratic Governor Dolph Briscoe appointed him Texas secretary of state. Viewed as a traditional steppingstone to elective office, the post involved, among its other duties, the supervising of elections and the publishing of state session laws and statutes; it thus gave White some valuable experience with political campaigns and the workings of the state legislature. Even in that patronage position, White managed to provoke unusual controversy by lobbying unsuccessfully in Washington against extension of the Voting Rights Act in 1975. Redistricting and voter registration drives in Texas, resulting from the 1965 civil rights reform, had the effect of doubling minority group strength in the

Democratic primaries, since they favored liberal candidates against more conservative Democrats like White's mentor, Dolph Briscoe. Moreover, the 1975 law mandated bilingual elections in districts with a high concentration of Spanish speakers.

Despite fears that White's stand on the Voting Rights Act may have cost him support from the state's large black and Hispanic populations, White had no difficulty winning his party's nomination for state attorney general in 1978. He went on to defeat his Republican rival, James A. Baker, who later became President Ronald Reagan's chief of staff and Treasury Secretary, in the November election. The political cliffhanger that year was the gubernatorial campaign, which marked a watershed in Texas history when the millionaire oilman William Clements became the first Republican to win the top state office since Reconstruction days. His razor-thin margin of victory over his liberal Democratic opponent was attributed to the rapidly changing political makeup of Texas brought about by its booming sun-belt economy and a large influx of migrants from the northeast. When Mark White took office as the state's top lawyer, he therefore found himself engaged in a highly unusual partisan rivalry with its chief executive.

Not unexpectedly, White and Clements clashed on a major issue early into their respective terms. The dispute was over a Mexican offshore oil well blowout in June 1979 that spilled huge quantities of petroleum along the Texas Gulf coastline, damaging its fisheries and beaches. The manufacturer and owner of the drilling rig involved in the spill was the Dallas-based Sedco Corporation founded by Clements in 1947 and operated by his son, B. Gill Clements. Although Governor Clements' interests in the firm were held in a blind trust, White not only mounted an investigation of possible continuing links between him and Sedco but later also filed a \$10 million civil damage suit against Sedco for clean-up expenses related to the spill.

On civil rights as attorney general, White opposed bilingual education in the public schools and free education for children of illegal aliens (both of which were adopted by the state) but reversed his stand on the Voting Rights Act. In June 1981 he litigated to close down two military training camps operated by the Ku Klux Klan in Chambers County after Klansmen harassed Vietnamese immigrant fishermen in the Gulf. He also engaged in a highly publicized dispute with the Federal government over reforming the Texas state prison system. In 1980, in response to a lawsuit from an inmate, a Federal judge declared the vast, violence-plagued corrections system to be unconstitutional, and ordered immediate reforms to ease overcrowding and other onerous prison living conditions. When the judge appointed an independent, so-called "special master" to oversee those reforms, White challenged the ruling in Federal appeals court. In early 1982, while his appeal was still pending, White took the extraordinary step of trying to remove the special master for "gross misconduct," alleging that the Federal appointee and his staff had

encouraged disturbances among inmates and fostered unrest.

White's attack on the court-appointed overseer kicked off his campaign for the Democratic gubernatorial nomination, and showed his skill at turning a potentially embarrassing issue into a political plus—in this case, defending Texas law and order against Federal meddling. In the May primary voting, White won out over his two liberal opponents, but he still fell short of a majority; his runner-up, however, the railroad commissioner Buddy Temple, agreed to drop out of the race to avoid a runoff that might damage the Democrats' chances against Clements' re-election bid in November. Temple's unusual move was part of a determined effort by Texas Democrats to overcome the divisiveness that contributed to the Republican victory in 1982, to reforge the party's traditional coalition of urban voters, labor, and minorities, and bring out a high voter turnout to recapture the governorship.

White mounted a populist political campaign against Clements, seeking to take advantage of the sharp economic downturn that had started to grip Texas after the booming 1970s. The price of the oil that was so vital to the state economy and government revenues began to fall in early 1982, and Texas was also hard hit by the national recession and an economic crisis in Mexico that devastated the border economy. Unemployment reached a record high of 8 percent statewide. Accusing the incumbent of arrogance and a lack of compassion, White scored Clements for cutting social spending, accumulating a budget surplus, and allowing public utility charges to rise in the face of hardship. White counterpoised what he termed Clements's "meanness" with his own role as a consumer advocate and promised higher teacher and public employee salaries, lower utility rates, better highways, and an expanded prison system. He called for a strenuous effort to diversify the state economy and to discourage its excessive reliance on petroleum production.

In turn, Clements defended the state's job creation effort in dealing with a huge influx of migrants, attacking White as an incompetent attorney general who had lost most of his cases. Given the political animosity between the two men and Clements's hard-bitten style, the campaign took an ugly turn, with the candidates trading epithets of "liar" and "clown." Both Clements and White assiduously courted the minority group vote, which was perceived as the key to the election. Although neither candidate had much to offer in the way of personal appeal to black and Hispanic voters, a vigorous precinct-by-precinct organizing effort by the Democrats led by Senator Lloyd Bentsen won out against record Republican spending of \$12 million. In the November election White received 85 percent of the Hispanic vote to top Clements with a hefty 200,000-vote margin and lead a Democratic sweep in Congress and the state legislature.

In keeping with his customary populist panache, White's first act in office was to cut a lock on the front gate of the governor's mansion to "return it to

the people" and lead a Democratic donkey named Mary Jane around the grounds. His early initiatives as governor included requesting Federal disaster relief for the Texas border towns devastated by the plummeting value of the Mexican peso, which had wiped out their sales to Mexican consumers. White also kicked off a war-on-drugs campaign in 1983, and succeeded in getting the state legislature to stiffen penalties and restrict sales of drug paraphernalia to juveniles. The governor's main priority, however, was to divert the state economy from its overdependence on oil and gas production, which kept public revenues and the livelihoods of many Texans hostage to cyclical price fluctuations. Putting state revenues on a more reliable basis was given added urgency by White's commitment to expanding state welfare and Medicaid programs, among the least satisfactory in the nation.

In White's view, the key to attracting new businesses to Texas, particularly the computer, aerospace, bio-technology and other high-tech industries, lay in improving public education. That presupposed a strong state university system to provide technical services and educate higher-level employees, and adequate public schools to train a workforce for jobs more complex than those of an oilfield roughneck and ranch hand. The condition of primary and secondary schools was particularly critical: Texas ranked forty-ninth among the states in the proportion of income per capita spent on public education and forty-second in the percentage of its students finishing high school, while the state's teachers were among the lowest-paid in the United States.

In mid-1983 White appointed a select committee on public education, with the Dallas computer billionaire H. Ross Perot as its chairman, to make recommendations for a comprehensive educational reform. Issuing their report the following spring, the members of the panel called for sweeping changes ranging from equalizing state aid to school districts and substantially increasing teacher salaries to limiting class sizes and establishing new attendance guidelines. The most important and also the most controversial aspect of the proposed reform was a new emphasis on discipline and accountability in the Texas school system. Teachers would be regularly tested for competence and rewarded on a "career ladder" based on their classroom performance. The Perot panel also recommended shifting student disciplinary powers from local principals to the state to ensure standard treatment. Finally, a so-called "no pass, no play" rule would bar students from taking part in extracurricular activities, including school sports, if they received a failing grade in any of their courses. Other stringent measures called for raising the passing grade from 60 to 70 and requiring students to pass competency tests to advance to each grade.

The Perot panel's proposals were endorsed by many Texas business leaders and educators, and after an intense lobbying campaign by H. Ross Perot and Mark White a special state legislative session passed most of the measures into law under

the Education Reform Act of 1984. But the most comprehensive school reform bill in the nation carried a stiff price tag in the form of a three-year, \$4.6 billion new tax package, Texas's first in fourteen years, composed of additional sales and gasoline levies and higher "sin taxes" on alcohol, tobacco and other goods. And White paid a political price by having to renege on his campaign pledges to cut utility rates and not raise taxes.

Despite the unpopularity of the new taxes, public opinion polls showed that Texans overwhelmingly supported the educational reform. Although teachers and principals organized against the teacher-testing and administrative centralizing aspects of the bill, White and the legislature saw those features as necessary to reestablish public confidence in the Texas school system. Not surprisingly, the "no pass, no play" rule set off the greatest controversy among football-mad Texans, especially in the small towns and rural districts where high school games were central to social life. When the rule first took effect in the 1985 season, it had a significant impact on the game: statewide, some 15 percent of varsity players were drubbed off their teams, and over 30 percent of subvarsity players were affected, virtually wiping out some small-town teams. Bands, choirs, cheerleading squads, and other extracurricular school activities were also seriously affected by the "no pass, no play" measure. Disgruntled football coaches organized a political action committee to try to force repeal of the measure, but polls indicated that 77 percent of Texans continued to favor restriction of nonacademic activities as White began his reelection campaign in early 1986. "The issue is not no-pass, no-play. The issue is no-learn, no-earn," the governor declared in defense of the program. "The oil and gas of the Texas future is the well-educated mind. But we are still worried about whether Midland can beat Odessa at football."

The economic outlook for the state, meanwhile, sharply deteriorated as oil prices took a disastrous fall in early 1986. West Texas crude prices plunged by almost half in only three months to reach \$17 per barrel in February, with each one-dollar drop costing the state 25,000 jobs, \$3 billion in gross output, and \$100 million in government revenue. Unemployment reached a record high of 8.5 percent in early 1986, and despite an effort to save money by reducing government waste and cutting back on the state work force, White faced a huge budget shortfall for 1986 and the unpleasant prospect of having either to substantially cut spending or to increase taxes again before the November election.

Voter discontent with the state economy was a major issue in the Democratic primary in May, as White fought off surprisingly strong challenges from two virtually unknown opponents, Andrew C. Briscoe 3d, and A. Don Crowder. He still managed to take slightly more than 50 percent of the vote to avoid a runoff, but early public opinion polls put him well behind the Republican candidate, his old foe Bill Clements. In a reprise of their 1982 campaign, giving many Texans a feeling of *déjà vu*,

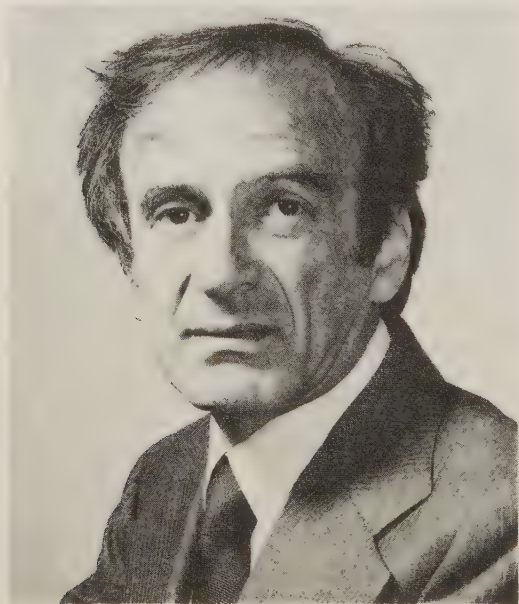
Clements started off the race by attacking White for overtaking and spending beyond the state's means, and presented himself as a businessman best capable of dealing with the crisis. In response, White's strategy was to try to link Clements to the Reagan administration, and blame the White House for the state's economic ills for refusing to impose a national oil import tax to stabilize domestic petroleum prices. Political analysts saw White's chances in November as having much to do with how Texans judge his leadership in the crucial months ahead, and whether they accept his bold educational reforms leading to economic diversification as a credible blueprint for the future.

After waffling for several months, White finally called a special session of the Texas legislature early in August of 1986 to confront a staggering deficit of \$3.5 billion in the budget, the largest state budgetary deficit in American history. Jeopardizing his chances for reelection in November, he advocated increases in state taxes for the second time in his gubernatorial career instead of recommending drastic cutbacks in services.

The first stormy special session was followed back-to-back by another one that ended on September 30, after having passed a compromise package. Instead of trying to liquidate the huge deficit, that package would merely provide enough cash to enable the state government to function until the end of the current fiscal year, on August 31, 1987. The plan, which involved higher sales and gasoline taxes and some curbs on spending was dismissed as a "small Band-Aid" by William P. Hobby, the lieutenant-governor of Texas.

Mark White is six feet tall and weighs 188 pounds. He married Linda Gale Thompson, a schoolteacher and realtor, on October 1, 1966, and is the father of three children, Wells, Andy, and Elizabeth. The governor is a Baptist and a member of several church-affiliated voluntary groups.

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Wiesel, Elie

(vē-zel')

Sept. 30, 1928- Writer; educator. Address: b. c/o 40 Boston University, 745 Commonwealth Ave., Boston, Mass. 02115

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1970.

Once described as "the spiritual archivist of the holocaust," the writer, educator, and philosopher Elie Wiesel is, in the words of his biographer Robert McAfee Brown, "a messenger to all humanity" whose "themes touch us all." Wiesel achieved one of the greatest honors the United States can bestow upon a civilian when on April 19, 1985 President Ronald Reagan presented him with the Congressional Gold Medal of Achievement in recognition of his leadership as chairman of the United States Holocaust Memorial Council, his work in advancing human rights, and his contributions to literature. The White House ceremony was, however, marred by controversy over the president's announced plan to visit a military cemetery at Bitburg, West Germany, containing graves of members of the Nazi elite, the S.S., among other German war dead. In his comments to the president, Wiesel tried unsuccessfully to dissuade him from making the cemetery visit with the plea: "That place, Mr. President, is not your place. Your place is with the victims of the S.S." At the same time, Wiesel affirmed his support for a reconciliation with the German people and his opposition to the notion of collective guilt.

Wiesel, who is said to have been the first to use the term "holocaust" to describe the killing of some 6 million Jews by the Nazis, has also spoken out for the civil rights of such groups as South Africa's black population, the "boat people" of Indochina, the Miskito Indians of Nicaragua, Argentine political prisoners, and Soviet Jewry. He received the ultimate recognition for his commitment to human dignity when he was awarded the 1986 Nobel Peace Prize.

Eliezer Wiesel was born to Shlomo and Sarah (Feig) Wiesel on September 30, 1928 in the town of

Sighet in northern Transylvania, near the Ukrainian border. In 1940 Romania, under German pressure, ceded the area to Hungary, but it was returned to Romania in 1945 by the Soviet Union. Wiesel's father, a shopkeeper, instilled in his only son humanist values and encouraged him to learn modern Hebrew and its literature. In the author's view, his father represented reason and his mother stood for faith, since it was she who urged him to study the Torah, the Talmud, and the mystical teachings of Hasidism and the Cabala. His religious studies were further inspired by his maternal grandfather, Dodye Feig, a Hasid and farmer, whose stories about the Hasidic masters charmed the young boy and still provide a source of inspiration to the writer.

Childhood, a recurrent theme in his work, ended for Elie Wiesel in the spring of 1944 when the Nazis ordered the deportation of Sighet's 15,000 Jews. He and his family were transported to Auschwitz concentration camp in Poland, where his mother and his youngest sister, Tzipora, died in the gas chambers. Separated from his two older sisters, Hilda and Batya, he did not learn of their survival until after the war. In 1945 Elie Wiesel and his father were sent to Buchenwald concentration camp in Germany. There, Shlomo Wiesel died from starvation and dysentery.

After the liberation of Buchenwald on April 11, 1945 by the United States Third Army, Wiesel wanted to go to Palestine, the hope of many of the Jewish survivors, but was unable to obtain a certificate because of British immigration restrictions. Refusing repatriation to Eastern Europe, he was placed on a train bound for Belgium with some 400 other orphans. En route, the train was diverted to France at the intervention of General Charles de Gaulle. Settling first in Normandy under the care of a Jewish children's aid organization, the *Oeuvres du Secours aux Enfants*, he later moved to Paris, where from 1948 to 1951 he studied literature, philosophy, and psychology at the Sorbonne while earning his living as a choir director, teacher of Hebrew and the Bible, translator, and summer camp counselor. Meanwhile, under the tutelage of Gustav Wahl, a young French philosopher, Wiesel had mastered the French language by reading its classics, beginning with the works of Jean Racine.

While attending the Sorbonne, Wiesel became a journalist, and in 1948 he traveled to Israel to cover the newly founded state's struggle for survival for the French newspaper *L'Arche*. On a trip to India in 1952 as the Paris correspondent for the Tel Aviv daily *Yedioth Achronot*, he acquired a working knowledge of English, and though he never completed his studies at the Sorbonne he began writing a long dissertation comparing Jewish, Christian, and Hindu asceticism that remained unfinished. In 1956, while reporting on the United Nations in New York City for the same Israeli newspaper, he was struck by a taxicab in Times Square. Confined to a wheelchair for almost a year, he was persuaded by an American immigration official to apply for United States citizenship

after unsuccessful efforts to have his French travel document extended. "Since then I'm grateful to America," he told interviewer Harry James Cargas. "Even when I oppose some of the administration's policies I do it out of a sense of gratitude toward this country." In 1957 Wiesel became a writer of feature articles for the New York *Jewish Daily Forward*.

Wiesel's ambition to become a writer is rooted in the Hasidic storyteller tradition of his childhood, and when he was about twelve, he wrote a book of commentaries on the Bible. In the months following the liberation of Buchenwald, he became convinced that the purpose of his survival was "to give testimony, to bear witness." Nevertheless, he made a vow to remain silent for ten years. "I didn't want to use the wrong words," he explained to John S. Friedman, as quoted in the *Paris Review* (Spring 1984). "I was afraid that words might betray it. I waited."

The journalist's self-imposed silence came to an end in 1954 after he interviewed François Mauriac, the French Roman Catholic writer and Nobel laureate, for *Yedioth Achronot*. Acknowledging Christian responsibility for the holocaust, Mauriac urged Wiesel to relate his death-camp experiences. Two years later, Wiesel published his first book in Yiddish, the language of his childhood, in Buenos Aires under the title *Un di Velt Hot Geshvign* (And the World Has Remained Silent). Unsuccessful in his efforts to have the 800-page manuscript published in France, Wiesel condensed his memoir to 127 pages and translated it into French. It appeared in 1958 as *La Nuit*, with a foreword by Mauriac, who had arranged for its publication by Éditions de Minuit. The book is dedicated to the memory of Wiesel's parents and his sister Tzipora. Translated into English by Stella Rodway, it was published in the United States, after several rejections, under the title *Night* (Hill & Wang, 1960). "The holocaust was not something people wanted to know about in those days," Wiesel remembered in a *Time* magazine interview (March 18, 1985). "The diary of Anne Frank was about as far as anyone wanted to venture into the dark."

With the publication of *Night*, Wiesel proceeded to turn from the world of the holocaust to that of the survivor. The result was a series of short semi-autobiographical novels in which the author explored such themes as suicide, madness, killing, political action, hate, friendship, indifference, and faith. *L'Aube* (Éditions du Seuil, 1960), translated by Anne Borchardt as *Dawn* (Hill & Wang, 1961), is based on the author's unrealized desire to join the Israeli underground in 1946. Its protagonist is a young holocaust survivor who joins a terrorist group in Palestine and is faced with the moral crisis of having to kill for his country. *Le Jour* (1961), translated as *The Accident* (1962), concerns a survivor recovering from an automobile accident in New York City and his contemplation of suicide because of feelings of guilt for having survived Auschwitz. *La Ville de la Chance* (1964), translated by Stephen Becker as *The Town Beyond the Wall*

[Athenum, 1964], centers on indifference and focuses on a man whom the author remembers watching silently from a window as he and his family were led through the streets of Sighet during the deportation. The survivor in this story returns to his hometown in Hungary to confront just such a "face in the window."

Les Portes de la Forêt (1966), translated by Frances Frenaye as *The Gates of the Forest* (Holt, 1966), which examines faith and friendship and the relationship between man and God, is the story of a young Hungarian Jew who survives the German occupation because of the self-sacrifice of others. *Le Mendiant de Jerusalem* (1968), translated by Lily Edelman and the author as *A Beggar in Jerusalem* (Random House, 1970), is a fictionalized treatment of the Israeli-Arab Six-Day War of June 1967, as a turning point in Jewish history. In Wiesel's view, that conflict ended the cycle of despair and marked a renewal of hope and faith in the history of the Jewish people. The book became a leading best seller both in France and in the United States.

Wiesel's concept of the writer as witness made him increasingly sensitive to the conditions of Jews in the Soviet Union, and he is credited with being a pioneer of the movement in behalf of Soviet Jewry. Reports of revived anti-Semitism in the Soviet Union prompted him to make the first of several visits to that country during the High Holy Days in 1965. His account, *The Jews of Silence; A Personal Report on Soviet Jewry* (Holt, 1966), translated by Neal Kozodoy, first appeared in Hebrew as a series of articles for *Yedioth Ahronot* and was published in part in the *Saturday Evening Post* (November 19, 1966). While refraining from condemning Communism, Wiesel described the fear, suspicion, and courage he encountered on the streets and in the synagogues of the five Soviet cities he visited and criticized what he saw as Jewish indifference in the West to the plight of Soviet Jewry. "What torments me most is not the Jews of silence I met in Russia," he wrote, "but the silence of the Jews I live among today."

That indifference led Wiesel to write his first play, *Zalmen; ou La Folie de Dieu*, translated by Lily and Nathan Edelman as *Zalmen; or, The Madness of God* (Holt, 1968), on the theme of anti-Semitism in the Soviet Union. In it, an aged rabbi is persuaded by his *shammes*, or beadle, Zalmen, to speak out against the persecution in the presence of visiting foreigners. "If you, our brothers, forsake us," cries the rabbi, "we will be the last Jews in this land, the last witnesses."

An earlier Russia is the setting of Wiesel's three-act play *Le Procès de Shamgorod tel qu'il se déroula le 25 Février 1649* (1978), translated by his wife, Marion Wiesel, as *The Trial of God (As It Was Held on February 25, 1649 in Shamgorod)* and published by Random House in 1979, in which he goes beyond man's indifference to that of God. Survivors of a pogrom bring God to trial for forsaking the Jews by allowing the massacres to occur. As in the Book of Job, the question of God's role in the suffering of man is raised.

Returning to the theme of Soviet anti-Semitism, Wiesel wrote *Le Testament d'un Poète Juif Assassiné* (1980), translated by Marion Wiesel as *The Testament* (Summit Books, 1981), perhaps the most panoramic of his novels. It tells the story of Paltiel Kossover, an idealistic Jew in the Soviet Union, who is put on trial during the anti-Semitic purges of the Stalin era. As narrated by the protagonist's son Grisha, the novel chronicles Paltiel's rise in Soviet society after he embraces Communism and his eventual downfall because of the religion that he had long since forsaken.

After a twenty-year absence, Wiesel returned to Sighet, Romania for a brief visit in the fall of 1964. He wrote about that experience in *Le Chant des Morts* (1966), translated by Steven Donadio as *Legends of Our Time* (Holt, 1968), his first collection of short stories, autobiographical fragments, and reflective essays. The importance of Sighet in Wiesel's life and work can be seen in the narrative "The Last Return," in which he wrote, "I began to wander across the world, knowing all the while that to run away was useless: all roads lead home." The holocaust permanently destroyed his birthplace for him, the loss of which is the focus of his second collection of essays, stories, and dialogues, *Entre Deux Soleils*, translated by Lily Edelman and the author as *One Generation After* (Random House, 1970). In the essay "Journey's Beginning," he wrote: "Twenty-five years separate the witness from the object of his testimony. . . . A little town I wanted to enter one last time and leave there all I possess: my memory." And in the story "The Watch," a bar mitzvah gift, unearthed twenty years later by a returning survivor, becomes the symbol of the irrevocable loss of parents and childhood and of the irreversibility of time.

Un Juif, Aujourd'hui, translated by Marion Wiesel as *A Jew Today* (Random House, 1978), Wiesel's third collection of essays, stories, and dialogues, focuses on a variety of subjects, from a Jewish perspective. His sensitivity to suffering encompasses concern for the people of South Africa, Vietnam, Biafra, and Bangladesh. As in his earlier collections, Wiesel retains an abiding interest in Soviet Jewry. Once again he affirms his belief that the Jew today must bear witness to all suffering, and that to remain silent and indifferent is the greatest sin of all. As he told the interviewer for *Time* (March 18, 1985): "If we ignore the suffering, our true literary prophecy will not be *The Trial* or *The Stranger* but Hitler's *Mein Kampf*. This is what I fight against."

The need to remember and to testify has been the driving force behind Wiesel's literary career, and his writings on the holocaust have been a major factor in increasing public awareness of the near total destruction of European Jewry. Yet Wiesel remains troubled by the "trivialization" in film and literature of the holocaust experience, an event he believes to be unique in human history. Because to him, silence broken by ill-advised words is worse than silence itself, he imposed that vow of silence upon himself at the end of World

War II. In his novel *Le Serment de Kolvillag*, translated by Marion Wiesel as *The Oath* (Random House, 1973), Wiesel describes events surrounding a pogrom in Central Europe. Convinced that the telling of their experience would not prevent further atrocities, the survivors decide to take an oath of silence in order not to profane their suffering. That vow is only broken when one of them, in an effort to save a young man from suicide, divulges the secret of the pogrom. By doing so, he convinces the youth that his suicide would be just another in a series of murders.

In the novel *Le Cinquième Fils* (Editions Bernard Grasset, 1983), translated by Marion Wiesel as *The Fifth Son* (Summit Books, 1985), Wiesel extended his concern for the survivor to include the next generation and its psychological traumas over parental suffering. Its protagonist, the son of holocaust survivors, is desperately searching for the story of his parents' past.

Wiesel's exploration of his past through the study of Hasidic personalities inspired him to publish the volumes *Célébration hassidique; Portraits et légendes*, translated by Marion Wiesel as *Souls on Fire; Portraits and Legends of Hasidic Masters* (Random House, 1972); *Four Hasidic Masters and Their Struggle Against Melancholy* (Univ. of Notre Dame Press, 1978); and *Somewhere a Master* (Summit Books, 1982). For those books he culled the vast lore of folktales relating to the Hasidic masters, beginning with Rabbi Israel Baal Shem-Tov, the enigmatic eighteenth-century founder of Hasidism. More than merely sounding a retreat into elegiac childhood memories, they recreate the living presence of those Hasidic masters as they wrestle with the ultimate questions of God, suffering, and evil.

In *Célébration Biblique; Portraits et Légendes* (1975), translated by Marion Wiesel as *Messengers of God; Biblical Portraits and Legends* (Random House, 1976); *Images from the Bible* (Overlook Press, 1980); and *Five Biblical Portraits* (Univ. of Notre Dame Press, 1981), Wiesel's journey into his past led him to study the relevance of biblical figures for contemporary man. Here, such archetypal personalities as Abraham and Isaac are seen as the first Jewish survivors forced to live through their own personal holocausts. Wiesel's works also include the cantata *Ani Maamin* (Random House, 1973), a "poetic retelling of a Talmudic tale," set to music by Darius Milhaud; and his reconstruction of the medieval Jewish legend *The Golem* (Summit Books, 1983). A three-volume collection of his essays, lectures, interviews, and commentaries was published in 1985 by the Holocaust Library under the title *Against Silence: The Voice and Vision of Elie Wiesel*.

Although primarily centered on Jewish themes, Wiesel's work has elicited strong responses from Jewish and non-Jewish observers alike, perhaps because his probing questions are directed not only at the survivor but at the executioner as well. Asserting the primacy of "mystery," Wiesel wrote in *One Generation After*, "I attach more importance

to questions than to answers. For only the questions can be shared." The persistence of moral issues, the discursive prose, and the abundant use of paradox in his works have been viewed by critics as a clear indication of the real tradition within which he writes: the Bible, the Midrash, the Haggadah, and Hasidic tales, although some influence of contemporary existentialist philosophy and of the modern European novel can also be observed in his work.

The significance that critics have attached to Wiesel's work can be seen in the scores of literary awards that he has received over the years. Among them are the Prix Rivarol (1963), the Prix Medicis (1968), the Eleanor Roosevelt Award (1972), the Martin Luther King Medallion (1973), the Frank and Ethel Cohen Award (1973), the Jewish Book Council Literary Award (1965, 1973), the Prix Livre-Inter (1980), the Prix des Bibliothécaires (1981), and the Grand Prix de la Littérature de la ville de Paris (1983).

For several years, Wiesel had been considered a leading candidate for the Nobel Peace Prize, and in 1985 some seventy members of the West German Bundestag recommended him for the honor. In awarding him the prize, on October 14, 1986, the Norwegian Nobel Committee cited him as "one of the most important spiritual leaders and guides" in an age characterized by "violence, repression, and racism," and that his message was "one of peace, atonement, and dignity." On receiving the award, Wiesel said that it would permit him to "speak louder" and "reach more people" for the causes that have driven him throughout his adult life. "I dedicate [the prize] to my fellow survivors and their children," Wiesel told a news conference. "The honor is not mine alone." Shortly afterward, he visited the Soviet Union, where he met with old friends and appealed to the authorities in behalf of Jews wishing to emigrate.

Elie Wiesel was married on the eve of Passover, 1969 to Marion Erster Rose, who has a daughter, Jennifer Rose, from her previous marriage. With their teenaged son, Shlomo Elisha, they make their home in New York City. Wiesel, a United States citizen since 1963, was distinguished professor of Judaic studies at the City University of New York from 1972 to 1976. He commutes regularly to Boston, where he has served since 1976 as Andrew Mellon Professor in the Humanities at Boston University. He enjoys playing chess, reading, studying the Talmud, listening to classical music, and visiting the Hasidic community in Brooklyn's Crown Heights. He leads an austere life, abstains from alcohol, and appears indifferent to most foods, although he retains a childhood love for chocolate. For years he has given a popular series of lectures on biblical studies at the 92d Street YM & YWHA in New York City. Although in recent years he has placed a greater emphasis on his role as an educator, writing remains an essential element in Wiesel's life. Among his greatest concerns is the growing threat of nuclear conflict.

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Wolper, David L(loyd)

Jan. 11, 1928- Television and motion picture producer; event organizer. Address: b. c/o Warner Bros. Inc., 4000 Warner Blvd., Burbank, Calif. 91522; h. 10847 Bellagio Rd., Los Angeles, Calif. 90077

"I can possibly say I have entertained and educated more people than anyone else in the world." Coming from anyone other than David L. Wolper, known in some quarters as "Mr. Documentary," that statement might seem like an empty boast, but the most successful of all independent television producers may well be speaking the truth. Wolper has produced more than 500 films to date, and he and his productions have won over 125 awards, among them two Oscars, forty Emmys, seven Golden Globes, and five Peabodys. Among his successful television documentary presentations are *Monsters: Mysteries or Myths?*, the highest rated documentary in the history of television, and *Roots*, the number one-rated miniseries of all time. No longer content to merely record and recollect

events, Wolper now makes them happen, as witness his production of the opening and closing ceremonies of the 1984 Summer Olympics in Los Angeles and of the 1986 Liberty Weekend in New York in honor of the 100th anniversary of the Statue of Liberty.

David Lloyd Wolper was born in New York City on January 11, 1928, the only child of Irving S. and Anna (Fass) Wolper. His father was a commercial real estate broker whose fortunes rose and fell with the American economy; his mother died of a ruptured appendix when he was only eighteen. As a boy, Wolper was known for his interest in athletics and his addiction to Hollywood movies. Wolper was already something of an entrepreneur in his teens. He worked every summer while in high school (Columbia Preparatory) and college (Drake University): as a salesman in a Broadway record shop, as an instructor at an Arthur Murray dance studio, and as a waiter in the Catskills. At fifteen, he and a classmate, Jimmy Harris, tried to establish an all-star band of New York high school musicians. Then, inspired by the fact that Harris' father was a film financier (and by the notion that being involved in movies meant "getting girls"), they acquired an Italian B-movie, *The Miracle at Monte Cassino*, renamed it *Fear No Evil*, and invited critics to Harris' apartment for a private viewing. *Fear No Evil* was eventually booked into a tiny theatre, and Wolper never forgot that there is money to be made in the acquisition and distribution of old film footage.

In about 1948 Wolper transferred to the University of Southern California to attend its film school, but evidently preferring direct involvement to studying, he left there after a year. For a time he tried distributing foreign films in the United States, but that was not too successful. Finally, Wolper got together with Jim Harris, whose father wanted them to sell his movies to television, to form Flamingo Films, a television sales company, and from 1948 to 1950 Wolper was its vice-president and treasurer. In addition to marketing film shorts, Flamingo sold old movies to television, thus helping to start the tradition of the "late show." An expert salesman, Wolper went from city to city, convincing members of the staffs of television stations that they needed whatever he happened to have on hand, from B-movies to dubbed Soviet cartoon versions of *Pinocchio*. Those personal contacts with television stations and with Soviet film suppliers proved of crucial importance ten years later.

In 1949 Wolper packaged *Superman* for television stations across the country and hustled a number of half-hour serials. The following year, Flamingo Films merged with Associated Artists to form Motion Pictures for TV, Inc., of which Wolper was vice-president in charge of West Coast operations from 1950 to 1954. He became vice-president of the reactivated Flamingo Films, and he also became president of Harris-Wolper Pictures, Inc.

The watershed year for Wolper was 1958, when he established his own company, Wolper Productions, a two-man operation based on Sunset Boule-

vard, of which he appointed himself president and chairman of the board. A history buff with a treasure hoard of archival footage, he decided to produce his own television documentaries. And 1958 was also the year in which he contacted a Russian friend about cartoons dealing with the Russian space program, discovered that Artkino, the official Russian film distributor, had 6,000 feet of footage available, bought it, and secured an exclusive four-year contract for all of Artkino's films about the space program. Having decided that the development of the missile would make a likely subject for his first documentary, Wolper approached Mike Wallace to narrate and Elmer Bernstein to compose and conduct the music, and *The Race for Space* was born. In 1959 *The Race for Space: The Missile* was screened at the Metro Theatre, San Francisco, as part of the San Francisco International Film Festival and won the award for documentaries. Because of its brief theatre run, the film became eligible for nomination for an Academy Award in the "best documentary" category, becoming the first TV film ever to be nominated for an Oscar. Next, Wolper and the sponsor who bought the show for TV, Shulton, Inc., sought network time to air the show, but the networks had a cardinal rule that the presentation of news material or any potentially controversial factual material must be done by the networks' own staffs.

With the public clamoring to see the much-discussed documentary, Wolper and his sponsor created what has since been called a "fourth network" by contracting with individual television stations nationwide to buy time to air the show. They finally got together 104 stations (ninety-seven of them network affiliates) willing to "bump" other programming to show the documentary in April of 1960. Its one-hour sequel, *Project: Man in Space*, was telecast in May of 1961. Thanks to his exclusive arrangement with the Russian government, only Wolper had film of Yuri Gagarin's flight and of other cosmonauts in training.

His widely publicized breakthrough set the stage for the vast outpouring of documentary production now associated with the Wolper name: *The Rafer Johnson Story* (1960); *Hollywood—The Golden Years* (shown on NBC, 1961); *Biography* (1962–63); *The Story of . . .* (about unusual occupations, 1962–63); *D-Day* (purchased by NBC for its *Du Pont Show of the Week* series, 1962); *The Story of Hollywood and the Stars* (1963); *The Rise and Fall of American Communism* (1963); and *The Yanks Are Coming* (about World War I, 1963), among others. By December of 1962 *Time* magazine could report that "the three largest producers of documentary films for television are NBC, CBS, and David Wolper." Wolper now headed a 200-employee corporation with forty cutting rooms.

Composed mostly of stills and film clips with accompanying narration and music, sometimes with recreated scenes blended into a seamless whole, but many times without strong editorial points-of-view or incisive interviews, Wolper's early documentaries were not typical "white papers." The

turning point in the process of accepting Wolper as an authentic documentarian came when the respected Pulitzer Prize-winning author Theodore H. White sold Wolper the rights to his book *The Making of the President, 1960* and agreed to do the script for its television adaptation, insisting that he felt that Wolper would do a better job than anyone else.

White's hunch turned out to be correct. Although it was a political news program with a potential for controversy, *The Making of the President, 1960* was so promising that ABC decided to telecast it in December of 1963. At the next National Academy of Television Arts and Sciences ceremonies it won four Emmys, including the most important one, the "Program of the Year, 1963" award. Evidently well pleased, Theodore H. White committed himself to collaborate in future ventures with Wolper to cover the 1964 and 1968 presidential campaigns.

Wolper Productions was now, in show business parlance, a "hot property." In early 1964 there appeared *The American Woman in the 20th Century*, the *Men in Crisis* series, *Adolph Hitler and the Third Reich*, and the highly acclaimed *Four Days in November*, produced in association with UPI, about the events that took place from the time President John F. Kennedy arrived in Dallas on the day of his assassination to the time he was buried.

Much sought after by those seeking a merger, and perhaps tired of having to fight the networks singlehanded, the relatively youthful Wolper, by now in control of a \$5 million-a-year documentary and industrial film producing operation, announced on October 22, 1964 that he had decided to sell his firm to Metromedia, a company that owned television and radio stations, outdoor advertising, and other subsidiaries. It was the first time that Metromedia ever included its corporate stock in an acquisitions deal. Wolper received \$1 million in cash and stock valued at \$2.6 million, in addition to a guarantee that he would remain the operating head of Wolper Productions, Inc. and be made a vice-president of Metromedia.

With such powerful backing, Wolper could now take on a greater number of ambitious projects. In 1965 he entered into an association with American Heritage to produce six hour-long documentaries on American history to be called *The Red, White and Blue*; with the National Geographic Society to produce nature specials to be shown on CBS; with Xerox to form a "fourth network" arrangement to telecast *Let My People Go*, a documentary about the founding of the state of Israel; and with Time Inc. to produce a new *March of Time* series. He also produced *Bold Men*, about risk takers, and *Way Out Men*, which dealt with pioneers in all fields of science and the arts. In 1966 he introduced Jacques Cousteau, then a little-known French oceanographer, to American viewers; produced *Wall Street: Where the Money Is*, during the making of which he breached journalistic ethics by giving participants the right to pre-screening

approval; and produced *Destination Safety*, about the safety-versus-styling controversy under investigation by Congress, with General Motors, surprisingly, as its sponsor. In November and December of 1966 a five-week film festival featuring twenty of his prize-winning films and an eighty-minute compilation of excerpts from his others, was held at Huntington Hartford's Gallery of Modern Art in New York. Wolper was the first television producer to be honored by such a festival.

Interested in breaking into the field of theatre-release, feature-length motion pictures, Wolper broke off from Metromedia in 1967 to found Wolper Productions, Inc. and Wolper Pictures, Ltd. Eventually, he bought back 100 percent of the stock of his old production unit from Metromedia.

Wolper's venture into the making of full-length motion pictures was not as successful as his previous work had been, perhaps because of the need to compromise his artistic vision in costly and collaborative undertakings. The feature films Wolper produced are considered by most critics to be rather pedestrian. The only thing noteworthy about *The Bridge at Remagen* (1969), a cliché-ridden World War II battle epic, lay in the fact that Wolper was run out of Czechoslovakia by the invading Russians two months after filming began. *If It's Tuesday, This Must Be Belgium* (1969), about Americans on a whirlwind bus tour of Europe, was a mosaic of stale jokes about innocents abroad. *I Love My Wife* (1970), even though packed with sexual innuendo, failed to come off. *Willy Wonka and the Chocolate Factory* (1971), a musical fantasy for children based on a Roald Dahl novel, had many moments of tedium, although its special effects were dazzlingly inventive. Wolper's attempt to revive the "woman's picture" genre with *One Is a Lonely Number* (1972), dealing with the travails of a somewhat liberated divorcee in San Francisco, numbed critics and audiences alike.

Realizing that his films were not prompting audiences to storm the box office, Wolper then turned to the making of regularly scheduled television series: *Get Christie Love!* (1974), an escapist series that included the first black policewoman in television history; *Chico and the Man* (1974), about a bigoted white garage owner and his Chicano assistant in East Los Angeles; and *Welcome Back, Kotter*, a sit-com dealing with a Brooklyn high school teacher's conflicts with his disadvantaged students. Although moderately successful, those series were mainly notable as evidence of Wolper's interest in the underdogs of society.

Meanwhile, Wolper had not abandoned the documentary film. His *The Hidden World*, about insects, won him a Golden Nymph award at the February 1967 international television festival in Monaco. Other films included *The Rise and Fall of the Third Reich* (1968), based on William L. Shirer's best-seller; *The Confessions of Nat Turner* (1969), inspired by William Styron's Pulitzer Prize-winning novel; *The Journey of Robert F. Kennedy* (1970); *The Hellstrom Chronicle* (1971), for which he won an Oscar; the *Appointment with*

Destiny series (1971-73); *The Universe* (1972); *The Explorers* series (1972); *Primal Man* specials (1973-75); and *Victory at Entebbe!* (1976), a recreation of the Israeli rescue of a hijacked airliner in 1976. When Wolper was chosen to produce the official film of the 1972 Munich Olympics, the result was *Visions of Eight* (1973), to which eight noted film directors contributed segments.

In 1975 Wolper cut back drastically on his production of documentaries, and in September of 1976, he signed an agreement to sell the Wolper organization to Warner Brothers Pictures, under the terms of which he would remain active in the company but with fewer administrative responsibilities. The heart bypass operation that he underwent about that time may have had something to do with the curtailment of his activities, among them the planning of his next major project, the groundbreaking miniseries called *Roots*.

Roots represented the fruition of many of Wolper's abiding interests: a reconstruction of history, a compassionate concern for the downtrodden, and an attempt to educate in the context of mass entertainment. Based on a book by Alex Haley, *Roots* is a "nonfiction drama" which begins with the capture of a young African man, Kunta Kinte, from the village of Juffure in what is now Gambia, in 1767 by slave traders and continues with the experiences of himself and his descendants in America. In an unprecedented move, ABC-TV televised *Roots* episode by episode on eight consecutive nights in January of 1977. It became the highest rated entertainment program in the history of television, broke all records for the size of its audience, won nine Emmy awards, and established the miniseries as a formidable force to contend with in the continuing battle for supremacy in the ratings. A sequel, *Roots: The Next Generations*, carried forward the family's story from 1882 to the present, in February of 1978. Recent miniseries by Wolper include the highly successful *The Thorn Birds* in 1983 and the much-ridiculed *North and South*, which takes place just before the Civil War, in 1985.

Another late-blooming talent exhibited by Wolper is his skill as ringmaster extraordinaire for mega-events. He orchestrated the opening and closing ceremonies of the 1984 Los Angeles Summer Olympic Games, the first ever to be staged by a private group rather than a government, and negotiated the record \$225 million television contract with ABC that gave the games the needed financial security. Steeped in red, white, and blue, and flag-waving hoopla, the ceremonies cornered a 55 percent share of the national television audience and outranked all the Olympics competition coverage. Wolper was rewarded with a special Emmy as well as with the Jean Hersholt Humanitarian Award at the Oscar ceremony in the following year.

Wolper's triumph with the Los Angeles Olympics made him the natural choice for the producer of Liberty Weekend, the four-day July 4, 1986 celebration in honor of the 100th anniversary of the dedication of the Statue of Liberty. Again, he maxi-

mized Las Vegas-like entertainment value and patriotic fervor in an atmosphere of planned excess and bloated display. Thousands of skyrockets were set off in the largest fireworks display in history, 265 tall ships from many nations paraded, entertainment superstars contributed their talents, and President Ronald Reagan himself was on hand. Wolper also began what is planned to be an annual event—the awarding of the Medal of Liberty to distinguished naturalized American citizens. The gala involved four days of television coverage seen by 1.5 billion people worldwide.

David Wolper is almost six feet tall, has silvery hair, a beard, a soft voice, and a chronic pallor. His wardrobe is muted. He lives a quiet private life in the Bel Air section of Los Angeles with his third wife, the former Gloria Hill, an artist whom he married on July 11, 1974. By his second marriage, to the former Margaret Dawn Richard, whom he married on May 11, 1958, he has three children: Mark, Michael, and Leslie Ann. (His first marriage,

shortly after the end of World War II, to a showgirl, ended in divorce.)

A multimillionaire, Wolper owns the largest private collection of Picasso sculptures outside the Picasso family, as well as an impressive collection of historical documents and autographed letters. He enjoys volleyball, baseball, sailing, water-skiing, and watching first-run movies in his elegant screening room at home. When asked during an interview if there is anything he has ruled out for the future, he replied [of a talk show]: "I won't go in front of a camera. I get scared stiff."

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Woodruff, Judy

Nov. 20, 1946– Broadcast journalist. Address: b. c/o The MacNeil/Lehrer NewsHour, P.O. Box 2626, Washington, D.C. 20013

The development of Judy Woodruff's career as a nationally recognized broadcast journalist paralleled the political rise of former President Jimmy Carter. As a regional correspondent for NBC News based in Atlanta, she had advised the network to follow the 1975-76 presidential campaign of the then relatively obscure Georgia governor more

closely. When Carter assumed the presidency in January 1977, Miss Woodruff was assigned to the network's White House press team, a rare beat, at the time, for a female television reporter. Miss Woodruff remained at the White House, covering the presidencies of Carter and his successor, Ronald Reagan, for six years, then, in 1982, took on more diversified duties as Washington correspondent for NBC's *Today Show*. In 1983 she made an unusual jump from commercial to public television to serve as chief Washington correspondent for the *MacNeil/Lehrer NewsHour* and as anchor of *Frontline With Judy Woodruff*, a weekly documentary series.

Judy Carline Woodruff was born on November 20, 1946 in Tulsa, Oklahoma, the older of the two daughters of William Henry Woodruff, a career army officer, and his wife, the former Anna Lee Payne. For the first twelve years of her life, she was an "army brat," moving with her family, which eventually included her sister, Anita, from one army post to another. As she explained in her autobiography *This Is Judy Woodruff at the White House* (Addison-Wesley, 1982), written in collaboration with Kathy Maxa, her experiences growing up in such places as Mannheim, West Germany and Kaohsiung, Taiwan taught her "how to cope." "I learned early how to handle unfamiliar situations, or, at least, how to be something less than overwhelmed by them . . .," she wrote. "[That] is, in one sense, what being a reporter is all about."

In 1958, when the father was posted to Fort Gordon, Georgia, the Woodruffs settled in nearby Augusta, where Judy Woodruff attended the local public schools. Feeling left out by her classmates, most of whom had grown up together, she "overachieved with a vengeance," as she put it in her autobiography, thinking that her accomplishments "would ensure acceptance by [her] peers—

but on [her] terms." In high school, for example, she was a member of the drama club and the community theatre group, and one year she took first place in the Augusta Junior Miss Pageant.

Following her graduation from high school in 1964, Miss Woodruff, who was the first member of her family to attend an institution of higher education, enrolled at Meredith College, a small liberal arts college in Raleigh, North Carolina on a scholarship. Two years later, she transferred to Duke University, in Durham. Majoring in political science, she spent the summers before her junior and senior years working as a student intern in the Washington office of the conservative Democratic Congressman Robert G. Stephens Jr., then the representative from her home district.

On taking her B.A. degree from Duke in 1968, Judy Woodruff began looking for an entry-level position in television newscasting. She had decided on a career in broadcast journalism because, as she explained in her autobiography, it "seemed to offer an opportunity to touch the lives of others." Moreover, since television news was a rapidly expanding field, she thought that she stood a good chance of realizing her goal of becoming a political reporter. On the strength of her political experience on Capitol Hill, impressive academic record, and enthusiasm, or so she thought at the time, Miss Woodruff quickly landed a job as a newsroom trainee at WQXI-TV, the ABC affiliate in Atlanta, Georgia. (She later learned that she had been hired partly because the news director had admired her legs.) Admittedly bored with being, in effect, a glorified "gofer," Miss Woodruff soon asked the station's news producers to let her try her hand at reporting, but as she told Marlene Cimonis in an interview for a *TV Guide* (November 5, 1977) profile, "They already had one woman and let me know that one was enough." When she was finally given an on-the-air trial several months later, it was as the "weather-girl" on the little-watched late news program on Sunday nights.

Increasingly restless at WQXI, Judy Woodruff sent résumés to the news directors at dozens of television stations around the country, and from each she received the same discouraging reply: "We're not looking for a woman. We're looking for a reporter." Ironically, in January 1970, she was hired by WAGA-TV, the CBS affiliate in Atlanta, to replace the "token woman" reporter market researchers said the station needed to attract and hold female viewers. Although her predecessor had been restricted to so-called "women's features," Miss Woodruff, at her own request, was assigned to the state political beat.

Reporting on state politics for WAGA-TV was a baptism by fire for Judy Woodruff, for she had to learn the basics of television journalism and news judgment "by trial, error and osmosis" as she scrambled to beat seasoned political correspondents in covering the Georgia statehouse and, within a few months, Jimmy Carter's gubernatorial campaign. In order to get her stories on the air and thus prove her ability, she had to fight her own in-

security as well as daily deadlines, but she met the challenge, and she remembers some, if not all, of her early pieces with pride. She is especially proud of a hard-hitting investigative series on housing discrimination in a federally subsidized apartment complex that was broadcast in 1974.

After eighteen months as a field reporter, Judy Woodruff was chosen to anchor WAGA's midday news program. An immediate jump in the ratings prompted station executives to promote her to coanchor of the evening news broadcast. At about the same time, the nightly newscast, on the recommendation of marketing strategists, adopted a new, fast-paced format with an emphasis on technological wizardry, action footage, and arch badinage. When, after a year's trial, the innovations failed to generate a significant rise in the ratings, Miss Woodruff was asked to relinquish the coanchor spot. She stayed on at the station for a time as a general assignment reporter and continued to anchor the noon newscast. She also appeared regularly as a statehouse expert on the public television program *Atlanta Week in Review*.

In January 1975, Miss Woodruff joined NBC's Atlanta bureau as a general assignment reporter. For most of the next two years, she traveled around the southeast, covering "500,000 square miles of news . . . [and] stories that ranged from statehouse politics to red-ant plagues." And whatever the subject, she went on in her autobiography, "by the evening newscast I was expected to be an expert—or at least appear to be one." Among the stories that she covered for NBC News were the influx of Vietnamese refugees following the fall of the Saigon government in 1975, the acquittal of Joanne Little, the young black woman charged with the murder, in 1974, of the white prison guard who had sexually assaulted her while she was an inmate at a North Carolina county jail, and the explosive growth of the Cuban community in Miami. For her efforts, she received an Emmy Award as the outstanding female personality of 1975 from the Atlanta chapter of the National Academy of Television Arts and Sciences, of which she is a charter member, and in 1976, she was selected Outstanding Communicator by the Atlanta Women in Communications organization.

Perhaps the most significant story of national interest that Judy Woodruff covered during her tenure at NBC's Atlanta bureau was the effort of Georgia Governor Jimmy Carter to win the 1976 Democratic presidential nomination. When Carter announced his candidacy, in December 1974, few observers gave the little-known and relatively inexperienced politician more than an outside chance, but Miss Woodruff, who had reported on his gubernatorial administration and had followed his pre-primary political strategy closely, knew that he was a formidable candidate. With the grudging approval of her editors in New York, she trailed Carter through the early months of the campaign. Her diligence paid off, for when Carter began to rack up one primary victory after another, she found herself appearing regularly on NBC's night-

ly network news. As soon as it became clear that Carter was likely to be the Democratic nominee, however, Judy Woodruff was replaced on the campaign beat by a senior political correspondent even though she was widely acknowledged to be NBC's resident expert on the Carter camp. Bitterly disappointed, she appealed the decision, asking if her reporting had been at fault. To her astonishment, she was informed that her soft-spoken, Southern-accented delivery lacked authority. "You talk as though you were telling us about a ladies' tea party," one network vice-president told her, as she recounted in her autobiography.

Finally recognizing Judy Woodruff's incalculable value as a longtime observer of Jimmy Carter's political career, NBC News executives named her White House correspondent in January 1977, just a few days before Carter was inaugurated as the nation's thirty-ninth president. As the network's regular White House reporter, she was entrusted with the responsibility of filing reports on the president's daily activities for the NBC *Nightly News*, the early morning *Today* show, and special newscasts and documentaries. The plum assignment was hers not because she happened to be in the right place at the right time, as Don Meaney, then a vice-president for news in the NBC Washington bureau, explained to Marlene Cimon, but because "she was good enough to be sent to the White House. We knew she could do it."

Looking back on her early days in the White House press corps in her autobiography, Judy Woodruff wrote with her characteristic self-effacement: "I knew even less then about Washington and how it works than did the incoming members of the Carter Administration. And while I'd like to think that I caught on a little faster than they did, the only proof that I can offer is that I'm still here." Later on in the book, she volunteered some insights into the protocol of Washington journalism and the personal styles of the two presidents whose administrations she covered. She also tried to dispel some of the popular myths regarding the glamour usually associated with her job, describing, for instance, the drudgery of "stakeouts along the White House driveway in boiling heat or sub-zero dawn, never knowing when a news subject is going to leave, or by what exit, or if you catch him, whether he will have anything to say." What little access she and her colleagues had to the president, she wrote, was tightly controlled by the White House image-makers, and often amounted to nothing more than "the daily skirmish called the White House press briefing" and the regularly scheduled "photo opportunities," in which the chief executive and visiting dignitaries silently posed for the cameras.

On the afternoon of March 30, 1981, Judy Woodruff was among the journalists covering what was to have been a rather routine news event—President Reagan's address to a meeting of the AFL-CIO in a downtown Washington hotel. As the president left the hotel to return to the White House, she had planned to ask him to comment on

the growing labor unrest in Poland, but she momentarily lost sight of her camera crew in the crowd. Suddenly, John W. Hinckley Jr. pulled out a 22-caliber revolver and shot and wounded the president and three others, including James S. Brady, the presidential press secretary. Flaggging a taxi, Miss Woodruff raced to the White House and, within minutes, was on the air live with the biggest story of her career. "I intuitively felt the tremendous responsibility I had to the public and the importance of measuring every word in describing what had happened," she wrote in her autobiography. "My description, I knew, would be the first eyewitness account millions of viewers would hear of the attempt on the president's life."

One lesson the attempted assassination of Ronald Reagan brought home to Judy Woodruff was the importance of maintaining what reporters have come to call "the death watch" on the president, for "within a matter of heartbeats," a chief executive's routine public appearance could become "the most urgent and crucial news story in the nation and the world." Other lessons came harder. For example, as she explained in her book, "Nice reporters tend to finish last on the story. So, I've had to work to become more outspoken and assertive . . . [and] to apply pressure and prod sources. . . . It's easy to become more concerned about offending than about reporting when the people you cover are so often the same people on whom you must rely for information."

After spending nearly six years on the White House beat, Judy Woodruff asked NBC News President Reuven Frank for another assignment. "I am hooked on Washington, but I have been pinned down at the White House," she explained to William A. Henry 3d of *Time* magazine (October 4, 1982). "There is so much that I have not yet seen." Reassigned to the *Today* show in October 1982, she concentrated on "ideas and trends" rather than spot news. As the program's chief Washington correspondent, she was often called upon to interview government officials, legislators, and visiting foreign political leaders. Her disarming manner quickly puts her subjects at ease, but as one NBC field producer observed to Marlene Cimon, "She still asks the hardest questions of any reporter I've ever seen."

In July 1983 Judy Woodruff left NBC to become chief Washington correspondent of public television's pioneering *MacNeil/Lehrer NewsHour*, the long-running national news and public affairs program that was to be expanded to a full hour beginning the following September. Lured by "the wonderful luxury of having more time," as she put it, Miss Woodruff welcomed the opportunity to investigate in depth "anything and everything in Washington." "It's a chance to go behind the headlines, to look at more than what the commercial networks really have time to do," she explained to Arthur Unger in an interview for the *Christian Science Monitor* (August 5, 1983). "But more than just time, there will be a different focus, a different style. . . . We will try to take the story a few steps

beyond what they can do." Over the past three years, she has contributed a number of analytical pieces to the *MacNeil/Lehrer NewsHour*, including a widely discussed series on defense issues, broadcast in 1985, that earned for the program the first Joan Shorenstein Barone prize for excellence in network public affairs programming from the Radio and Television Correspondents' Association.

On the lecture circuit and in articles for such popular periodicals as *Harpers Bazaar*, Judy Woodruff has often discussed the advancement of women in professions long dominated by men. Although she applauds the "great strides" made by women in television journalism in the past decade, she has been quick to point out that they have yet to "break the age barrier" that has so often led to premature retirement. As she told a meeting of American Women in Radio and Television in May 1984, she believes that the proved skills of such veteran broadcast journalists as Barbara Walters and Marlene Sanders, among others, and the "pushier, more assertive" attitude of the younger women in the profession will eventually make it harder for

the networks to "put us out to pasture." To focus attention on the changing role of women in communications, Miss Woodruff is an active member of the steering committee of the International Women's Media Project, which has been entrusted with organizing an international women's media conference, tentatively scheduled to be held in Washington, D.C. in November 1986.

Judy Woodruff is a slim woman with shoulder-length blond hair, blue eyes, and classically photogenic features. She and Albert R. Hunt, the Washington bureau chief of the *Wall Street Journal*, entered into what she has called their "multimedia marriage" on April 5, 1980, during "the longest break between presidential primaries." The two reporters, who met while covering the Carter campaign in 1976, share common interests, but, "drawing the line between shop talk and pillow talk," as she put it, they do not share sources or professional confidences. The couple live in Washington, D.C., with their son, Jeffrey.

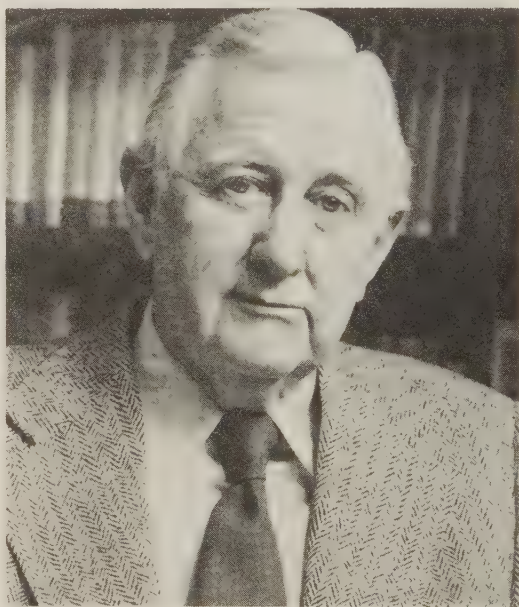
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Woodward, C(omer) Vann

Nov. 13, 1908- Historian. Address: b. Hall of Graduate Studies, Yale University, New Haven, Conn. 06520; h: 83 Rogers Rd., Hamden, Conn. 06517

For almost four decades the historian C. Vann Woodward has tried to bridge the gap between past and present, and to educate Americans about themselves as well as about their history in books notable for their discerning analysis, literary flair, and sense of irony and tragedy. Along with David M. Potter and Richard Hofstadter, Woodward is recognized as preeminent among the older generation of American historians, and his studies of the history of the American South are authoritative. In his quest to construct a usable past as a guide to the present, he has transcended the traditional boundaries of the historian, as a philosopher and an advocate of social justice and pragmatic realism. As Elisabeth Muhlenfeld recently noted in the *Dictionary of Literary Biography*, Woodward "is most often drawn to the independent thinker, the outsider, the objective mind, the ironic voice," at least partly because such persons provide him with a historical foundation—even a justification—for his own identity as a Southern liberal who fuses scholarship, conscience, and social responsibility.

Comer Vann Woodward was born on November 13, 1908, in Vann Dale, Arkansas, and grew up in Morrilton, which is located on the Arkansas River some fifty miles north of Little Rock. His father, Hugh Alison Woodward, was a public school and college administrator and a local Methodist church



leader, who with his wife, Bess, exposed his son to Southern dissent early in life. His uncle Comer, a Methodist minister turned sociologist, spoke out against Klan violence and segregated schools, providing an activist role model for his nephew. Woodward also met sociologists Rupert B. Vance and Howard W. Odum, whose pioneering work in Southern regionalism rejected agrarian nostalgia in favor of a forward-looking Southernism embracing both prosperity and social justice.

After studying for two years at Henderson State College in Arkansas, Woodward entered Emory University, in Atlanta, in 1928. There, he and his classmate David M. Potter belonged to a debate team coached by Glenn Rainey, an outspoken antagonist of Southern racists. Woodward also formed close friendships with prominent local blacks, including the educators John Hope and J. Saunders Redding, and with white liberals like Will W. Alexander, who headed the Commission on Interracial Cooperation. Graduating from Emory with a Bachelor of Philosophy degree in 1930, he interrupted his two year-long stints as an English instructor at Georgia Tech to obtain a master's degree in political science from Columbia University in 1932. A trip to the Soviet Union in the following summer exposed him to foreign criticism of Southern racism as exemplified by the Scottsboro case, honing his critical stance, and on his return home he became involved in the defense of the Atlanta Communist Angelo Herndon, a black political organizer charged with inciting insurrection. Woodward's efforts on his behalf proved costly in personal terms, since it temporarily estranged him from Will W. Alexander and contributed to the loss of his position at Georgia Tech. Disgusted at discovering that the Communist party was using Herndon's cause to promulgate party propaganda, he ended his involvement with the case.

Those experiences fueled Woodward's desire to explore Southern dissent. After considering a collective biography tentatively titled "Seven for Demos," he narrowed his choice to Tom Watson, of Georgia (1856-1922), having discovered that Watson, widely regarded as a racist demagogue, had, as a Populist, advocated black participation in political and economic reform. Here was not only a dissenter but a case study that rejected, as Woodward put it, "the once prevalent . . . assumption that 'things have always been the same.'" In pursuit of his study, Woodward entered the University of North Carolina in 1934 on a research grant secured for him by Howard W. Odum.

An ideal environment for the young historian-activist, Chapel Hill was a center both of regional studies that emphasized the region's unique qualities while pushing it forward into the national mainstream, and of a Southern liberalism that rejected racism. Woodward formed a close friendship with Robert Penn Warren, and encountered another key influence on his intellectual development in the person of the historian Howard K. Beale, one of the foremost proponents of the Progressive interpretation of history, which perceived historical change as the result of the conflict of economic interests.

Tom Watson: Agrarian Rebel (Macmillan, 1938; Rinehart, 1955), which as a dissertation under Beale earned Woodward a Ph.D. degree in 1937, embodied Beale's concept of competing economic interests, but went beyond him not only in arguing that the conflict occurred within the post-Appomattox South itself as well as between North and South, but also suggested that Southern whites

had disagreed about the proper status of the black man in the South. *Tom Watson* was an early effort to shatter the stereotype of a "Solid South"; *Origins of the New South, 1877-1913* (Louisiana State Univ. Press, 1951), which earned a Bancroft Prize for Woodward in 1952, completed the job by exploring conflicts in the region's politics. Woodward argued that blacks continued to play a key role in politics long after Reconstruction; many upper-class white leaders employed black votes to defeat attempts to pass legislation to reform the economic system. Later efforts to disfranchise illiterate voters, often perceived as robbing blacks of their right to vote, also eliminated many poor whites from the electorate.

In short, the rhetoric of race politics served not only to justify discrimination but to conceal the politics of class, a point made most cogently by Woodward in the third volume of his trilogy, *Reunion and Reaction* (Little, Brown, 1951). Detailing the negotiations conducted by certain Southern Democrats and Northern Republicans during the electoral crisis of 1876-1877, he suggested that the traditional account of an agreement whereby Southerners acceded to the seating of Republican Rutherford B. Hayes as president in exchange for the withdrawal of federal troops from the Southern states, signaling the end of Reconstruction, merely concealed efforts to secure Hayes's support for federal funding of Southern internal improvements. The Southerners who advocated compromise with the North were those who tried to make the South more like the North through industrial and commercial development.

The three books revolutionized the way that historians looked at the post-Reconstruction South. David M. Potter later commented that Woodward "combined a solid command of freshly mined data with a singular talent for interpretation and a capacity for perceiving the meaningful item and for construing his material in broad terms," and concluded that "very few historians have combined his closeness in research with his flair for interpretation." Woodward's work has proved to be the point of departure for later work in the period; nearly every study tests some aspect of his arguments, and he remains the dominant scholar in his field.

During the late 1930s and early 1940s, Woodward shuttled from job to job in academia, teaching at Florida, Virginia, and Scripps, and serving a three-year stint as a Navy lieutenant in the Office of Naval Intelligence and the Naval Office of Public Information during World War II. One result of his naval service was *The Battle of Leyte Gulf* (Macmillan, 1947), a model history of its kind. In 1947 he joined the faculty of Johns Hopkins University, in Baltimore, where he remained until he accepted a Sterling Professorship at Yale University in 1961. Other honors came his way. In 1952 he became president of the Southern Historical Association. He served as Commonwealth Lecturer at the University of London in 1954, then taught for a term as the Harmsworth Professor of American

History at Oxford. In the same year he received an award from the National Institute of Arts and Letters.

Impressive though those honors were, Woodward's most significant achievement in 1954 was his delivery of the James W. Richard Lectures at the University of Virginia. With an eye toward the contemporary controversy over civil rights, he spoke on the origins of segregation. The lectures were published the following year by Oxford University Press under the title *The Strange Career of Jim Crow*. Woodward emphasized dissent from within as offering "forgotten alternatives" to the eventual emergence of Jim Crow legislation. Because segregation was the product of conscious choice embodied in legislation passed after the end of Reconstruction, it could be undone.

Coming in the autumn following the Supreme Court's desegregation decision in *Brown v. Board of Education*, Woodward's lectures heartened opponents of segregation by revealing its recent roots. They also buttressed Woodward's belief that historians had a role to play in American society, for his lectures responded to "the need of the times for whatever light the historian has to shed upon a perplexing and urgent problem," and by setting the record straight, implicitly advocated a course of action.

Critics charged that Woodward had romanticized race relations in the years immediately following Reconstruction, contending that he had ignored early segregation statutes and the conditions that brought forth the Civil Rights Act of 1875, the first federal attempt to outlaw racial segregation, let alone the interracial violence characteristic of Reconstruction. But Woodward denied that he had implied that such a golden age had existed, or that he had suggested that segregation "was superficially rooted or easily eradicated." As he pointed out, his critics oversimplified his thesis, though he was forced to concede that he had perhaps laid too much emphasis on legislated segregation as a symbol of racial discrimination.

As David M. Potter later pointed out, Woodward's "liberal urge constantly impelled him to emphasize viewpoints which his realism constantly impelled him to qualify and dilute." He added that "the tension between [Woodward's] devotion to liberal goals and his devotion to historical realism distorted his image of the past, at least for a time and to a limited degree." Nevertheless, *The Strange Career of Jim Crow* is perhaps the most widely known and read of Woodward's books, and set off not only debate but further research into the history of segregation as one way to explore American race relations. Two of Woodward's students, James M. McPherson and J. Morgan Kousser, pronounced it "unquestionably the single most influential book ever written on the history of American race relations."

After the publication of *The Strange Career of Jim Crow*, Woodward tried to reach a broader audience through book reviews, essays, and addresses on a wider range of issues. It was a piece entitled

"The Age of Reinterpretation," first published in 1960, in the *American Historical Review*, that Potter called "his most significant piece of work and . . . one of the major contributions to the interpretation of American history." Woodward argued that much of American development before 1945 was shaped by the fact that the United States enjoyed an environment of "free security" dating back to the early nineteenth century. With the Atlantic Ocean serving as an effective protective barrier against European incursions, Americans were able to devote a disproportionate amount of their resources to economic development instead of building a sizable military force. Americans solved their problems without fear of outside interference; the lack of external threats meant that the country did not need to build a powerful central state apparatus, and their physical isolation fostered Americans' notions of their uniqueness and innocence, since they did not have to become engaged in international quarrels. Now that the era of free security was over, policymakers guided by historical experience in the formulation of policy had to become aware of the changed relationship between America and the world, or disastrous miscalculations might ensue, and historians should highlight that discontinuity to forestall simplistic applications of "the lessons of history." Overlooked at the time, "The Age of Reinterpretation" has aroused renewed interest in an era of limits and diminished expectations marked by the end of American autonomy.

Meanwhile, Woodward continued to address racial issues, the relevance of the Southern experience for all Americans, and the role of historians in society. During the 1960s he compared the First and Second Reconstructions in several articles, making clear his hope that the nation would, a century later, make good on its "deferred commitment" to equality. Nor was Woodward simply a sidelines scholar. He consulted with NAACP lawyers as they prepared their briefs for *Brown v. Board of Education* in 1954, assembling material that later appeared in *The Strange Career of Jim Crow*; eleven years later he took part in the march to Selma, Alabama.

But during the 1960s, Woodward grew pessimistic about the success of the Second Reconstruction, openly repudiating his earlier assertion that racial equality had been a genuine aim of the First Reconstruction. The same disillusionment characterized Woodward's efforts to convince Americans that the lessons learned from the Southern experience would help them to deal with modern problems. The essence of Southern identity, according to Woodward, was that the Southerner's heritage of guilt, defeat, and frustration imbued him with an awareness of his limitations and shortcomings, an experience alien to the widely held American beliefs in national virtue, invincibility, and unchecked success. If that thesis, which he advanced in several articles published in the late 1950s and which appeared in a collection of his essays entitled *The Burden of Southern History* (Louisiana

State Univ. Press, 1960), rested on a simplified view of Northern society, it nevertheless proved to be advice that seemed all the more timely during the next decade. Ironically, the Southerners Lyndon B. Johnson and Dean Rusk—who, according to Woodward, ought to have known better—failed to challenge national shibboleths as the nation became entangled in Vietnam. By the late 1970s Woodward sadly conceded, “It is doubtful that the defeated South was ever able to make its heritage of adversity contribute substantially to its maturity and wisdom save among a few individuals.”

Making it clear that he was as much a Southerner as an activist, Woodward enjoyed deflating images of Northerners as virtuous and without fault. Once, in responding to criticism of *Reunion and Reaction*, he took delight in asserting that Southern Redeemers had “honeyfugled” their Northern counterparts in the Compromise of 1877, and displayed open admiration for their skill and craft in political maneuvering. In another essay, he contended that the Northern brand of paternalism “was more shallow, and not nearly as durable” as the Southern. Although he reserved his right to criticize Southern society and institutions as an insider, he appeared ready to rebuke Yankee outsiders for intervening in a family quarrel. Change, it appeared, was best effected from within. At times his regional pride shaded his interpretations, as when he cited Albion W. Tourgée as a Southern spokesman on behalf of racial equality, though Tourgée was an Ohio-born Union officer who was denounced as a Republican carpetbagger by his postwar North Carolina neighbors.

Woodward urged his colleagues to renew their commitment to history as literature. As historians began to develop new methodologies and analytical tools, he began to sense a tension between art and science, between presentation and research, and believed that historians were increasingly addressing each other instead of educating a wider audience. As early as 1956 he deplored the efforts of some historians to insist upon “an old and false analogy with the natural sciences” in adopting modes of inquiry. Thirteen years later, he used the occasion of his presidential address before the American Historical Association to warn against both specialization and overt presentism as signs of the declining status of history. He sounded that jeremiad again in 1982, when he called for the revival of “some very old traditions of the craft, including those of the storyteller. . . . If they can now revive the art of the craft, historians can also reclaim a general public.” But he conceded that practitioners of “the new history” not only demolished old myths and assumptions but also expanded the scope of historical inquiry to include the study of the family, community, culture, and society at large—endeavors that he endorsed as enlarging and refining historical knowledge.

His peers recognized Woodward’s preeminent status in 1969 by making him president of both the Organization of American Historians and the American Historical Association. Two years later,

he published a second collection of his essays, *American Counterpoint: Slavery and Racism in the North-South Dialogue* (Little, Brown, 1971), which traced his deepening pessimism about the fate of the civil rights movement and the commitment of white Americans to racial equality. In 1974, during the Watergate crisis, he supervised a team of historians researching charges of corruption and misconduct against past presidents, and he continued to advocate the study of black history. His retirement from Yale in 1977 freed him to concentrate on other scholarly enterprises including the editing of the monumental *Oxford History of the United States*.

Woodward’s contributions to American history are not limited to his own literary output. At Johns Hopkins and Yale he attracted talented graduate students who, under his supervision, have made major contributions to historical scholarship. Among the most notable are Willie Lee Rose, James M. McPherson, and William S. McFeely. Although Woodward’s colleagues often applauded the work of his disciples, some were disturbed at Woodward’s willingness to review their work, sometimes uncritically, in popular journals, a practice that hinted, in their opinion, at a conflict of interest, especially if the book in question happened to be a revision of a dissertation completed under Woodward’s direction. When, in 1982, Woodward’s former students collaborated on a festschrift honoring their mentor, *Region, Race, and Reconstruction* (Oxford Univ. Press), the scope and breadth of their essays witnessed to Woodward’s brilliance as a teacher of historians.

In 1981 Woodward completed another important project, his editing of Mary Chestnut’s revision of her Civil War diary. Unlike previous editors, Woodward made plain that what historians had accepted as her contemporary account of events was actually a work of literature, rooted in experience but reshaped with a view to hindsight and style some twenty years after Appomattox. Perhaps Woodward saw in Mary Chestnut a kindred spirit, another dissenter whose existence disturbed notions of Southern solidarity. Like him, Mary Chestnut tried to defend her region from Northern criticism even as she questioned slavery, presaging Woodward in her recourse to comparative history to relieve Southerners of the onus of being uniquely evil. *Mary Chesnut’s Civil War* (Yale Univ. Press, 1981) won the 1982 Pulitzer Prize in History, largely because of Woodward’s expert editing of the manuscript. With Elisabeth Muhlenfeld, he coedited Mary Chesnut’s original diaries for publication in 1984. Early in 1986 Louisiana State University Press published his semi-autobiographical *Thinking Back: The Perils of Writing History*, a slender and insightful volume in which Woodward reflected on his career and his life, especially his concentration on the interrelationship between past and present that has infused his scholarship with so much passion and conviction.

C. Vann Woodward married Glenn Boyd MacLeod on December 21, 1937; they had one son, Pe-

ter. In the early 1970s Woodward suffered a triple tragedy when Peter, along with David M. Potter and Richard Hofstadter, two of his closest colleagues, died within a year. He was widowed in 1982. Although age has softened the outlines of Woodward's face and turned his hair a light gray, his piercing blue eyes remain as vigilant as ever. Robert Coles once remarked that in an era of innovation in research methodology and presentation, Woodward remained "an old-fashioned historian," one who was "a born storyteller, a careful researcher, and a man who obviously relished the task at hand." Recently Woodward himself attri-

buted his choice of vocation to "nativity and accident." His colleagues, disciples, and readers would agree that it was a fortunate accident.

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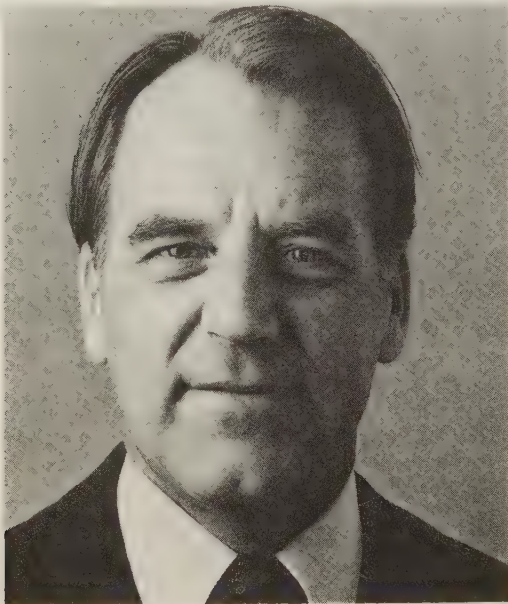


Photo courtesy of Hewlett-Packard Company

Young, John A(1an)

Apr. 24, 1932- Business executive. Address: b. Hewlett-Packard Company, 3000 Hanover St., Palo Alto, Calif. 94304

According to a recent poll by *Industry Week* magazine, the most admired chief executive officer among high-tech industry leaders is John A. Young, the president and chief executive officer of Hewlett-Packard Company. The Silicon Valley company, which employs approximately 84,000 people worldwide and offers some 10,000 products, is one of the 100 largest industrial concerns in the United States, with reported revenues of \$6.51 billion and earnings of \$489 million in 1985. Once the world's premier manufacturer of electronic test and measuring instruments, Hewlett-Packard has since become an important force in the research and development of integrated computer systems. Taking over from Hewlett-Packard's almost legendary

founders in 1978, Young, a career employee, gradually reshaped the company's decentralized corporate structure to meet the demands of a changing market and spurred the development of a radical new concept, known as reduced-instruction-set-computer design, that threatens to change the direction of computer technology.

The son of Lloyd Arthur Young, an electrician, and Karen Eliza (Miller) Young, John Alan Young was born on April 24, 1932 in Nampa, Idaho. Shortly after that, the Youngs moved to Klamath Falls, Oregon, where John, a quiet and well-mannered child who, in his mother's words, "always did what was expected of him," received his elementary and secondary education. Following his high school graduation, John Young enrolled at Oregon State University, in Corvallis. An excellent student, he earned membership in the honorary fraternities Eta Kappa Nu (electrical engineering) and Sigma Tau (engineering) and won the communication award from the campus Air Force ROTC unit.

After obtaining his B.S. degree in electrical engineering in 1953, Young served a tour of duty in the United States Air Force's Research and Development Command at Holloman Air Development Center in New Mexico. On his discharge from the military in 1956, he entered the graduate business administration school at Stanford University in Palo Alto, California. Two years later, his M.B.A. degree in hand, Young joined the marketing planning staff of Hewlett-Packard Company, in nearby Stanford Industrial Park. Founded in a Palo Alto garage in 1939 by William R. Hewlett and David Packard, the company had long been known for the high quality of the precision test and measuring instruments that it designed and manufactured for scientists and engineers. Its first product, an audio oscillator commissioned by Walt Disney Studios, helped Disney technicians to develop and test an innovative sound system for the animated feature *Fantasia* (1940).

During his first decade with Hewlett-Packard, Young put in time as a regional sales manager, as a member of the corporate finance staff, as marketing manager and, from 1963 to 1968, general manager of the former microwave division. Promoted to vice-president of the company in 1968, he as-

sumed responsibility for the newly created electronic products group, which included instruments, components, and measuring systems. Six years later, in September 1974, he was appointed executive vice-president in charge of Hewlett-Packard's instrument, computer systems, and components groups. At the same time, he was elected to the firm's board of directors and named to its executive committee, which had been set up to coordinate all phases of the company's operations. With Young at the helm of the computer systems group, Hewlett-Packard, which had unveiled its first minicomputer in 1966, forged ahead in the rapidly expanding minicomputer business. Shrewdly avoiding direct competition with the established industry leaders by concentrating on computerized inventory and production systems rather than on payroll and accounting systems, Hewlett-Packard gradually carved out an impressive share of the minicomputer market. By 1982 it ranked seventh in total sales, having overtaken such giants in the field as Honeywell.

In 1977 John Young was named president and chief operating officer of Hewlett-Packard, succeeding William R. Hewlett, who continued to serve as chief executive officer. When Hewlett turned sixty-five in May 1978, Young was elevated to the top post of chief executive officer. It was the first major change in the company's command structure in its thirty-nine-year history. Both founders, however, remained actively involved in the company's operations—Packard as chairman of the board and Hewlett as chairman of the executive committee. In March 1983 Hewlett resigned his post in favor of Young, but he maintained his association with the firm as vice-chairman of the board.

At the time of Young's appointment to chief executive officer, Hewlett-Packard commanded a 30 percent share of the \$1.8 billion test and measuring instruments market. Throughout the 1970s it had maintained its industry lead by incorporating computer technology into its specialized scientific equipment. For example, as Young explained to William Bates of the *New York Times* (July 2, 1978), the model 35 pocket calculator, the world's first programmable handheld calculator, was "quite a landmark product" for the company when it was introduced in 1972. "But the processor of that calculator went immediately into our instruments. We were making 'smart instruments' before anybody knew they were something to do."

Similarly, in its pursuit of new computer technologies, Hewlett-Packard had been the first of the minicomputer manufacturers to convert from the old ferrite core technology to semiconductor technology. In keeping with the company's tradition of relying on experimental technologies to gain a competitive edge in price and performance, Young enthusiastically endorsed the switch over to "silicon-on-sapphire," or SOS technology. The SOS process, in which metal oxide semiconductor devices are constructed in a thin silicon film grown on an electrically insulating sapphire substrate, af-

forded higher speed than the conventional technology and virtually eliminated stray static charges. To demonstrate the capabilities of the new technology, Hewlett-Packard began using sample SOS chips in its computer terminals in 1976. Under Young's direction, production of SOS chips was accelerated as the company prepared to introduce several commercial computer products, such as a high-speed printing terminal, that used the SOS process.

Faced with the task of improving Hewlett-Packard's dwindling market share in the hotly competitive and volatile computer industry, Young announced, in June 1978, the introduction of two new minicomputers: a \$175,000 model with a sixteen-bit semiconductor memory and, at the lower end of the scale, a \$25,000 stand-alone system especially designed for small businesses. The two machines put Hewlett-Packard in direct competition with IBM, Digital Equipment, Data General, and other manufacturers, many of whom had taken considerable financial risks to bankroll their rapid expansions. "We intend to grow from performance, with our growth rate limited only by our ability to self-finance that growth," Young told William Bates.

As more than one industry analyst pointed out, an equally significant factor affecting Hewlett-Packard's potential for growth was its decentralized organizational structure. In the late 1970s, the company was divided along product lines into some three dozen autonomous divisions, each with its own research and development, production, and marketing operations and its own unique family of products. Such diversification was, in the eyes of some observers, incompatible with the coordinated effort needed to meet the challenge of becoming primarily a computer manufacturer. Recognizing that his company was growing "much more interdependent," as he put it, Young set out to formulate an overall strategy for growth that would preserve the "small company" atmosphere that had characterized Hewlett-Packard in its early years. "Having small divisions is not the only way to organize a company," he conceded to an interviewer for *Business Week* (December 6, 1982), "but having organizations that people can run like a small business is highly motivational, especially for professionals. Keeping that spirit of entrepreneurship alive is very important to us."

Proceeding cautiously at first, Young mounted a recruiting campaign to fortify Hewlett-Packard's research and development team, but as one former division manager explained to *Business Week's* reporter, Young "didn't come in as a cold-hearted gunslinger and start firing people." For example, he waited until the veteran chief of research and development retired in 1981 before appointing John L. Doyle, formerly the company's personnel director, head of a recharged Hewlett-Packard Laboratories. "It was not science but management we needed to emphasize in getting HP Labs reorganized," declared Young, as quoted in the *Business Week* profile. Directed to concentrate on

computer design, Doyle hired more than 200 computer-oriented professionals, including several key researchers from IBM and Burroughs Corporation, and began forming research alliances with universities.

Young's strategy for making inroads in the computer market was similarly cautious and reflected Hewlett-Packard's inherent conservatism. "We try to . . . derive a lot of strength from using all our resources," he told Roy Hill, who interviewed him for *International Management* (July 1983). "We don't know anything about banking terminals. We don't know anything about point-of-sale things. We do try to aim at technical companies particularly, and manufacturing companies in general, and try to provide distributed management information tools that can help them improve their businesses. . . . There is always the danger that, in growth, you start competing in an environment where you don't have any basic strengths," he went on. "We were, and are, the IBM of the instruments business, but obviously we are not the IBM of the computer business."

The first major computer project Young steered as chief executive officer was a thirty-two-bit desktop workstation for engineers. The official launching of the new computer, which had been scheduled for 1981, was delayed for nearly a year because vital parts of the system, including software being developed in other divisions, were not ready. To coordinate operations among the various computer divisions, Young established a computer strategy council under the direction of Paul C. Ely Jr. The council, which was empowered to deal with problems ranging from product launchings to data communications standards, soon came up with a marketing strategy known as "Manufacturers' Productivity Network," or MPN, a blueprint for product development in the 1980s that concentrated on four applications areas vital to manufacturing companies: planning and control, factory automation, office systems, and engineering. Young and Ely then set up a special \$100-million project, code-named Dawn, to pull together the resources of many divisions for the development of a super-minicomputer with a thirty-two-bit microprocessor. On November 16, 1982 Hewlett-Packard introduced the HP-9000, which was regarded by some experts as the ultimate personal computer because it crammed the power of a thirty-two-bit mainframe into a unit small enough to be placed on a desk.

As an initial step in consolidating Hewlett-Packard's personal computer efforts, in the summer of 1982 Young appointed Cyril Yansouni program manager for personal computers and gave him the responsibility for correlating product design and software among the company's three computer divisions: the personal computer group, the computer terminals group, which made personal office computers, and the technical computer group, which manufactured desktop models for scientists. Just a few months later, Hewlett-Packard introduced two new personal computers—the HP

120, designed by the computer terminals group, and the Model 16, made by the technical computer group—that used the same peripheral products. Young's strategy paid off in sharply climbing computer sales. In the fiscal year ending October 31, 1982, income from the company's computer divisions for the first time surpassed that of its instruments divisions. The increase boosted Hewlett-Packard to third place in the international market for small computers, after IBM and Digital Equipment Corporation.

Concerned about the effect of his centralized planning program on the company's entrepreneurial spirit, Young commissioned a survey of 12,000 employees, which eventually confirmed his view that "all the traditional things" were "still working." As Robert H. Waterman Jr., the coauthor of *In Search of Excellence: Lessons From America's Best-run Companies* (1982), has observed, Young's problem was "whether to keep a culture that has worked very well essentially intact, or ask whether such a culture is going to provide all the growth opportunities that will be needed." Lkening the cultural jolts weathered by Hewlett-Packard in the 1980s to "tectonic plates sliding against each other in an earthquake zone," Young told Roy Hill, "We do not want to get rid of those things that I think have made Hewlett-Packard a distinctive company. So instead of redesigning everything, we have made a series of evolutionary steps. We take a step, learn from it, digest it, and take another step." The dilemma, as Young saw it, was "how to keep the best of our small-division, entrepreneurial system, find a strategic glue that can get the divisions working as a team, and rationalize to one computer architecture."

Recognizing that Hewlett-Packard's survival as a computer manufacturer depended on its success in the broad, general-purpose market, Young consolidated, in January 1983, all personal computer operations into a single, market-oriented personal computer group. The first result of the consolidation was the Model 150, a mainstream personal computer with an innovative "touchscreen" that allowed a user to give the machine instructions simply by touching the appropriate spot on the display screen. Consumer-tested early in the design phase and later modified to be even more "user-friendly," the computer was intended to compete directly with IBM's top-selling model, the PC, but because it was not IBM-compatible, sales fell short of the projected figure. Over the next two years, Hewlett-Packard introduced several IBM-compatible machines, including the Vectra, a versatile personal computer that can serve as a stand-alone workstation or as part of an office or laboratory's computer network, and the Portable, a lap-sized computer with built-in software.

As more than one industry analyst observed, however, what Hewlett-Packard needed to retain its place in the computer field was an integrated line of computers and peripheral products. To that end, Young, in February 1983, gave the green light to the multimillion-dollar Spectrum project, a risky

search for a central technology that could be used in all of Hewlett-Packard's computers. As work on Spectrum progressed, Young restructured the company to facilitate cooperation among divisions. Among other things, he set up the information technology group to coordinate research on the project. Headed by George E. Bodway, the umbrella group brought together for the first time scientists and technicians from some twenty divisions. In order to centralize product development and marketing, Young erased the longstanding distinction between the instruments and computer sectors and reorganized the product divisions into four basic units—components, measurement, and design systems; information systems and networks; manufacturing, medical, and analytical systems; and marketing and international—under the direction of Dean O. Martin, a twenty-five-year Hewlett-Packard veteran and Young's heir apparent.

The first two high-performance Spectrum products were unveiled in February 1986 in the midst of a general electronics industry slump. With shipment scheduled for late 1986 and early 1987 respectively, the Series 930 and the even more powerful Series 950 expanded Hewlett-Packard's 3000 family of business computers. Promising, in Young's words, "to set a new industry standard—for business computing systems and the protection of customer investments in existing solutions," these versatile systems represented a fundamental change to a simplified, highly flexible architecture known as RISC, for reduced-instruction-set-computer design. Because it allows computer instructions to be implemented directly in the hardware, this radical, cost-efficient concept offered price and performance advantages, including faster processing speeds, over more complex minicomputers. "This new architecture will provide the foundation for both commercial and technical computer systems through the end of this century," Young said in a new product information statement released to the press on February 25, 1986. "It incorporates innovative features capable of achieving mainframe class performance while maintaining the price range, reliability, and ease-of-operation of a minicomputer." In addition, the new 3000 systems enhanced networking capabilities by building on AdvanceNet, Hewlett-Packard's comprehensive networking strategy and architecture compatible with International Standards Organization Open Systems and IBM de facto standards. In May 1986, Hewlett-Packard announced a third Spectrum entry, the Model 840, a superminicomputer in its 9000 line, intended for computer-aided engineering, computer-aided design, and general technical applications.

Dedicated to preserving Hewlett-Packard's informal corporate culture, Young practices the shirt-sleeves management style favored by his predecessors and encourages employees to participate in virtually all aspects of the decision-making process. In his glass-walled, doorless office at Hewlett-Packard's headquarters, the chief executive receives visitors "with brisk efficiency and re-

turns the friendly waves of passing colleagues like a slightly absent-minded royal dignitary on a reviewing stand," according to Roy Hill. At problem-solving sessions with associates, he builds consensus decisions by asking shrewd questions and listening carefully to the answers. Tough-minded but not authoritarian, he rarely issues directives, but rather leaves the implementation of policy to the individual divisional and field managers.

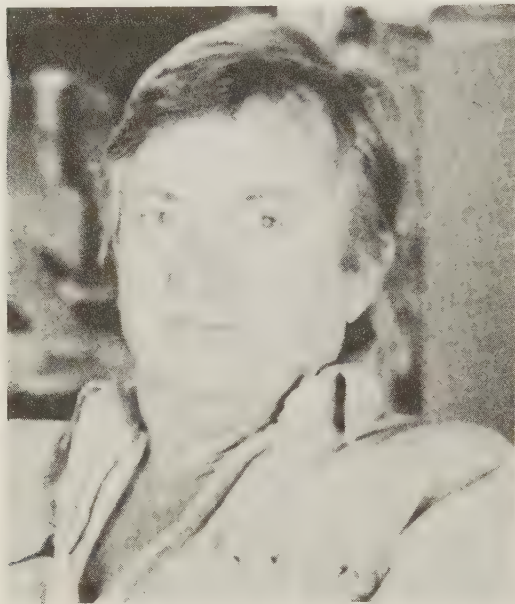
Young's opening remarks to the first meeting of the President's Commission on Industrial Competitiveness, in September 1983, amount to a virtual summation of his "action-oriented" working style. "It's my belief that wise policy decisions are incremental in nature, with an accumulation of appropriate actions resulting in policy directions that become more concrete and recognizable over time," he told his fellow commission members. Young, who had been named chairman of the group by President Ronald Reagan, saw the appointment as an opportunity to address the problems confronting American industries, particularly technology-intensive industries, as they come under increasingly heavy pressure from their foreign competitors. To reverse the country's decline in world markets, the commission recommended, among other proposals outlined in its final report, issued on February 13, 1985, the creation of a Cabinet-level Department of Trade and Department of Science and Technology to coordinate government and private research. In magazine articles and speeches to various professional organizations, Young has repeatedly stressed the importance of competition. As he explained to a group of businessmen attending a conference on manufacturing at Stanford University in March 1984, "Being competitive is a prerequisite for the attainment of all other national goals, both social justice and national security."

John A. Young has been described by one former Hewlett-Packard executive as being "like a television doctor—competent, confident, and very cool." A tall, athletic-looking man, he is an expert pilot and fly-fisherman, and he plays an aggressive game of tennis. Young and his wife, the former Rosemary Murray, whom he married on August 1, 1954, have three children: Gregory, Peter, and Diana. The Youngs have homes in Portola Valley, California and near Klamath Falls, Oregon. A member of the Business Roundtable and the Business Council, John Young is a director of the Wells Fargo Bank, Wells Fargo and Company, SRI International, and Chevron Corporation. In 1985 the Hewlett-Packard chief executive was named Manufacturer of the Year by the California Manufacturers Association and Business Communicator of the Year by the Business/Professional Advertising Association.

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Youngerman, Jack

Mar. 25, 1926- Artist. Address: b. c/o Washburn Gallery, 41 E. 57th St., New York City, N.Y. 10022

"Shape is the central issue" for the painter and sculptor Jack Youngerman, whose free renderings of organic forms are at once, in his words, "responses to life" and "expressions" beamed to the world. Youngerman began working in the abstract style when he was a student in Paris four decades ago because it seemed to him "the approach in which . . . one can be freest," and he continues to explore the potentials of abstraction in a time of post-modernist reversion to figurative and even realist art. While his paintings over the years has invited identification with the hard-edge, color-field, and systemic phases of post-painterly abstractionism, Youngerman's work is a highly individual search for new organic shapes. Those shapes, although suggestive of foliate, floral, and other natural forms, are not direct abstractions from nature, as he explains, but inventions inspired by images in his visual memory and "existing for themselves." Ironically, by transcending individual objects and universalizing their contours, he can, as he says, invent "a much greater variety of shapes" than he "could get from observation."

Although they originate in the preconscious, Youngerman's elegant large-scale creations are not

spontaneous, slapdash expressions of his inner vision. On the contrary, they are carefully planned and precisely wrought compositions, usually developed through series of drawings. While hanging or standing as decorative objects, the paintings and sculptures often seem to vibrate with the dynamics of life and growth. The *New York Times* art critic John Russell sees in them "forthright contrasts of color that swing to and fro like bells in a belfry and forked, explosive, somersaulting imagery that never quite turns representational."

Born in Webster Grove, Missouri on March 25, 1926, Jack Youngerman was raised in Louisville, Kentucky, where his parents, Guy Arthur and Margaret Anne (Everhart) Youngerman, moved when he was two. His college education began in 1943 at the University of Missouri in Columbia. From 1944 to 1946, enrolled in the United States Navy's officers training program, he continued his studies at the University of North Carolina in Chapel Hill, where he took his first course in drawing. After receiving his commission, he did a year's tour of duty in the Navy, in Norfolk, Virginia and Boston, Massachusetts. In 1947 he returned to the University of Missouri and took his B.A. degree in journalism.

Deciding to study art on the G.I. Bill, and finding that "all of the art schools in New York were full," Youngerman enrolled in the Ecole des Beaux-Arts in Paris, France in the autumn of 1947. Among his fellow students at the Paris school were Ellsworth Kelly, who became his close friend, and César and Eduardo Paolozzi. In 1950 Youngerman married the French film actress Delphine Seyrig, who bore him a son, Duncan Pierre.

The prevailing currents in postwar Parisian avant-garde art were, first, a hard-edged geometrical abstractionism (ultimately derived from constructivism) and, second, what Youngerman has described as a "soft kind of abstract impressionism." "Neither was a direction" for him, as he has said, but he tried to relate to the first, leavening its austerity with his own more lyrical approach. His paintings were first shown in a group exhibition at the Galerie Maeght in 1950, and he had his first solo exhibition the following year at Galerie Arnaud. "Although few works remain from that period," Diane Waldman observed in her monograph *Jack Youngerman* (Guggenheim Museum, 1986), "extant examples already reveal Youngerman's predilection for frontality, flatness and simplicity—seen in bold and forthright imagery and uncomplicated color sequences—and for the embellishment of a relatively static, highly structured rectilinear composition with an occasional fanciful curve, irregular edge, asymmetrical thrust." Among the examples is *Black, Yellow, White* (1951), a wholly linear composition done in oil on plywood. In that painting, predominantly rigid vertical lines are intersected at random intervals by oblique straight lines and an occasional bent line.

In 1954 Youngerman began to paint in the distinctive manner that has remained characteristic of him ever since, using freely rendered organic shapes informed by positive/negative and figure/

ground relationships. The most important influences on the genesis of that style were Henri Matisse's color cut-outs and his black-and-white drawings. As Youngerman has recounted, the Matisse works, with their "clarity," "starkness," and "voluptuousness," "got [him] away from constructivist work." "Matisse revealed to him the potentialities of shape," Diane Waldman pointed out, "the possibilities of manipulating its contours and approaching it as flat plane or as volume."

Among the other influences that offered an alternative to geometric abstraction and constructivism and "unlocked the door" to "shapes existing for themselves" were Vasily Kandinsky's abstract woodcuts and Jean Arp's woodcuts and ink drawings, with their pioneering use of biomorphic forms. Youngerman was also profoundly affected by the freshness and power of the primitive animal imagery in the caves at Lascaux, France. During 1954 and 1955 he traveled widely in the Middle East, developing an affinity for Arabic design motifs and for Oriental art, which would be manifest in the folding wooden screens and metal cut-out screens he began to execute in the 1970s. His longest sojourn was in Beirut, Lebanon, where his father-in-law, Henri Seyrig, was director of the Institut Français d'Archéologie. Seyrig, who later became director of the Musées de France, was an important mentor to Youngerman, and he introduced him to such older artists as Alexander Calder.

As the novelty of the expatriate role wore off, Youngerman became increasingly disaffected with the Parisian art world. When the New York avant-garde gallery owner Betty Parsons visited him in his Paris studio in the summer of 1956, it did not take much urging on her part for him to decide to return to the United States. With his wife and son, he moved to New York City before the end of the year, settling in Coenties Slip near South Ferry in lower Manhattan, a street of abandoned nonresidential lofts that a number of artists, writers, filmmakers, and actors were turning into homes and studios. The painters Ellsworth Kelly and Robert Indiana were already in residence there, and Agnes Martin and James Rosenquist, among many others, later joined the Coenties Slip community of artists. They did so because of the cheap and abundant space and, in some cases, out of a desire to set themselves apart from the first-generation abstract-expressionist "action" painters based on Tenth Street in Greenwich Village.

Youngerman, Kelly, Frank Stella, Jasper Johns, and Robert Rauschenberg were among the "Sixteen Americans" in the important 1959-60 exhibition at the Museum of Modern Art that introduced the work of what was billed as a new generation of abstract expressionists.

From Youngerman's first years back in the States, date such paintings as *Coenties Slip* (1959), a black-and-orange serrate-edged, leaflike shape. That work is typical of his mature paintings in its size (approximately six square feet) and its limited number of pure, unbroken, vivid colors. In the

paintings, the color black or white often serves as background with which the shapes, done in another color or colors, interact. The shapes, particularly organic ones, with their emotive values, demand their proper colors, according to Youngerman. In the same way, there is a right scale for each image, he says, though he admits that when excited about an image he has to conquer the temptation to work it out in mountainous proportions. Neither field nor form dominates in a Youngerman composition; they are more or less equal in area and in visual effect. This element of spatial confusion, the shifting of negative and positive shapes, helps to make his kind of abstraction distinctive and almost—as in *Springs*, a 1965 acrylic—analogous to the visual ambiguities of op art. In making a shape on a flat plane, Youngerman is aware that the shape creates another shape around it, and he sees the figure/ground relationship in terms of a contrast between passive and active shapes, a contrast that contributes to the impression of movement and energy. "The tension caused by reversing the relationship, and making it possible to see it either way, charges it with life," he once explained. He likes "the expressiveness of locked, meshed, or tension-provoking shapes in opposition, a union in combat."

Youngerman twice applied his craft to the theatre. Just before leaving Paris he had designed the sets for a production by Jean-Louis Barrault of Georges Schéhade's *Histoire de Vasco*. In New York in 1958 he turned his hand once more to theatre work, doing the sets for a Theatre East production of Jean Genet's *Deathwatch*.

From 1958 to 1968 Youngerman exhibited periodically at the Betty Parsons Gallery. Throughout that period his work remained appreciably unchanged save for subtle differences in paint textures and the ways that areas of color interfaced. By 1960—when the loft buildings on Coenties Slip were razed and he moved to the next in a succession of New York studios—the inner contours of his work were often hard-edged and jagged, giving a crystalline as opposed to a softer biomorphic appearance to his forms. In the early 1960s he began to use acrylics instead of oils, with a consequent saturation of tones and a flattening out of painted surfaces, though he would occasionally revert to a heavy impasto.

In the mid-1960s, Youngerman began to work in a significantly different manner, joining other painters, including Kelly and Stella, who were experimenting with the use of shaped canvases in an effort to unify imagery and field and thus to project the image into the viewer's space. The new systematic direction was a logical outgrowth of his basic concern with shape and the mutual penetration and reversal of figure and ground. He first painted systematically on diamond-shaped canvases, working his designs into symmetrical arrangements sometimes confined within and conforming to the canvas' contours, sometimes deliberately cropped by its edges, so as to create "relationships between the image and limit of the canvas in a satisfying

way." He turned to a lozenge shape for *Bahia* (1967), the most perfectly symmetrical example from his systemic phase, a self-contained, closed-form painting in which he used a tropical intensity of color—a combination of blue, black, yellow, along with a narrow chevron of green, against a gold-orange background—radiating from a central axis, to suggest lush Amazonian flora. Youngerman was included in the 1966 Solomon R. Guggenheim Museum show "Systemic Painting," an exhibition devoted to the phase in painting that marked the twilight of abstract expressionism and that in some stylistic ways heralded the hegemony of pop art.

Early in the 1970s, Youngerman concentrated on circular and elliptical paintings, and later in the decade he produced his first free-standing sculptures, done in laminated fiberglass and resin. The sculpture was a natural graduation for a painter who saw his two-dimensional works as having "volume from the beginning, as opposed to lines that circumscribe shape." *Andromeda* (1975), over three feet wide, five long, and six high, and the much larger *Ohio* (1977), a work commissioned by the Carnegie Institute Museum of Art in Pittsburgh, were early attempts to translate into three dimensions the foliate shaping of his painted forms. Both were inspired by *tsut sumu*, the traditional Japanese art of packaging. *Andromeda*, with its crisp outlines and the tapered, winged points in which it terminates, contrasting with the subtle curves of the smooth, white inner surfaces, suggests elegantly folded white linen napery.

Youngerman's folding screens, generally about six feet high, constructed of raw linen on wood or of wood alone, and painted in oils and acrylics, have Oriental-style motifs surging across their entire length. Among the first was *High Tide* (1979), done in oil on wood and giving the effect of billowing waves. Such a literal rendering of subject matter is rare in Youngerman's work. An earlier instance is the acrylic painting *March—Blue and White*, which, with its white forms, seemingly blown across the canvas, makes an easily recognizable reference to the colors and winds of early spring. The 1980 relief painting *Dive*, as John Russell has noted, "comes as near to . . . representation," here to a bird in flight, "as Youngerman ever cared to go." The artist himself has the attitude that if one of his forms "cannot evade associations, neither is it lessened by them." Usually, the titles of his works merely enlarge upon suggestions in the picture and serve, in his words, as "a way of relating to the world outside the art world of people looking at [his] paintings, even if the message never gets out of town."

The smaller two-panel screen *Tabriz* (1980), done in blue-enameled aluminum, is another of Youngerman's adaptations of Oriental design. Pierced with jagged, leaflike points radiating out from the central joining of the panels, the work both conceals and reveals, giving the impression of fragility without denying the physical properties of the medium. A similar duality informs such works of sculpture as *Hokusai's Wave* (1981), a sheet of

steel cut into swirls that rise from, and fall back to, the base; and the tall steel cut-out pieces that comprise his "Sculpture Grove." Those pieces, *Limbus*, *Lamina*, and *Totem* (all 1981) were originally installed for public viewing in Central Park under the aegis of the Public Art Fund, Inc., and the New York City Department of Parks and Recreation.

In the early 1980s Youngerman began to develop a sculptural style more concerned with volume than with surface, the product of a complicated self-devised process he calls his "lost polyurethane method," in which sheets of spongy polyurethane are twisted into curved shapes and wired, stapled, or otherwise held together. Working with an assistant, the artist sprays the whole with molten metal and encases it in a fiberglass mold. Pulling the spongy inner form from the mold, he fills the hollow with sprayed resin and fiberglass, which is then cast. Any sharp edges or wrinkles in the cast are smoothed out by hand. These sculptures are finally given either a matte-black or translucent, lustrous pearl-white finish. The choice of finish gives essentially similar forms very different effects, as is illustrated in a comparison of, say, *Khajuraho* (1979–84) with *Black Juba* (1980–82).

At the same time, Youngerman began to create his carved relief paintings. Introducing complex, dramatic color relationships into his three-dimensional rendition of form, the reliefs are worked in epoxy resin, polystyrene, fiberglass, and oil paint. These rough-surfaced works were anticipated in his shaped canvases of the 1960s, but now the forms have escaped confinement on thin canvas and become thickly tangible. Among the earliest, were such arrangements of curved organic shapes as *Swirl II* (1981), painted in orange and brilliant blue and suggesting an ear or shell, and *White Whorl* (1982), a compelling combination of orange, gold, reds, and deep blue, set off by touches of black and half-encircling swirls of creamy white that strongly resembles a nautilus shell. Later reliefs are more abstract, reminiscent of his earliest paintings, though their jagged contours and strong color contrasts make them more assertive.

It has always been Youngerman's practice to work out his ideas in a series of quick, small ink drawings or brushed sketches. Often these "shorthand notes," as he calls them, are enlarged into actual working sketches, and many, especially, in recent years, are exhibited as works of art in their own right. A series of black-and-white India-ink drawings from the 1960s, all roughly two feet square, clearly show Youngerman's debt to Matisse's cut and pasted color forms. The large 1981 watercolor sketch *Halo/Blue* has swirling, disk-like configurations dictated by the hand-embossed paper on which it was brushed. A 1985 series of untitled sketches, done variously in acrylic, gouache, and watercolor, eschew such rhythmic curves, but are more volatile.

Open to the possibilities of different graphic media, Youngerman has also done lithographs and translated some of his painted images into tapestry designs, including one commissioned for the Fed-

eral Office Building in Portland, Oregon in 1976. Youngerman was artist-in-residence at the Worcester (Massachusetts) Art Museum in 1965-66, at Yale University in 1974-75 and at Dartmouth College in 1975. He has taught at the School of Visual Arts in New York City since 1980 and has been a visiting professor of painting and sculpture at Hunter College, also in New York City, since 1981.

Youngerman was represented by the Pace Gallery for many years, until 1981, when he moved to the Washburn Gallery. A major retrospective of his work in various media was held at the Guggenheim Museum in New York City in the spring of 1986. His works are owned by numerous private collectors and corporate business enterprises, and they are included in the collections of the Museum of Modern Art and the Whitney and Guggenheim museums in New York City; the Albright-Knox Gallery in Buffalo, New York; the Art Institute of Chicago; the Corcoran Gallery and the Hirshhorn

Museum and Sculpture Garden in Washington, D.C.; the Carnegie Institute Museum of Art; the Worcester Art Museum; the Museum of Fine Arts in Houston; and the Louisiana Museum of Modern Art in Humlebaek, Denmark.

Jack Youngerman is relatively youthful in appearance and is serious of mien without being dour, with pleasant, open, mobile facial features. Divorced from Delphine Seyrig, he lives and works in a studio at the southern end of Greenwich Village in New York City, near SoHo. He also maintains a summer studio in Bridgehampton, Long Island. He was the recipient of a National Council of the Arts and Sciences award in 1966, National Endowment for the Arts awards in 1972 and 1984, and a Guggenheim fellowship in 1976.

References: *Artforum* 4:27+ Ja '66 pors; *Contemporary Artists* (1983); *Who's Who in America, 1984-85*; *Who's Who in American Art* (1984); *World Artists 1950-1980* (1984)



Youngman, Henny

Jan. 12, 1906- Comedian. Address: b. c/o Friars Club, 57 E. 55th St., New York City, N.Y. 10022; h. 77 W. 55th St., New York City, N.Y. 10022

With unabashed *chutzpah*, a violin as his prop, and scant attention to logical transitions, the stand-up comedian Henny Youngman has been regaling audiences relentlessly with his rapid-fire and corny jokes since the 1930s, when Walter Winchell dubbed him "king of the one-liners." The hard-working Youngman began his career on the

"Borscht Belt" in the Catskill Mountains in 1932 and came to national attention as a fixture on the *Kate Smith Show* on radio between 1936 and 1938. Over the decades he has relied for his bread-and-butter work, boosted by television exposure, on the nightclub and banquet circuits, with the emphasis on the latter in recent years.

Youngman's blatantly unsophisticated style, once scorned by "smarter" practitioners of the stand-up craft, has subtly influenced the delivery of many younger comics, some consciously and others unwittingly. The essentials of that style, aside from the gimmick of the sparingly played violin, are compressed wording, simple phrasing, fast but paced delivery, and quick, possibly face-saving retreat to new ground. Outside of the derogatory "Polish" joke genre that he, along with many others, helps to perpetuate, Youngman eschews offensive and controversial material, including politics and X-rated sex. His most famous jokes are conceptual one-liners, especially the short pun, "Take my wife . . . please," but he often tries to create "a cartoon," something easy "to visualize." One example that he is wont to cite is, "A man says to another man, 'Can you tell me how to get to Central Park?' 'No.' 'All right, I'll mug you here.'" Another: "Two guys in a gym, one putting on a girdle. 'Since when have you been wearing a girdle?' 'Since my wife found it in the glove compartment of our car.'"

"I was so ugly when I was born," one of Youngman's gags goes, "the doctor slapped my mother." Ugly or not, Youngman was born Henry Youngman in Liverpool, England on January 12, 1906 to Jacob Youngman (who had changed his name from Yonkel Yungman) and Olga (Chetkin) Youngman. The parents were Russian Jews who had immigrated separately to the United States and were spending a protracted honeymoon in England. The reason for the protraction was financial: it took Ja-

cob Youngman a year and a half to earn enough money for passage back to New York. A few months after the Youngmans returned to the United States, Henny's brother, Lester, was born. The father, previously a hat maker, became a sign painter and show-card writer. Avocationally, he was an opera lover, and he had Henny take violin lessons in the hope that he might some day play with the Metropolitan Opera orchestra. Henny learned to play adequately, but the violin did not become his consuming interest.

Youngman grew up in the Bay Ridge section of Brooklyn, where he attended Public School 2 and Manual Training High School. In school, he was constantly in trouble for his classroom clowning and his facetious answers to teachers' questions, and he spent his periods of suspension in vaudeville theatres, absorbing the jokes of the comics. When he was expelled from Manual Training High, his father enrolled him in Brooklyn Vocational School to learn printing. After school, he worked as a summons server and as a printer of business cards and letterheads on a hand press for a man who rented booth space in a Kresge's five-and-dime store. More important, he formed a band, the Syncopatens.

The first mention of Youngman in the show-business trade magazine *Billboard* was the announcement, "Hen Youngman and the Syncopatens open Coney Island boardwalk," when he was eighteen. After playing in and around Brooklyn for several years, Youngman took the Syncopatens to the Jewish resorts in the Catskill Mountains in the late 1920s. In the Borscht Belt, he became known as a wisecracking young bandleader, a frustrated comic who hid his insecurity at the fiddle behind such remarks to customers as, "Nice hat you have. That style is coming back." The Syncopatens were playing the Swan Lake Inn in the mountains one night in 1932—the depth of the Depression—when the master of ceremonies was too drunk to appear. Youngman, who was already adding humorous novelty songs to his sets, filled in with a patter of jokes between numbers, giving the frugal manager of the Swan Lake Inn an idea for saving money in those hard times. He fired the band and hired Youngman to entertain alone.

On his own as a comic, Youngman hung out in the Stage Delicatessen and other show-business haunts in the Broadway area of Manhattan, the most exclusive of which was Lindy's restaurant, where Walter Winchell, the leading New York-based gossip journalist of the day, sat gathering material nightly for his nationally syndicated daily newspaper column. Promoting himself assiduously (as he still does), with the help of Al Schwartz, his first writer, Youngman began gaining mention in the gossip columns as the perpetrator of such gags as, "Last night I baited a mousetrap with a picture of cheese. I caught a picture of a mouse." With Schwartz feeding him material, he established a niche in the Yacht Club on Fifty-second Street, then a row of nightclubs where comedy was flourishing along with jazz.

For several years the going remained uphill for Youngman. As Al Schwartz recounted to Tony Hiss, the author of a profile of the comedian in the *New Yorker* (September 12, 1977): "A lot of Henny's jokes come from trying to eat off club dates in Newark or Paterson or outside Providence. 'I won't say business was bad at the last place I played, but the band was playing "Tea for One." And 'Fellow called up and said, "What time is the next show?"' I said, "What time can you make it?"' That overnight-success stuff is crap." Youngman himself, in a serious mood, recalled his difficult early days as a comic in an interview with Cliff Yudell for *Newsday* (November 1, 1981): "God, I was so poor. . . . My son stopped talking to me for two years because some psychiatrist talked him into believing I didn't take care of him when he was young. Who could know about what I had to do, how I had to go out to find any work I could get? Who could know about all those nights I'd wake up, gasping for breath, *strangling* because I had no money? I couldn't breathe! So many disappointments! So many!"

As Youngman told Yudell, "everything turned around" for him with the singer Kate Smith's popular CBS network radio show, on which he was heard for two years beginning in 1936. In his in-person performances, Youngman, following a common vaudeville tradition, had been using a cigar as a prop. "He started making the violin important on the *Kate Smith Show*," Al Schwartz recounted to Tony Hiss. "He'd do music for breaks. Do fast lines and play lousy—one phrase of 'Smoke Gets in Your Eyes' and then: 'Folks, you wanta drive somebody crazy? Send him a telegram that says, "IGNORE FIRST WIRE."'" The "Take my wife . . . please" joke, the only one in his repertoire for which Youngman claims authorship, was created spontaneously just before a broadcast of the *Kate Smith Show*. "At the last minute, my wife came in for some tickets," Youngman explained to Richard C. Firstman of *Newsday* (March 30, 1986). "I said, 'Take my wife, please, get rid of her.' It stuck." When doing the *Kate Smith Show*, Youngman began expanding his stable of writers. According to Al Schwartz, he has "discovered and launched the careers of more comedy writers than any other comedian in the business."

Expecting Hollywood offers to follow his release from his radio contract, Youngman found two former burlesque comedians, Bud Abbott and Lou Costello, to replace him on the *Kate Smith Show* in 1938. The movie offers did not materialize, and Youngman, after several months of unemployment, became a peripatetic entertainer, traveling constantly, doing gigs wherever he could find them. Over the following four decades he averaged more than 200 engagements a year, on the banquet circuit and in venues ranging from Miami nightclubs and Las Vegas casinos to the Persian Room of the Plaza Hotel in Manhattan, the Empire Room of the Palmer House in Chicago, and the Palladium in London.

Spots on television in the 1950s boosted the demand for Youngman's personal appearances, but differences with Ed Sullivan over the trimming of his act kept him off the *Ed Sullivan Show*, the pinnacle of TV exposure, for five years. According to Tony Hiss in his *New Yorker* article, "It was about this time that some other comedians began to crack, 'Everyone's trying to get on TV, and Youngman's still trying to get on the radio.'" To some of his more "hip" colleagues he was a laughing-stock, a stand-up comic with a fossilized routine.

That negative insiders' perception of Youngman began to change in the late 1960s, with the popularity of Dan Rowan and Dick Martin's *Laugh-In*, a weekly network television comedy show composed almost entirely of blackouts and one-liners. Youngman was recruited for cameo bits on ten segments of *Hee-Haw*, a hayseed version of *Laugh-In*, and for fifteen stints as a participant in *Hollywood Squares*, a comedy-oriented television quiz show, and as a guest in such top formats as the *Tonight Show Starring Johnny Carson*. Youngman's somewhat mechanical comedy technique suited perfectly the "Dial-a-Joke" service set up by the New York Telephone Company in 1974. The first comedian enlisted for that phone series, Youngman taped thirty minutes of jokes, some 250 in all, or six per one-minute call. His payment was no more than \$3,500, but the gimmick, as he observed, was worth "a hundred grand of advertising" for him. In his one-month stint, he drew three million calls, including some from Australia, a record unbroken by any subsequent Dial-a-Joke comedian. New York Telephone retained Youngman for another month of Dial-a-Joke spots in 1979. Among his telephone offerings was the following: "Fellow walks in to a doctor. Doctor says, 'You're gonna live to be eighty.' Fellow says, 'I am eighty.' Doctor says, 'What'd I tell you?'"

Meanwhile, Youngman was logging hundreds of thousands of miles a year on the road. Reviewing his smash engagement at Manhattan's Rainbow Grill in December 1975, a critic for *Variety* wrote: "There's a certain charm about vintage items, as Henny Youngman proves. . . . Whether it is the pleasure of hearing these familiar and nostalgic joemillers, or the fact that the name Youngman is a guarantee of vintage entertainment, whatever it is—he's a success here."

By the late 1970s Youngman was busier than ever, but his itinerary was increasingly private, taking him to sales meetings, trade shows, business openings, professional gatherings, fraternal roasts, dinners, and even an occasional bar mitzvah or wedding party. When he played the Imperial Room of the Royal York Hotel in Toronto, Canada in April 1978, he explained to Blaik Kirby of the *Toronto Globe and Mail* (April 14, 1978) that he continued to "play a week [in public] every once in a while, to let people know [that he is] still in business."

"With all the traveling," Youngman pointed out in his *Newsday* interview with Cliff Yudell, "every forty-minute job turns into twenty-four hours. No-

body knows what it takes. I've got agents, sure, but I don't wait for them. I do it myself. I got a big mailing list, I send out clips and let people know I'm available. . . . You do whatever's necessary to keep working, and you gotta do it yourself." Zinn Arthur, a friend of Youngman's for half a century, told Yudell: "He'll take any job, anywhere, and he's a very negotiable guy. If he's busy, he'll get \$5,000 for a one-nighter; if he's not busy, he'll take \$1,500. He'd go out of his skin if he weren't working. . . . If you've got the bucks and he's not booked, he'll be there."

Youngman was the guest of "honor" good-naturedly ridiculed by show-business colleagues on *Medium Roasted Rare*, a comedy special presented on the Showtime pay-cable television network in June 1980. As an actor, he turned in a creditable performance in the starring role in Larry Cohen's teleplay *The Golden Thirty*, a tragedy about a fading Borscht Belt comedian presented on the *United States Steel Hour* over the CBS network back in 1961. On the big screen, he had bit parts in the comedies *Won Ton Ton*, *the Dog Who Saved Hollywood* (Paramount, 1976) and *Silent Movie* (Twentieth Century-Fox, 1976).

Take My Wife . . . Please! My Life and Laughs (Putnam, 1973), written with Carroll Carroll, is Youngman's closest essay at an autobiography thus far. His collections of jokes include *Don't Put My Name on This Book* (Woodhill, 1978), *Insults for Everyone* (Woodhill, 1979), *Henny Youngman's Five Hundred All-Time Greatest One-Liners* (Pinnacle Books, 1981), *Henny Youngman's Giant Book of Jokes* (Citadel Press, 1983), and *Take My Jokes, Please* (Rich & Snyder, 1983). Among Youngman's recordings are the albums *Sol Hurok Does Not Present the Best and Worst of Henny Youngman* (Certron), *Take My Album, Please* (National Recording Corp.), and *Greatest Jokes* (Rhino).

After buying special material for half a century and discarding the duds, Henny Youngman has a repertoire of some 1,600 perfected jokes. Told at a pace of six or seven per minute, those jokes constitute an act potentially four hours long. Now that he has accumulated a storehouse of what he calls his "gems," Youngman buys jokes rarely, for special, big occasions. He tests new material on the closest ear, and he is always honing the wording of his gags, old as well as new. The relatively unstructured humor of some younger comedians escapes him. Regarding David Letterman, for example, he told Richard C. Firstman of *Newsday*: "He wastes a lot of time. . . . There's no material, it's all like trivia."

Although he relies on purchased material, and insists that he is funny only when he is paid to be, Youngman is an irrepressible ad-libber and verbal prankster. He can hardly walk down a New York City street (if he has company) without telling demolition workers that they are tearing down the wrong building, asking pigeons if there are "any messages," or hailing a cab to the curb only to pull a small "Off Duty" sign from his pocket. Bill O'Brien, a Massachusetts disc jockey who knows

him well, has testified: "People stop him everywhere, for the jokes, but look at their faces and you see it's not just for the jokes. This man is loved. You can't know how generous he is with his time, his money, his advice, or how many people he's helped."

Youngman, who moved from Brooklyn to Manhattan in 1963, lives in a high-rise apartment building on West Fifty-fifth Street. Contrasting with the neatness and normalcy of most of the apartment is his desk, in the dining alcove, which is heaped high with letters, memos, notes, and the like, and his crammed and cluttered *tshatshke* (Yiddish for "stuff") room. The latter is filled with glossies of himself, copies of his books and records, promotional flyers, reams of his personally designed stationery, knickknacks (many with a clown motif), joke-shop items, and novelty cards, such as black-bordered ones reading, "Very sorry! At my age I can't take yes for an answer." In addition to his Manhattan apartment, Youngman rents an apartment in Miami Beach, Florida and owns a ninety-nine-acre country estate in Woodstock, New York, among other properties. An inveterate investor, he has played the stock market for years—precariouly, he says. He prefers to invest in real estate, as a more certain, mortgage-free legacy for his progeny.

The phone in Youngman's apartment has three trunk lines, and its number is listed in the Manhattan telephone directory, to assure availability. After rising, at ten or so in the morning, the comedian spends about an hour on the phone with agents, bookers, and representatives of private entertainment committees, and he continues phone transactions when lunching at the Friars Club, two and a half blocks east of his apartment.

Henny Youngman and Sadie Cohen, who met when both were working at Kresge's five-and-ten in Brooklyn, were married in 1928. They have a son, Gary, a veteran film editor and neophyte director, a daughter, Marilyn (Youngman) Kelly, and a grandson, Larry Kelly, a theatrical booker. Sadie Youngman, who used to do all of her husband's paper work, is now totally incapacitated by illness. Henny Youngman the comic quips, "I'm married fifty-eight years. Where did I go wrong?" In private, Youngman the husband "speaks slowly, sadly" about his wife, according to Richard C. Firstman of *Newsday*. "The doctor says you can cry all you want," Youngman told Firstman. "Just go about your business." He had mustered the same show-must-go-on strength when his brother, Lester, was dying, realizing that "no matter how much anyone cries, no matter how upset you get, it's not going to help him." His stoicism is tied to his self-reliance. "When you're out there alone, in Omaha," he observed to Cliff Yudel, "nobody can help you."

"My doctor told me I was fat," Youngman quips in his act. "I said I wanted a second opinion. He said, 'You're ugly, too.'" Youngman in real life seems to accept at least the first opinion, showing, or pretending to show, concern about his weight,

although he is far from obese. He is a big man, six feet two inches tall, with thinning, auburn-colored hair, a crooked, winning smile, a quick tongue, and a voice that needs no amplification. His gait was described by Cliff Yudel in *Newsday* as "sad, slope-shouldered" and by Tony Hiss in the *New Yorker* as "stately, measured, slightly forward-tilted, faintly pigeon-toed." Youngman usually wears conservatively tailored suits offset by gaudy ties. While he can be affable, as observers of his public persona know, he has in private a stubborn, independent-headed side. His prescription for peace of mind, as quoted by Yudel in *Newsday*, is, "Good health for you and your family, and money in your pocket. That's it."

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Zwilich, Ellen (Taaffe)

(Zwīl'lick tāf)

Apr. 30, 1939—Composer. Address: b. c/o Music Associates of America, 224 King St., Englewood, N.J. 07631

As the first woman to receive the Pulitzer Prize for music and as the first woman to obtain a doctorate in composition from Juilliard, Ellen Zwilich realizes that she has become a positive symbolic figure, though she resents "ghettoization" of any kind and

is unaligned with any one school or style of composition. The independent-minded Mrs. Zwilich, who won the prize in 1983 for her Symphony No. 1 (Three Movements for Orchestra), makes her first priority a "reaching out" to her audience and, as a former orchestra member, always keeps in mind how her music will sound in performance on each distinctive type of instrument. Although some critics have labeled her a "neo-Romantic," she might more generally but more accurately be termed a "contemporary-eclectic," who numbers jazz among her many influences, along with the more predictable ones of Bartók, Stravinsky, and Berg. Unlike many other American composers, who are obliged to supplement their incomes by teaching or performing, Mrs. Zwilich now manages to devote all her creative energy to composing her "very personal" type of music, which is notable for its concision, logic, and clarity. She has thus achieved her stated goal of creating "a profession of being a composer."

Ellen Taaffe Zwilich was born on April 30, 1939 in Miami, Florida to Edward Porter Taaffe, an airline pilot, and Ruth (Howard) Taaffe, a homemaker. Although neither her father nor her mother had any musical training, they owned a piano and were always supportive of their daughter's talents. As a small child, Ellen Taaffe sat at the keyboard and "made up things," the composer recalled in an interview with Jane Rubinsky for *Keynote* (November 1984). "When I was three," she told her interviewer, "I didn't say 'I'm going to be a composer'—I just made music, and I thought that was a very natural thing to do." At the age of five she began taking piano lessons and later studied the violin and the trumpet. "I didn't write anything down until I was about ten," she informed Tim Page in an interview for the *New York Times Magazine* (July 14, 1985). "By that point, I had begun studying with the neighborhood piano teacher. . . . It was an unhappy relationship; she made me play all these silly children's pieces, and I thought my own compositions were better."

Excelling as a performer in high school, Ellen Taaffe was concertmaster of the school orchestra, played first trumpet in the band, and served for a time as a student conductor. But she also kept her hand in as a precocious composer, creating original works for the band, and by the time she reached eighteen she was writing pieces for orchestra. It was with the intent of majoring in music education that she entered Florida State University in Tallahassee, but she switched her major to composition in her sophomore year. As an undergraduate, she played in a student orchestra conducted by the eminent Hungarian composer Ernst von Dohnányi, whose late-nineteenth-century Old World sensibility made a marked impression on her. In addition to playing jazz trumpet and singing early music with the Collegium Musicum, she found time for composing and "had a ball," as she puts it, because everything that she wrote was played immediately. The violin became her principal instrument at that "very open kind of place," as she has

described Florida State, and she studied it under the noted American violinist and composer and conductor Richard Burgin, who had come to Tallahassee in 1967. Ellen Taaffe obtained her bachelor's degree in 1960 and her master's degree in 1962.

After spending a not very happy year as a teacher in a rather drab small town in South Carolina, Ellen Taaffe came to New York City in 1964, where she resumed her violin studies, this time with the noted teacher Ivan Galamian, and worked as a freelance musician around the town. In 1965 she joined the American Symphony Orchestra under its conductor and founder Leopold Stokowski, and her seven-year tenure with that aggregation as a violinist had important repercussions both for her personal life and for her later professional career. For one thing, she met Joseph Zwilich, a violinist with the Metropolitan Opera Orchestra, whom she married on June 22, 1969, and for another, it was during her years with the American Symphony under such guest conductors and composers as Luciano Berio, Hans Werner Henze, and Aram Khachaturian that she decided that composition was the career that she most wanted to pursue. Her experiences as a performer permanently shaped her thinking about music and its composition: what continues to be uppermost in Ellen Zwilich's mind is her concept of "how a piece is going to work in performance."

During an interview with Ruth Dreier for *High Fidelity/Musical America* (September 1983) Mrs. Zwilich explained: "One of the most rewarding aspects of composing is the relationship with the performers and the performance. Ultimately the player is the life-blood of the music and when I write, I think instrumentally. I never write a piece unless I am dying to write for that particular combination, and if I am writing for orchestra, I want to exploit it." In composing, she usually begins with a theme that occurs to her more or less spontaneously. She then elaborates it in a series of notes and sketches before working it over on piano and violin. Finally, she allows the music simply to flow of its own accord.

After Leopold Stokowski moved to London in 1972, Ellen Zwilich left the American Symphony Orchestra and entered the Juilliard School in New York City as a doctoral candidate in composition. Although she considers both Roger Sessions and Elliott Carter, the distinguished composers with whom she studied there, to have been very helpful in her development, she does not think of herself as a disciple of either one. In 1975 she became the first woman ever to receive a doctorate in composition from Juilliard. Looking back on the time she spent working toward that goal, she told Ken Terry in an interview for *BMI* magazine in 1983 that she had gone through it with the desire to "shelve the big existential questions like 'does the world want anybody to write music?' and strictly focus on [her] development as a composer."

By the mid-1970s Ellen Zwilich's work was beginning to attract considerable attention. In the

summer of 1975 Pierre Boulez conducted the premiere of her *Symposium for Orchestra* (1973) at Alice Tully Hall with the Juilliard Orchestra. Her *Sonata in Three Movements* for violin and piano, which she composed for her husband, who performed it on tour in 1973 in Edinburgh, Zurich, The Hague, and Milan, won the gold medal at the G. B. Viotti International Composition Competition in Vercelli, Italy in 1975. Her *String Quartet* (1974), which received the Elizabeth Sprague Coolidge Chamber Music Prize, was given its premiere by the New York String Quartet at Jordan Hall in Boston on October 31, 1975 as part of the annual World Music Days festival of the International Society for Contemporary Music. Mrs. Zwilich has also been honored with a grant from the National Endowment for the Arts, in 1976, three grants from the Martha Baird Rockefeller Fund for Music, and an award from the American Academy and Institute of Arts and Letters, in 1984.

Ellen Zwilich's *Chamber Symphony* for six players, one of her most critically praised works, was completed in the wake of personal tragedy. In June 1979, while she and her husband were attending a performance of the Stuttgart Ballet at the Metropolitan Opera House a few days after their tenth wedding anniversary, Joseph Zwilich succumbed to a fatal heart attack. Partly composed during her period of mourning, the *Chamber Symphony* was given its world premiere by the Boston Musica Viva on November 30, 1979. In reviewing it for the *Boston Globe* (December 3, 1979), the critic Richard Buell was astute in detecting its "elegiac" tone and such "affect-laden markings as 'cantabile' and 'molto tranquillo.'" The *Chamber Symphony* has been recorded by Musica Viva for Cambridge Records in an album that also includes her *String Quartet* and *Sonata in Three Movements*, as performed by Joseph Zwilich.

"It's still very difficult for me to listen to the *Chamber Symphony*," Mrs. Zwilich acknowledged during the interview with Tim Page for the *New York Times Magazine*. "I had begun writing it before Joe died, and when I came back to complete it, everything had changed. It was a crucible of sorts. I loved Joe very dearly, and miss him to this day, yet his death taught me nothing so much as the joy of being alive. . . . Suddenly all talk of method and style seemed trivial; I became interested in meaning. I wanted to say something, musically, about life and living."

Her *Passages* (1981) affirms that positive outlook. A setting of six poems by A. R. Ammons, it was originally scored for soprano and chamber ensemble and then revised for orchestra in 1982. Ellen Zwilich has described *Passages* as "a kind of existential encounter among poet, singer, and musicians confronting various forms of the passage of time and the passage of life." Commissioned by Musica Viva, it was recorded by that group, along with her 1982 *String Trio*, for the Northeastern label and released in 1984.

Awarded a Guggenheim Fellowship in 1981, Mrs. Zwilich took up residence at the MacDowell

Colony in Peterboro, New Hampshire, where she began to compose a work that originally bore the title of *Three Movements for Orchestra*. Eventually the eighteen-minute piece, incorporating both serialism and tonality, was commissioned by the National Endowment for the Humanities and by the American Composers Orchestra, and, retitled as *Symphony No. 1*, it was given its first performance by that orchestra, under Gunther Schuller, at Alice Tully Hall in New York City on May 5, 1982.

One afternoon in April 1983, while Ellen Zwilich was working at her desk in her high-rise Riverdale apartment overlooking the Hudson River, she received a telephone call from a reporter asking for biographical information in connection with the Pulitzer Prize. At first she thought that someone must be playing a practical joke, but when one of her neighbors, whose son had learned the news from a wire service, confirmed the fact, she began to realize that she had indeed won out over seventy-nine other contenders for the Pulitzer Prize in music, thus becoming the first woman in the forty-year history of the award to achieve that honor. "I'm really of two minds about this," Mrs. Zwilich told Jane Rubinsky during the *Keynote* interview. "I've come to think that it's more important than I originally thought. It's probably less of a surprise to people in the music business than it is to people outside the music business. There's still not enough awareness out there of all the things that women are doing today."

At the beginning of 1986 the only Americans able to claim familiarity with *Symphony No. 1* (*Three Movements for Orchestra*) were those fortunate enough to have access to the private tape made of it or those who had attended the premiere performance. But that situation is due to change in the spring of 1986, when New World Records is scheduled to release a recording of the work as performed by the Indianapolis Symphony Orchestra under John Nelson, along with her *Prologue and Variations for String Orchestra* and *Celebration for Orchestra*. Among Ellen Zwilich's more recent shorter compositions, *Celebration for Orchestra* is noteworthy for its impression of joyously pealing bells—"the best bells since Boris Godunov," as one enthusiastic critic put it.

A prime example of the artistic results of Ellen Zwilich's firsthand knowledge of string sonorities and technique is her *Double Quartet for Strings*, which she scored for two cellos, two violas, and four violins. Not an octet, the work was composed for two separate performing groups, who both compete and cooperate with each other. Of its first performance, by members of the Emerson Quartet and the Chamber Music Society of Lincoln Center, which commissioned the piece, Donal Henahan wrote in the *New York Times* (October 23, 1984) that "it pleases the ear and yet has spine."

During the flurry of activity that followed the announcement of her having won the Pulitzer Prize, Ellen Zwilich received one of her more unusual, and smaller-scaled, commissions. Written

for the New York harpsichordist Linda Kobler, *Fantasy for Harpsichord* was given its premiere by Miss Kobler when she made her debut at Carnegie Recital Hall in 1984, as part of the Concert Artists Guild series. Mrs. Zwilich's exploration of the harpsichord, an instrument about which she had known relatively little, introduced her to "a very attractive, rich and varied world, all existing well below the decibel level of modern life." Other scores, including compositions for piano and organ, are among her works in progress, though symphonic music continues to appeal to her more than any other form. Her recently completed Symphony No. 2 (Cello Symphony) has been scheduled to be performed by the San Francisco Symphony Orchestra during its 1985-86 season. And in November 1984 Carnegie Hall, the Detroit Symphony Orchestra, and the American Symphony Orchestra League jointly commissioned a piano concerto from Ellen Zwilich. Its premiere is scheduled to be performed at Michigan's Meadowbrook Festival in June 1986 by the first-prize winner of the Carnegie Hall International American Music Competition in 1985.

Although critics have detected influences of the twentieth-century Viennese school of Berg, Schoenberg, and Webern in her music, Ellen Zwilich refuses to be pigeonholed. She explained to Ruth Dreier in her *Musical America* interview: "I live in a time of enormous variety, where I have access to music of all kinds and places and times. The idea of influence was more germane when there was a monolithic art world, but there is too much available now to speak of 'direction' in music. . . . I want my music to integrate all of my past, all of my influences. I want people to hear where I came from, what was in my surroundings." Her work blends nineteenth-century harmony and tonality with twentieth-century dissonance and atonality.

Ellen Zwilich resists being categorized as a "woman composer." "I'm not interested in the ghetto at all," she told Jane Rubinsky when she came to interview her for *Keynote*. "I don't like 'women's concerts'; I don't like 'new-music concerts'; I don't like ghettoized concerts of any kind. . . . The function as I see it is to get works into the mainstream, rather than go off in little units by ourselves." Her answer to the often asked question as to why there have been so few women composers is characteristically candid and direct. "There's

no reason on earth why women can't write music," she has said. "If so-called serious music has been the province of Western white European males, this tells you much more about politics and society than it tells you about the nature of music."

What most concerns Ellen Zwilich is the relative neglect of contemporary music and composers. Although now among the more successful composers of her generation, she has had firsthand knowledge of what it means to be neglected and financially insecure. "If people were a bit more musically literate and knew what was available, classical music, jazz, and certainly modern composition might have more listeners," she told Ken Terry when he interviewed her for *BMI*. "It's a tremendous, exciting adventure to start a piece of music. To hear a new piece, to play it—these are very exciting experiences! What we haven't communicated to the public is the tremendous joy of pursuing some kind of new musical 'path.'"

For all its prestige, the Pulitzer Prize has not radically transformed Ellen Zwilich's personal life or changed the harsh realities of trying to become a self-supporting composer of serious contemporary music. She still lives in the small high-rise apartment in the Riverdale section of New York that she shared with her late husband. That serene space affords a splendid view of the Hudson River and is enhanced by the paintings they collected together, including a Jack Lubin portrait of the couple that hangs above her piano. A blue-eyed brunette with a gentle smile, she still has traces of a Florida accent and radiates the cordiality associated with her Southern origins. Intensely aware of the world outside her apartment, she takes full advantage of movies, theatres, and concerts in Manhattan and indulges when she can in such water sports as swimming, sailing, snorkeling, and windsurfing. Her absorption in classical music does not interfere with her enjoyment of popular music, discos, and jazz.

References: *BMI* p46+ no. 2 '83 por; *Keynote* 8:16+ N '84; *N Y Times Mag* p30+ J1 14 '85 por; *Washington Post* p1+ Ap 30 '83 por; Cohen, Aaron I. *International Encyclopedia of Women Composers* (1981); *Who's Who in the East*, 1984-85; *Who's Who of American Women*, 1985-86

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OBITUARIES

ABBAS, FERHAT Oct. 24, 1899–Dec. 24, 1985 Algerian political leader; served as president (1958–61) of Algeria's first provisional government, during its liberation struggle with France; long influential as journalist and political moderate, who briefly held seat in Algeria's French Constituent Assembly; later turned to radicalism and published "Manifesto of the Algerian People" in 1943, marking turning point in the nationalist movement; after independence was declared in 1962, named president of Algerian National Assembly; a pharmacist by profession; had lived in retirement since 1965, after falling out of favor with National Liberation Front leaders. See *Current Biography* (March) 1961.

Obituary *N Y Times* p20 D 25 '85

AHERNE, BRIAN May 2, 1902–Feb. 10, 1986 British-born leading man of stage and screen; best remembered as suave and tweedy romantic lead, with aura of English country gentry; graduated from child roles on stage to juvenile leads in British silent films; made Broadway debut as Robert Browning opposite Katharine Cornell's Elizabeth Barrett in *The Barretts of Wimpole Street*, a production they later took to army installations worldwide during World War II; made thirty-seven films, including *Song of Songs*, with Marlene Dietrich (1933); *Juarez*, with Bette Davis (1939); and *The Swan*, with Grace Kelly (1956); made memorable stage comeback in 1958 as Professor Henry Hig-

gins in *My Fair Lady*; died in Venice, Florida. See *Current Biography* (February) 1960.

Obituary *N Y Times* D p30 F 11 '86

ALDRICH, RICHARD (STODDARD) Aug. 17, 1902–Mar. 31, 1986 Theatrical producer; played important role in development of American summer theatre, as producing manager of Cape Playhouse in Dennis, Massachusetts (intermittently, from 1935 to 1955), and of other theatres in Cape Cod area; produced over thirty plays on Broadway, including *Pygmalion* (1945), *Playboy of the Western World* (1946), *Goodbye My Fancy* (1948), and *The Moon Is Blue* (1951); sponsored New York City appearances of Old Vic Theatre Company of London and other international ensembles; served from 1955 to 1965 in diplomatic posts, including director of U.S. economic aid mission in Spain; author of *Gertrude Lawrence as Mrs. A.* (1955), a tribute to his late wife; died in Williamsburg, Virginia. See *Current Biography* (June) 1955.

Obituary *N Y Times* D p25 Ap 13 '86

ALESSANDRI (RODRÍGUEZ), JORGE May 19, 1896–Aug. 31, 1986 President of Chile (1958–64); businessman; a political independent with right-of-center views; as minister of finance (1948–50), balanced national budget and reduced unemployment; was nar-

rowly defeated in bid to return to presidency in 1970 by Salvador Allende, whose socialist government was overthrown in 1973 military coup by Augusto Pinochet; at first supported Pinochet government, but later distanced himself from it; died in Santiago, Chile. See *Current Biography* (May) 1959.

Obituary *N Y Times* D p18 S 2 '86

ALEXANDER, WILLIS W(ALTER, JR.) Jan. 2, 1919–Oct. 27, 1985 Banker; president (1968–69) of American Bankers Association, which represents most commercial banks in U.S.; served as association's vice-president from 1969 until retirement; was president (from 1960) and later chairman of Trenton Trust Co. in Trenton, Missouri and copublisher of *Trenton Republican-Times*; favored decentralized banking regulation; died in Fairfax, Virginia. See *Current Biography* (July) 1969.

Obituary *N Y Times* D p27 O 29 '85

ALLEN, RAYMOND B(ERNARD) Aug. 7, 1902–Mar. 15, 1986 U.S. government official; university administrator; began career as general medical practitioner, then moved into educational administration, serving as dean of colleges of medicine at Wayne State University (1936–39) and University of Illinois (1943–46), president of University of Washington (1946–52), and chancellor of UCLA (1952–59); in government, served as director of Defense Department's office of medical services (1949), chairman of Salary Stabilization Board (1951), and director of Psychological Strategy Board (1952), which planned American propaganda efforts abroad; from 1962 until retirement in 1967, was chief of research for Pan American Health Organization; died in Fredericksburg, Virginia. See *Current Biography* (March) 1952.

Obituary *N Y Times* B p8 Mr 24 '86

ALLEN, WILLIAM M(CPHERSON) Sept. 1, 1900–Oct. 29, 1985 Corporation executive; lawyer; president from 1945 of Boeing Co., the airplane manufacturer, during period of military-contract cancellations after World War II, and converted it to commercial construction, first with Stratocruiser, later with jet-transport prototype that evolved into family of 707s, 727s, 747s, and other swept-wing models that made Boeing world's leading commercial jet-transport producer; oversaw development of new generation of military aircraft, including B-50 and B-52 bombers and Minuteman ballistic missile; supported Boeing production of booster for Saturn-Apollo moon rocket and lunar orbiter; became chairman and chief executive officer in 1968; retired 1972; died in Seattle, Washington. See *Current Biography* (March) 1953.

Obituary *N Y Times* D p27 O 30 '85

ALMOND, J(AMES) LINDSAY, JR. June 15, 1898–Apr. 7, 1986 As governor of Virginia (1958–62), championed states' rights and conducted "massive resistance" to 1954 U.S. Supreme Court decision mandating desegregation of public schools; member of U.S. House of Representatives (1945–48); attorney general of Virginia (1948–57); later served in federal judicial posts; died in Richmond, Virginia. See *Current Biography* (March) 1958.

Obituary *N Y Times* p39 Ap 19 '86

ARLEN, HAROLD Feb. 15, 1905–Apr. 23, 1986 Composer; created the music for some of America's most enduring popular songs, in an idiom influenced by black blues and jazz; began career as singer in Buffalo synagogue choir; after arriving in New York City as pianist with his own band in 1927, became arranger and composer for Broadway shows and Cotton Club revues; later moved to Hollywood and the scoring of screen musicals; chiefly in collaboration with the lyricists Ted Koehler, E. Y. Harburg, and Johnny Mercer, wrote more than 500 songs, including "Get Happy," "Stormy Weather," "It's Only a Paper Moon," "Over the Rainbow," "That Old Black Magic," "One for My Baby," and "Accentuate the Positive"; died in Manhattan. See *Current Biography* (July) 1955.

Obituary *N Y Times* D p20 Ap 24 '86

ARNOW, HARRIETTE SIMPSON July 7, 1908–Mar. 22 (?), 1986 Writer; best-known for her realistic yet poetic novels about life in Appalachia, including *Mountain Path* (1936), *Hunter's Horn* (1949), and, most notably, the best-selling *The Dollmaker* (1954), which was made into an award-winning television movie, starring Jane Fonda, in 1983; other works include *Seedtime on the Cumberland* (1960) and *Flowering of the Cumberland* (1963), carefully researched histories of pioneer life in the Cumberland River valley; found dead at her farm in Washtenaw County, Michigan. See *Current Biography* (Yearbook) 1954.

Obituary *N Y Times* B p6 Mr 25 '86

BALDWIN, RAYMOND E(ARL) Aug. 31, 1893–Oct. 4, 1986 Governor of Connecticut (1939–41, 1943–46); U.S. Senator (1946–49); justice (1949–59) and chief justice (1959–63) of Connecticut's highest court, the Supreme Court of Errors; a liberal Republican, close to Wendell L. Willkie; as governor, instituted job-training program to prepare workers for defense industry jobs; established Inter-Racial Commission (1943), the first state civil rights unit of its kind; was chairman of state constitutional convention (1965); served as state referee, hearing civil cases, until 1983; died in Fairfield, Connecticut. See *Current Biography* (July) 1946.

Obituary *N Y Times* I p44 O 5 '86

BAXTER, ANNE May 7, 1923–Dec. 12, 1985 Actress; began Hollywood career in 1940 in *Twenty Mule Team*; won supporting-actress Oscar as heartbroken Sophie in motion picture *The Razor's Edge* (1946); was nominated for leading-role Academy Award for her portrayal of eponymous actress who schemes to unseat star Margo Channing (Bette Davis) in *All About Eve* (1950); on Broadway in 1971, replaced Lauren Bacall as Margo in *Applause*, musical based on *All About Eve*; succeeded Bette Davis as grande dame Victoria Cabot in prime-time television soap opera *Hotel* in 1983 and remained in that role until her death; wrote memoir *Intermission* (1976); died in New York City. See *Current Biography* (May) 1972.

Obituary *N Y Times* B p12 D 13 '85

BAYAR, (MAHMUT) CELAL May 15, 1882–Aug. 22, 1986 President of Turkey (1950–60); member of grand national assembly established in 1920 to conduct war of independence led by Kemal Atatürk against Otto-

man Empire, resulting in establishment of Turkish republic (1923); served in several cabinet posts, up to prime minister (1937-39); helped Adnan Menderes to found Democratic party (1946); was deposed as president in military coup and imprisoned (1960) but freed in general amnesty (1964) and pardoned (1966); during last two decades of his life, served as adviser to center-right political leaders; died in Istanbul. See *Current Biography* (July) 1950.

Obituary *N Y Times* p28 Ag 23 '86

BEAUVOIR, SIMONE (BERTRAND) DE Jan. 9, 1908-Apr. 14, 1986 French writer; leftist activist; shared existentialist philosophy of Jean-Paul Sartre, her long-term companion; was best known for her polemical works, especially *The Second Sex* (1949), a long, angry treatise on the oppressed state of woman in Western society ("intermediate between male and eunuch") that became a primer of the international radical feminist movement; also wrote memoirs and fiction *à clef*, including *The Mandarins* (1954); died in Paris. See *Current Biography* (January) 1973.

Obituary *N Y Times* B p9 Ap 15 '86

BERNSTEIN, PHILIP S(IDEY) D June 29, 1901-Dec. 3, 1985 Reform Jewish rabbi; during World War II visited Jewish servicemen on many battlefronts as executive director of Army and Navy committee of National Jewish Welfare Board; appointed in 1946 as adviser on Jewish affairs to U.S. Army commanders in Europe, argued for rapid immigration of displaced Jews to Israel, the U.S., and other countries; served in 1950s as president of Central Conference of American Rabbis; supported Israel as independent state; rabbi of Temple B'rith Kodesh in Rochester, New York from 1926 to mid-1970s. See *Current Biography* (November) 1951.

Obituary *N Y Times* p21 D 21 '85

BEUYS, JOSEPH May 12, 1921-Jan. 23, 1986 West German sculptor; performance artist; enormously influential but controversial, and therefore untenured, teacher at Kunstakademie in Düsseldorf; a radical, unaligned political ideologue, viewed art comprehensively, as a nonrational means of personal and national regeneration encompassing not only material things "invested with energy of a spiritual nature" for the healing of psychic wounds but also as "social sculpture," the reshaping of society through innovative concepts, however expressed; as downed bomber pilot in World War II, was saved by Tartars who kept him from freezing by wrapping him in animal fat and in felt—which became favorite materials of his, symbolizing exorcism of painful memory and regeneration of spirit in both his stationary sculptures and his enigmatic, mythically suggestive performances known as "actions"; a crusader for "direct democracy," founded several political groups, including German student party; died in Düsseldorf. See *Current Biography* (July) 1980.

Obituary *N Y Times* p10 Ja 25 '86

BINGHAM, JONATHAN B(REWSTER) Apr. 24, 1914-July 3, 1986 U.S. Representative from New York; lawyer; fervent, blunt-spoken liberal Democrat

known for his "practical idealism"; in 1940s and 1950s, alternated between law practice and government service, chiefly as deputy administrator of State Department's Technical Cooperation Administration (1951-53), which aided countries in need of technological assistance, and as secretary (1955-59) to New York Governor W. Averell Harriman; served as U.S. delegate to UN (1961-64); in nine terms on Capitol Hill (1965-82), specialized in foreign policy; a staunch opponent of nuclear power, was principal House author of Nuclear Nonproliferation Act of 1978; wrote *Shirt-Sleeve Diplomacy* (1954) and, with brother Alfred, *Violence and Democracy* (1970); died in New York City. See *Current Biography* (July) 1954.

Obituary *N Y Times* A p16 Jl 4 '86

BLOUGH, ROGER M(ILES) Jan. 19, 1904-Oct. 8, 1985 Corporation executive; lawyer; U.S. Steel Corp.'s general solicitor from 1942 until 1952, when he was named chairman of board of directors; rose to become its chairman and chief executive officer (1955-69) during period when company dominated world's steel market; following wage-increase settlement with USWA in 1962, hiked price of steel six dollars a ton, arousing ire of President John F. Kennedy, who sought to hold down inflation; backed down from increase plan three days later; after retirement continued private law practice and served as U.S. Steel adviser until 1976; died in Hawley, Pennsylvania. See *Current Biography* (July) 1955.

Obituary *N Y Times* D p21 O 10 '85

BOLAND, FREDERICK H(ENRY) Jan. 11, 1904-Dec. 4, 1985 Irish diplomat; upon Ireland's entry to the UN in 1955, became first permanent Irish representative to UN (1956-60, 1961-63); president of UN General Assembly in 1960; a member of Ireland's Department of External Affairs beginning in 1929, served in his country's Paris legation (1932-34) and its delegation to the League of Nations (1930-35) and as ambassador to Britain (1950-56); held other government positions and represented Ireland at international economic conferences; died in Dublin. See *Current Biography* (February) 1961.

Obituary *N Y Times* B p10 D 6 '85

BORGES, JORGE LUIS Aug. 25, 1899-June 14, 1986 Argentine short story writer, poet, and essayist; one of Latin America's greatest men of letters; a pioneer of post-World War I Ultraista school of poetry; was best known for his esoteric short fiction, rich in fantasy and metaphysical allegory, published in English in such volumes as *Ficciones* (1962), *Labyrinths* (1962), and *The Aleph and Other Stories* (1970); also published *Book of Imaginary Beings* (1969), *An Introduction to American Literature* (1971), and *Selected Poems, 1923-1967* (1972), among many other works; shared 1961 Prix Formentor with Samuel Beckett; director of National Library in Buenos Aires (1955-73); professor at University of Buenos Aires (from 1956); was afflicted by blindness during much of his life; died in Geneva, Switzerland. See *Current Biography* (January) 1970.

Obituary *N Y Times* A p1+ Je 15 '86

BOWLES, CHESTER (BLISS) Apr. 5, 1901–May 25, 1986 U.S. government official; businessman; one of foremost liberal Democratic statesmen of World War II and the postwar era; board chairman of Benton & Bowles advertising agency (1925–40); director of Office of Price Administration and member of War Production Board (1943–46); director of Office of Economic Stabilization (1946); delegate to UNESCO (1946); consultant to UN secretary general (1947–48); governor of Connecticut (1949–51); ambassador to India (1951–53, 1963–69); U.S. representative from Connecticut (1959–61); undersecretary of state (1961); author of *Conscience of a Liberal* (1962), and other books; died in Essex, Connecticut. See *Current Biography* (January) 1957.

Obituary *N Y Times* A p1+ M^y 26 '86

BRAUDEL, FERNAND (PAUL) Aug. 24, 1902–Nov. 28, 1985 French historian; influential master of Annales school of historiography, which encompasses social and cultural facts and perceptions of everyday life as well as of great events; wrote two major works, *The Mediterranean and the Mediterranean World in the Age of Philip II* (1949) and trilogy *Civilization and Capitalism, 15th–18th Century* (1979); held teaching and research posts in France, Algeria, and Brazil; received doctoral degree from the Sorbonne at the University of Paris in 1947; was inducted in 1984 into prestigious French Academy; died in Paris. See *Current Biography* (April) 1985.

Obituary *N Y Times* D p26 N 29 '85

BRICKER, JOHN WILLIAM Sept. 6, 1893–Mar. 22, 1986 U.S. senator from Ohio (1947–58); lawyer; rose through Republican political ranks in Ohio to become state's attorney general (1933–37) and governor (1939–45); was Thomas E. Dewey's running mate on Republican national ticket in 1944; during two terms in Senate, sought to limit federal government's infringement upon states' rights and proposed various versions of amendment to U.S. Constitution that would restrict treaty-making powers of president and Senate; died in Columbus, Ohio. See *Current Biography* (July) 1956.

Obituary *N Y Times* B p8 Mr 24 '86

BROMLEY, DOROTHY DUNBAR Dec. 25, 1896–Jan. 3, 1986 Newspaper editor; writer on women's issues and other progressive causes; edited women's activities page of Sunday New York *Herald Tribune* beginning in 1942, covering such topics as school reform, prisoner of war camps, and postwar famine relief; wrote *Birth Control; Its Use and Misuse* (1934), *Youth and Sex* (1938), and *Catholics and Birth Control* (1965); contributor to many periodicals and columnist for New York *Post* and New York *World-Telegram*. See *Current Biography* (April) 1946.

Obituary *N Y Times* B p7 Ja 6 '86

BRUHN, ERIK (BELTON EVERS) Oct. 3, 1928–Apr. 1, 1986 Ballet company manager; dancer; widely recognized as premier *danseur noble* of his generation for his purity of style, impeccable technique, and elegance; was best known for performances in Romantic classics, but equally admired for strength and subtlety

of his characterizations in dramatic ballets such as *Miss Julie* and *Carmen*; after making professional debut with Royal Danish Ballet in 1946, appeared in leading roles with that troupe and other major international companies, including American Ballet Theatre, Royal Ballet, and Bolshoi Ballet, for more than three decades; served as artistic director of Royal Swedish Ballet (1967–72) and National Ballet of Canada (1983–86); staged productions of *Swan Lake*, *La Sylphide*, and *Coppélia*, among other ballets, for various companies; coauthored *Bournonville and Ballet Technique* (1961); died in Toronto, Canada. See *Current Biography* (April) 1959.

Obituary *N Y Times* B p6 Ap 2 '86

BUCHANAN, WILEY T(HOMAS), JR. Jan. 4, 1914–Feb. 16, 1986 Government official; corporation executive; served on War Production Board during World War II and on National Production Authority from 1950 to 1952; was minister (1953–55) and ambassador (1955–57) to Luxembourg, U.S. chief of protocol (1957–61), and ambassador to Austria (1955–57); early in career, was an executive with Verdurin Corp., among other companies; also ran an investment company and dealt in oil and real estate; died in Washington, D.C. See *Current Biography* (November) 1957.

Obituary *N Y Times* B p10 F 18 '86

BURNS, EVELINE M(ABEL) Mar. 16, 1900–Sept. 2, 1985 British-born economist; as member of President Franklin D. Roosevelt's Committee on Economic Security, helped to design Social Security Act of 1935 and wrote *Toward Social Security* (1936), explaining the act's provisions to the layman; served on other New Deal "brain trust" boards; wrote *Social Security and Public Policy* (1966), a basic textbook in social-insurance analysis; professor of economics and social work at Columbia University (1928–67); died in Newton, Pennsylvania. See *Current Biography* (March) 1960.

Obituary *N Y Times* B p6 S 6 '85

CAGNEY, JAMES July 17, 1904–Mar. 30, 1986 Motion picture actor; one of Hollywood's most original, energetic, and stylized performers; delighted in coloring his roles with a variety of quirks and mannerisms—many garnered from keen observation of others—the best remembered of which were a stiff, bull-dog stance, a belligerent fingerjab, cocky and swaggering movements, and a tough delivery, all *de rigueur* in the acts of impressionists; was most associated with early gangster roles, especially *Public Enemy* (1931), but was actually versatile, playing a range of parts that included the song-and-dance role of George M. Cohan in *Yankee Doodle Dandy* (1942), for which he won an Academy Award, and that of the police inspector in *Ragtime* (1981); died in Stanfordville, New York. See *Current Biography* (December) 1942.

Obituary *N Y Times* A p1+ Mr 31 '86

CALDER, (PETER) RITCHIE July 1, 1906–Jan. 31, 1982 Writer; educator; in more than thirty books and thousands of newspaper and magazine articles, bridged gap between scientist and layman with lucid, lively writing; from 1922 until mid-1950s, worked as reporter

on succession of daily newspapers in Scotland and England; served as director of plans in political warfare section of Foreign Office in World War II; beginning in 1946, conducted series of special fact-finding missions and synoptic surveys of various regions for UN; was professor of international relations at Edinburgh University (1961-67); created life peer, Lord Ritchie-Calder of Balmashannar, in 1966. See *Current Biography* (April) 1963.

Obituary *N Y Times* A p22 F 3 '82

CANFIELD, CASS Apr. 26, 1897-Mar. 27, 1986 Publisher; writer; spent virtually entire career with Harper & Row, serving successively as executive vice-president (1929-31), president (1931-45), chairman of the board (1945-55), chairman of the executive committee (1955-67), and house senior editor (1967-86); published books by large number of Pulitzer Prize-winning authors, ranging from Thornton Wilder to John F. Kennedy; was the author of two volumes of memoirs, *The Publishing Experience* (1969) and *Up and Down and Around* (1971), and the biographies *The Incredible Pierpont Morgan* (1974) and *The Iron Will of Jefferson Davis* (1978), among other books; died in New York City. See *Current Biography* (April) 1954.

Obituary *N Y Times* D p15 Mr 28 '86

CAUDILL, REBECCA Feb. 2, 1899-Oct. 2, 1985 Author of more than twenty books for children and young people; drew on Appalachian childhood in Kentucky and Tennessee for many stories, including her first, *Barrie & Daughter* (1943), *Tree of Freedom* (1949), a Newbery Award runner-up, *A Pocket Full of Cricket* (1964), and, with her husband, James S. Ayars, *My Appalachia* (1966); published last book, *Wind, Sand, and Sky*, a collection of haiku poetry, in 1976; died in Urbana, Illinois. See *Current Biography* (Yearbook) 1950.

Obituary *Pub W N* 1 '85

CHASE, LUCIA Mar. 24, 1907-Jan. 9, 1986 Ballet company manager; dancer; made professional debut in 1937 with Mordkin Ballet; as principal dancer of American Ballet Theater, from 1940 until 1960, was best known for performances in such dramatic ballets as *Pillar of Fire* and *Dark Elegies*; after retirement from active dancing, continued to perform character roles until well into her seventies; as codirector, with Oliver Smith, of American Ballet Theater, from 1945 to 1980, emphasized diversity, mounting lavish productions of classics as well as introducing works by contemporary choreographers, including Antony Tudor, Agnes De Mille, Jerome Robbins, and Twyla Tharp; awarded Handel Medallion, New York City's highest cultural citation, in 1975 and Medal of Freedom in 1980; died in New York City. See *Current Biography* (August) 1975.

Obituary *N Y Times* A p15 Ja 10 '86

CHASE, STUART Mar. 8, 1888-Nov. 16, 1985 Author; economist; beginning with *The Tragedy of Waste* (1925), decried poor fiscal planning and advocated governmental intervention in the economy; outlined his theories in *A New Deal* (1932), providing President

Franklin D. Roosevelt with slogan for his Depression-era recovery program; championed rapid spending, federal employment programs, and social security insurance; with F. J. Schlink wrote *Your Money's Worth* (1927), which led to creation of Consumer's Research; also wrote on semantics, religion, the arts, and science; died in Redding, Connecticut. See *Current Biography* (October) 1940.

Obituary *N Y Times* p44 N 17 '85

CIARDI, JOHN (ANTHONY) June 24, 1916-Mar. 30, 1986 Poet; literary critic; lecturer; wrote more than forty volumes of literary criticism and poetry, both for children and adults, but was perhaps best known for *How Does a Poem Mean?* (1959), which became standard text for high school and college poetry courses; served on English faculties at Harvard (1946-53) and Rutgers (1953-61) universities; long associated with Bread Loaf Writers Conference as lecturer (1947-73) and director (1955-72); over course of twenty years, beginning in 1950s, translated Dante's *Divine Comedy* into virile American verse; in later years, turned attention to etymology in such books as *A Browser's Dictionary* (1980) and in weekly feature for National Public Radio, *Word in Your Ear*; died in Edison, New Jersey. See *Current Biography* (October) 1967.

Obituary *N Y Times* B p6 Ap 2 '86

CLINCHY, EVERETT R(OSS) Dec. 16, 1896-Jan. 22, 1986 Presbyterian clergyman; cofounder and former president of National Conference of Christians and Jews, established in 1929 to promote interfaith understanding and combat prejudices; helped found World Brotherhood of Christians and Jews in 1950; became president of the brotherhood in 1958; founded Institute on Man and Science in 1963; died in Guilford, Connecticut. See *Current Biography* (April) 1941.

Obituary *N Y Times* A p17 Ja 24 '86

COOPER, IRVING (SPENCER) July 15, 1922-Oct. 30, 1985 Neurosurgeon specializing in brain surgery; developed techniques to relieve symptoms of Parkinson's disease, stroke, and other spasmodic disorders; starting in 1950s, as director of neurosurgery at St. Barnabas Hospital in the Bronx, New York, destroyed minute areas of brain tissue that were transmitting the disorder; in 1961 invented first cryosurgical instrument and successfully used it to freeze diseased brain cells; in 1970s developed "pacemaker" brain implant that electrically stimulated cerebellum to prevent seizures; from 1977, practiced at Westchester County Medical Center in Valhalla, New York; wrote professional texts and autobiography, *The Victim is Always the Same* (1978); died in Naples, Florida. See *Current Biography* (April) 1974.

Obituary *N Y Times* D p14 N 4 '85

COUSINS, FRANK Sept. 8, 1904-June 11, 1986 British trade union leader; general secretary of powerful Transport and General Workers Union (1956-64, 1966-69); member of parliament (1965-66); served in Prime Minister Harold Wilson's Labour party government as minister of technology (1964-66), but resigned in protest against government-sponsored law freezing incomes and prices; after retirement in 1969, contin-

ued to be in demand as commentator on labor affairs and arbitrator of industrial disputes; died in Chesterfield, England. See *Current Biography* (February) 1960.

Obituary *N Y Times* B p12 Je 12 '86

CRAIG, WALTER E(ARLY) May 26, 1909–June 29, 1986 Lawyer; judge of federal district court of Arizona (from 1964); chief judge (1972–79); president of American Bar Association (1963–64); special counsel to Warren Commission investigating assassination of President John F. Kennedy (1964); died in Phoenix, Arizona. See *Current Biography* (June) 1964.

Obituary *N Y Times* B p11 Jl 3 '86

CRAWFORD, BRODERICK Dec. 9, 1911–Apr. 26, 1986 Actor; remembered by moviegoers as Runyonesque tough guy, hulking and raspy-voiced, often in gangster or detective roles; created part of feeble-minded Lennie in *Of Mice and Men* on Broadway in 1937; achieved instant stardom in Hollywood with his Oscar-winning rendering of amoral Southern political boss Willie Stark in *All the King's Men* (1949); was later consigned to lesser roles, with some exceptions, including those in *Born Yesterday* (1950), *The Mob* (1951), and *Il Bidone* (*The Swindle*, 1955); after long exile in grade-B "spaghetti" flicks, registered strong portrayal of the FBI director in controversial *The Private Files of J. Edgar Hoover* (1978); in meantime, starred in popular and long-running television action series *Highway Patrol*; died in Rancho Mirage, California. See *Current Biography* (April) 1950.

Obituary *N Y Times* B p6 Ap 28 '86

CRAWFORD, CHERYL Sept. 24, 1902–Oct. 7, 1986 Theatrical producer and director; cofounder, with Harold Clurman and Lee Strasberg, of Group Theatre (1932), which emulated naturalistic acting style of Moscow Arts Theatre; joined with Margaret Webster and Eva Le Gallienne in establishing American Repertory Theatre (1945); with Elia Kazan and Robert Lewis, founded Actors Studio (1947), which provided training in Stanislavsky method; on Broadway, produced *One Touch of Venus* (1943), *Brigadoon* (1947), and *Yentl* (1975) as well as revival of *Porgy and Bess* and productions of Tennessee Williams and Bertolt Brecht plays; received Tony award as producer of *The Rose Tattoo* (1951); author of *One Naked Individual; My Fifty Years in the Theatre* (1977); died in New York City. See *Current Biography* (December) 1945.

Obituary *N Y Times* D p30 O 8 '86

DAHLBERG, EDWIN T(HEODORE) Dec. 27, 1892–Sept. 6, 1986 Former president of National Council of Churches of Christ in the U.S.A. (1957–60); pacifist; linked political and social action with evangelism; protested American cold-war policy of "massive retaliation," advocating "massive reconciliation"; spoke out against U.S. involvement in Vietnam war; used influence of National Council of Churches in racial desegregation cause; was honored with creation of peace prize in his name by American Baptist Convention; died in Phoenix, Arizona. See *Current Biography* (May) 1958.

Obituary *N Y Times* B p6 S 9 '86

DASSAULT, MARCEL (BLOCH) Jan. 22, 1892–Apr. 18, 1986 French industrialist; electrical engineer; founder of Avions Marcel Dassault-Breguet Aviation; began career designing and manufacturing military aircraft during World War I; as Jew (later converted to Catholicism), was interned by Nazis in World War II; after rebuilding his company, created such fighter planes as the Mirage, which won the air war for Israel in its 1967 conflict with Egypt; was also motion-picture angel, publisher of popular glossy magazine *Jours de France*, and tract-housing developer; died in Paris. See *Current Biography* (June) 1970.

Obituary *N Y Times* p32 Ap 19 '86

DEFFERRE, GASTON Sept. 14, 1910–May 7, 1986 French public official; lawyer; as mayor of Marseilles (1944–45, 1953–86), instituted important reforms; member of resistance and Free French forces during World War II; served as minister of the interior (1981–84) and in other cabinet posts; influential member of militant socialist party (SFIO); stood as its candidate for presidency of the republic (1964–65, 1969); publisher of Marseilles daily *Le Provençal*; was an officer of Legion of Honor, among other distinctions; died in Marseilles. See *Current Biography* (September) 1967.

Obituary *N Y Times* B p24 My 8 '86

DE KIEWIET, CORNELIS W(ILLEM) May 21, 1902–Feb. 15, 1986 Dutch-born and South African-bred historian; educator; immigrated to U.S. in 1929; scaled academic ladder at State University of Iowa, Cornell University, and University of Rochester, where he was president from 1951 to 1961; in addition to articles for professional journals, wrote three books on South African history; died in Arlington, Virginia. See *Current Biography* (July) 1953.

Obituary *N Y Times* B p10 F 18 '86

DOUGLAS, THOMAS C(LEMENT) Oct. 10, 1920–Feb. 24, 1986 Canadian political leader; provincial official; Baptist minister; as head of Cooperative Commonwealth Federation (until 1961) and New Democratic party (1961–71), favored gradual socialism; as premier of Saskatchewan (1944–61), fostered mixed economy, including cooperatives, private enterprise, and government housing and transportation corporations; introduced into province Canada's first government-sponsored health care, auto and farm insurance, public-sector collective bargaining, and rural electrification, among other innovations; died in Ottawa. See *Current Biography* (July) 1957.

Obituary *N Y Times* B p9 F 26 '86

DOWNEY, MORTON Nov. 14, 1902–Oct. 25, 1985 Singer; composer; Irish tenor whose soft and dulcet delivery during thirty-year career on vaudeville stage, in nightclubs, films, and national radio broadcasts made him one of the most popular and wealthiest of American entertainers in 1930s and 1940s; sang with Paul Whiteman's band (1919–22) and from 1930 to 1950 broadcast his performances live on station WABC from New York; also appeared on television; made some 1,500 recordings, dating from 1916; joined board of directors of Coca-Cola Co., a long-time sponsor, in 1945; died in Palm Beach, Florida. See *Current*

Biography (July) 1949.

Obituary *N Y Times* p44 O 27 '85

EASTLAND, JAMES O(LIVER) Nov. 28, 1904–Feb. 19, 1986 U.S. senator from Mississippi for thirty-eight years, beginning in 1941; was powerful chairman of Senate Judiciary Committee; a conservative, states'-rights Democrat, staunchly opposed racial desegregation and what he perceived to be Communist infiltration of American life and institutions; died in Glenwood, Mississippi. See *Current Biography* (January) 1949.

Obituary *N Y Times* D p23 F 20 '86

ELIADE, MIRCEA Mar. 9, 1907–Apr. 22, 1986 Romanian-born religious scholar; philosopher; ethnologist; an encyclopedic syncretist, sought to solve "the 'secrets' of religions, of history, and of man's destiny on earth" through study of recurrent and parallel patterns of myth, symbol, and ritual in diverse cultures; wrote numerous books on comparative religion, including *The Sacred and the Profane* (1959) and definitive three-volume *A History of Religious Ideas* (1979–85); also wrote several novellas and plays and an autobiography; taught at University of Chicago from 1957 to 1985; died in Chicago. See *Current Biography* (November) 1985.

Obituary *N Y Times* B p6 Ap 23 '86

ELLIS, PERRY May 3, 1940–May 30, 1986 Fashion designer; introduced what he called "the slouch look," reflecting "the ease of life today, and the humor of it"; after working for others, first in fashion retail and then in design, in 1976 introduced his own line of high-style women's mix-and-match casual separates, including wrinkled pants, bulky sweaters, oversize jackets, and other "flawed, raw" pieces in natural fibers and colors; also did some designing of men's clothes as well as shoes, sheets, and other articles; died in New York City. See *Current Biography* (January) 1986.

Obituary *N Y Times* p32 My 31 '86

ENDERS, JOHN F(RANKLIN) Feb. 10, 1897–Sept. 8, 1985 Virologist; received 1954 Nobel Prize in medicine or physiology with junior colleagues Frederick C. Robbins and Thomas H. Weller for developing process of tissue-culture growth that allowed landmark synthesis of vaccines against polio, measles, mumps, and other childhood diseases; as microbiological researcher at Harvard University (1929–77) and Children's Hospital in Boston (until 1977), contributed vastly to medical knowledge about nature of cancer cells and other viral tumors and biogenetic methods of disease control; was made university professor in 1962, Harvard's highest honor for its own faculty; accorded numerous prizes, including Presidential Medal of Freedom in 1963; died in Waterford, Connecticut. See *Current Biography* (June) 1955.

Obituary *N Y Times* B p6 S 10 '85

FIELD, HENRY Dec. 15, 1902–Jan. 4, 1986 Anthropologist; authority on Middle Eastern civilizations; discovered what is believed to be earliest known wheel; beginning in 1926, was attached to Chicago Natural History Museum (then the Field Museum), ultimately

as curator (1937–41); during World War II did research for White House at Library of Congress; was research fellow at Harvard University from 1950 to 1969; wrote autobiography *The Track of Man* (1953), five-volume survey *The Anthropology of Iraq* (1939–52), and two-volume study *Ancient and Modern Man in Southwest Asia* (1956 and 1961), among other books; died in Coral Gables, Florida. See *Current Biography* (March) 1955.

Obituary *N Y Times* D p21 Ja 7 '86

FLEMING, AMALIA, LADY 1909 (?)–Feb. 26, 1986 Greek-born physician; bacteriologist; political activist; humanitarian; widow and former research assistant of Sir Alexander Fleming, discoverer of penicillin, whom she married in 1953; member of Greek underground and resistance movement against Nazis in World War II; arrested in September 1971 and expelled from Greece for opposition to military junta; former first chairman of Greek committee of Amnesty International and member of European Rights Commission; at time of death was member of Greek parliament and European parliament; died in Athens, Greece. See *Current Biography* (November) 1972.

Obituary *N Y Times* B p12 F 27 '86

FLESCH, RUDOLF (FRANZ) May 8, 1911–Oct. 5, 1986 Writer; lecturer; editorial consultant; became recognized as an authority on literacy with his book *Why Johnny Can't Read—And What You Can Do About It* (1955), in which he attributed the high level of illiteracy in U.S. to inadequate teaching of reading in schools; advocated use of phonics, the teaching of sounds of letters, rather than prevailing whole-word method; earlier, advocated writing of "readable English" through such books as *The Art of Plain Talk* (1946), *The Way to Write* (1947), and *The Art of Clear Thinking* (1951); also published, among other works, *The Book of Unusual Quotations* (1957), *How to Be Brief* (1962), and *Why Johnny Still Can't Read* (1981); died in Dobbs Ferry, New York. See *Current Biography* (April) 1948.

Obituary *N Y Times* B p7 O 7 '86

FORD, FREDERICK W(AYNE) Sept. 17, 1909–July 26, 1986 U.S. government official; member (1957–64) and chairman (1960–61) of Federal Communications Commission; was charged with responsibility for refurbishing agency's image after 1950s scandals in television industry; urged Congress to adopt regulations to eliminate corrupt practices in broadcasting while avoiding excessive government control; after serving as president of National Cable Television Association (1965–69), engaged in private practice of law; died in Hinsdale, Illinois. See *Current Biography* (November) 1960.

Obituary *N Y Times* A p16 Jl 30 '86

FOSSEY, DIAN 1932–Dec. 1985 Primatologist; leading authority on the endangered mountain gorilla, whose behavior in the Virungas Mountains of east central Africa she studied for eighteen years beginning in 1967; funded by National Geographic Society, founded Karisoke Research Centre in forests of Rwanda as home base for her work; wrote *Gorillas in the Mist* (1983), describing her observations and argu-

ing for conservation of the majestic, peaceable gorillas; held doctorate in zoology from Cambridge University; was discovered slain near the Karisoke Centre on December 26, 1985, probably the victim of poachers, whose decimation of gorilla population she had long fought. See *Current Biography* (May) 1985.

Obituary *N Y Times* A p1+ D 29 '85

FRANCIS, CLARENCE Dec. 1, 1888-Dec. 22, 1985 Former corporation executive; food marketing expert; began career as salesman with Corn Products Refining Co. in 1910; was national sales manager of Ralston Purina Co. from 1919 to 1924, when he joined Postum Co. as domestic sales manager; after Postum merged into General Foods Corp., became president (1935) and board chairman (1943); following retirement as chairman of General Foods in 1954, served as chief executive officer of Studebaker Corp., headed fundraising drive for building of Lincoln Center, and advised Dwight D. Eisenhower on agricultural surpluses; died in Logansport, Indiana. See *Current Biography* (February) 1948.

Obituary *N Y Times* p18 D 25 '85

FREEHAFFER, EDWARD G(EIER) Feb. 11, 1909-Dec. 16, 1985 Librarian; director from 1954 to 1971 of the New York Public Library, one of the world's largest public-library systems; joined NYPL in 1932 as research assistant, progressing to posts as head of personnel department and head of reference department before taking director's position; established Research Library of the Performing Arts at Lincoln Center during his tenure; in last years as director dealt with many financial problems, including operating deficits and low city funding for research services; died in Cooperstown, New York. See *Current Biography* (June) 1955.

Obituary *N Y Times* D p26 D 20 '85

GENET, JEAN Dec. 19, 1910-Apr. 15, 1986 French writer; "Black Prince of letters," as Jean Cocteau, his discoverer, dubbed him; was reprobate outlaw of deviate imaginative genius; constructed grand literary fantasies inverting bourgeois moral order; an incorrigible criminal, began writing in prison, from which he was spared life sentence through intervention of eminent literati, including Jean-Paul Sartre, who canonized him "actor and martyr" in his psycho-literary study *Saint Genêt* (1952); described his life as thief, homosexual prostitute, and pimp in *A Thief's Journal* (1949); wrote confessional, autoerotic poems and novels (including *Our Lady of the Flowers*, 1943) and blasphemous, revolutionary plays (including *The Maids*, 1947, and *The Balcony*, 1956); died in Paris. See *Current Biography* (April) 1974.

Obituary *N Y Times* D p25 Ap 16 '86

GERSTENMAIER, (KARL ALBRECHT) EUGEN Aug. 25, 1906-Mar. 13, 1986 West German government official; theologian; before and after World War II, held high administrative posts in German Evangelical Churches organization; jailed by Nazi government in 1944 for involvement in plot to assassinate Hitler; first elected to West German parliament on Christian Democratic ticket in 1949; as president of lower house

of parliament (1954-69), championed European unity; wrote several books on religion and social policy; died in Oberwinter, Federal Republic of Germany. See *Current Biography* (February) 1958.

Obituary *N Y Times* B p5 Mr 14 '86

GILDER, ROSAMOND 1891 (?)–Sept. 5, 1986 Author; former president of American National Theater and Academy; former editor of *Theatre Arts* magazine; was devoted to writing about and working for theatre and its people; with Tyrone Guthrie and others, founded International Theatre Institute, with centers in sixty-five countries; wrote, among other books, *Enter the Actress* (1931), a distaff theatrical history; edited several theatrical bibliographies; died in Tyringham, Massachusetts. See *Current Biography* (November) 1945.

Obituary *N Y Times* B p6 S 9 '86

GILELS, EMIL G(RIGORYEVICH) 1916-Oct. 14, 1985 Soviet pianist; performing works in the Romantic tradition and later in the Classical, displayed rich-toned, virtuosic power, polished technique, and poetic legato; considered by many to be a pianist "in the grand line"; made international debut in Florence, Italy in 1951 and U.S. debut in 1955 with Philadelphia Orchestra in performance of Tchaikovsky's B-flat Minor Concerto; later appeared regularly in U.S. and Europe; recorded Beethoven, Chopin, Liszt, Shostakovich, and others; was professor at Moscow Conservatory of Music; received many Soviet awards, including title People's Artist of USSR; died in Moscow. See *Current Biography* (October) 1956.

Obituary *N Y Times* B p6 O 16 '85

GLUBB, SIR JOHN BAGOT Apr. 16, 1897-Mar. 17, 1986 British career military officer; commanded Arab Legion, elite corps of Bedouin troops that evolved into Jordanian Army, from 1939 until dismissal by King Hussein in 1956; in 1920s, organized local security force in British-administered Iraq and served briefly as official in Iraqi government; as second-in-command (1930-38) and commander of Arab Legion, transformed ragtag band of nomadic tribesmen into most disciplined military force in Middle East; after retirement, wrote several books about Middle East, including *Peace in the Holy Land* (1971), offering nine-point solution to Arab-Israeli conflict; died in Mayfield, England. See *Current Biography* (September) 1951.

Obituary *N Y Times* B p5 Mr 18 '86

GMEINER, HERMANN June 23, 1919-Apr. 26, 1986 Austrian social worker; founder of SOS Children's Village Association (SOS Kinderdorf Verein), devoted to care of tens of thousands of orphans and abandoned children worldwide; in Imst in Austrian Tyrol in 1949 established his first village, a community of some twenty homes in which children were raised family-style, eight or so to a house under a housemother; in 1950s and 1960s oversaw spread of his movement throughout Austria and Europe and to other continents; died in Innsbruck, Austria. See *Current Biography* (May) 1963.

Obituary *N Y Times* p40 Ap 27 '86

GOLDSTEIN, ISRAEL June 18, 1896–Apr. 11, 1986 Zionist leader; helped found National Conference of Christians and Jews in 1928 and Brandeis University in 1946; as rabbi, led Congregation B'nai Jeshurun in Manhattan from 1948 to 1960, when he retired and moved to Israel; died in Tel Aviv. See *Current Biography* (July) 1946.

Obituary *N Y Times* p40 Ap 13 '86

GOODMAN, BENNY May 30, 1909–June 13, 1986 Orchestra leader; clarinetist; legendary "King of Swing," who personified big band era of 1930s and 1940s; founded Benny Goodman Orchestra in 1935 and won instant fame with appearance at Palomar Ballroom in Hollywood; presented first jazz concert at New York's Carnegie Hall in 1938; became first major white band leader to put black and white musicians together on stage when he hired pianist Teddy Wilson and vibraphonist Lionel Hampton; over the years, won worldwide popularity on tours of Europe, USSR, Asia, and Latin America; performed classical music with symphony orchestras; commissioned works by Hindemith, Bartók, and Copland; appeared in motion pictures and Broadway musicals; received honorary doctorate from Columbia University (1986), among other honors; died in New York City. See *Current Biography* (October) 1962.

Obituary *N Y Times* p1+ Je 14 '86

GRAVES, ROBERT (RANKE) July 24, 1895–Dec. 7, 1985 British poet; critic; novelist; was erudite but maverick in scholarship, plain and colloquial in style, impeccable in craftsmanship, and prolific in output; published 140 books, including the early, classic autobiography *Good-Bye to All That* (1929), the rich historical novel *I, Claudius* (1934), which became the basis of the hit 1976 television miniseries of the same name, *The White Goddess* (1947), an exploration into the mythology of the idealized woman identified with the poetic Muse, and *New Collected Poems* (1977); was originally dismissed by the Pound-Eliot establishment as "a minor poet," partly because of his subjective romanticism and adherence to traditional metrics; ultimately became recognized as one of the finest contemporary lyric poets, a master of hard-edged, vigorous love poetry, precise and clear in its diction, sensuous in its imagery, and ironic in its wit; died at his home in Deyá, Majorca, Spain. See *Current Biography* (May) 1978.

Obituary *N Y Times* A p1+ D 8 '85

GREELEY, DANA McLEAN July 5, 1908–June 13, 1986 Clergyman; elected first president (1961–69) of Unitarian Universalist Association, formed in 1961 through merger of American Unitarian Association and Universalist Church of America; had previously served as secretary (1945–53) and president (1958–61) of American Unitarian Association; was leader in civil rights and world peace movements, particularly as cochairman of World Conference on Religion and Peace, which he helped found; died at home in Concord, Massachusetts. See *Current Biography* (March) 1964.

Obituary *N Y Times* p32 Je 14 '86

GREENBERG, HANK Jan. 11, 1911–Sept. 4, 1986 Baseball player; Hall-of-Fame power hitter with Detroit Tigers; led American League in home runs four times; in thirteen-year major-league career, beginning in 1933, hit 331 homers and compiled .313 batting average; died in Beverly Hills, California. See *Current Biography* (June) 1947

Obituary *N Y Times* A p20 S 5 '86

GROSS, PAUL MAGNUS Sept. 15, 1895–May 4, 1986 Chemist; professor emeritus, Duke University; specialized in physical inorganic and fluorine chemistry; joined faculty of Trinity College in Durham, North Carolina in 1919; after Trinity became Duke University, in 1920, was successively chairman of Duke's department of chemistry, dean of its graduate school of arts and sciences, and vice-president of its division of education; was a founder of Council of Southern Universities, president of American Association for the Advancement of Science (1962), and chairman of U.S. Surgeon General's committee that wrote 1961 report leading to federal environmental health programs; retired in 1965; died at Duke University. See *Current Biography* (May) 1963.

Obituary *N Y Times* p32 My 10 '86

HALLECK, CHARLES A(BRAHAM) Aug. 22, 1900–Mar. 3, 1986 Former Republican U.S. representative from Indiana; self-styled "Mr. Republican"; attacked Democratic leaders and policies on entertaining news conferences shared with Senator Everett Dirksen of Illinois that were popularly known as the "Ev and Charlie Show" during the 1960s; became majority leader of House in 1947, 1953, and 1959; deputy minority leader in 1954; helped steer compromise civil rights bill through House in 1963; often viewed as promising vice-presidential timber; retired from congressional politics in 1968; died in Lafayette, Indiana. See *Current Biography* (March) 1947.

Obituary *N Y Times* A p24 Mr 4 '86

HANCOCK, JOY B(RIGHT) May 4, 1898–Aug. 20, 1986 United States naval officer; began career as yeoman in U.S. Naval Reserve in 1918; spent most of next two decades at Navy Department's Bureau of Aeronautics, becoming head of its editorial and research section in 1934; commissioned into Women's Reserve of U.S. Naval Reserve (WAVES) in 1942, rose to rank of captain and head of WAVES; with integration of women into regular ranks in 1948, became Navy's highest ranking female officer; served as assistant chief of naval personnel for women until retirement in 1953; died at Bethesda (Maryland) Naval Hospital. See *Current Biography* (February) 1949.

Obituary *N Y Times* B p6 Ag 25 '86

HANFMANN, GEORGE M(AXIM) A(NOSSOV) Nov. 20, 1911–Mar. 13, 1986 Archaeologist; educator; museum administrator; as field director of Harvard-Cornell archaeological expedition to Sardis, Turkey (1958–76), supervised excavation of ancient city that was once capital of Lydia, whose last ruler, in sixth century B.C., was King Croesus; on Harvard University's fine arts faculty from 1935 until retirement as professor emeritus in 1982, also acted as curator of college's Fogg Art

Museum (1949-74); wrote more than 350 books, articles, and reviews about ancient art and civilization, including nine-volume series on Sardinian discoveries; died in Cambridge, Massachusetts. See *Current Biography* (October) 1967.

Obituary *N Y Times* p10 Mr 15 '86

HARRIMAN, WILLIAM AVERILL Nov. 15, 1891-July 26, 1986 U.S. statesman; industrialist; banker; adviser to Franklin D. Roosevelt, Harry S. Truman, John F. Kennedy, Lyndon B. Johnson, and Jimmy Carter; son and heir of railroad magnate and financier E. H. Harriman; Lend-Lease coordinator (1941-43); ambassador to USSR (1943-46) and to Great Britain (1946); secretary of commerce (1946-48); governor of New York (1955-59); assistant secretary of state for Far Eastern affairs (1961-63); undersecretary for political affairs (1963-65); chief negotiator for nuclear test ban treaty with USSR (1963); took part in Paris negotiations on Vietnam war (1968-69); spoke out for nuclear disarmament and flexible foreign policy during his last years; received Franklin D. Roosevelt Freedom Medal (1983); author of *America and Russia in a Changing World* (1971) and other works. Died in Yorktown Heights, New York. See *Current Biography* (November) 1946.

Obituary *N Y Times* I p1+ J1 27 '86

HAYDEN, STERLING Mar. 26, 1916-May 23, 1986 Actor; sailor; writer; filled motion-picture screen with a strapping (six-foot-five) and idiosyncratic but low-key presence; began career as "blond Viking god" (as Paramount touted him) in *Virginia* (1941); over years, weathered into gruff, dour (and still usually top-billed) character actor; had more than fifty screen roles, including those of the thief in *The Asphalt Jungle* (1950), the gangster in *The Killing* (1956), the crazed, nuclear Air Force general in *Dr. Strangelove* (1964), and the crooked police captain in *The Godfather* (1972); on television, played, among other roles, John Brown in miniseries *The Blue and the Gray* (1982); wrote autobiography *Wanderer* (1963), chiefly about sailing South Seas with his children in defiance of court custody order; and novel *Voyage* (1970); died in Sausalito, California. See *Current Biography* (May) 1978.

Obituary *N Y Times* p28 My 24 '86

HEDDEN, WORTH TUTTLE Jan. 10, 1896-Sept. 14, 1985 Author; in well-received short stories and novels explored race relations, Southern culture, women, and married life; wrote fictional *Wives of High Pasture* (1944), *Love Is a Wound* (1952), and *The Other Room* (1947), winner of Southern Authors Award and Anisfield-Wolf Award as one of best books on racial issues; published *Two and Three Make One* (1956), a personal memoir, under pseudonym Winifred Woodley; died in Augusta, Maine. See *Current Biography* (Yearbook) 1957.

Obituary *N Y Times* p16 S 21 '85

HELPMANN, ROBERT Apr. 9, 1909-Sept. 28, 1986 Dancer; choreographer; actor; director; noted for gift of mimicry and flamboyant theatricality; studied with Anna Pavlova; began ballet career in his native Aus-

tralia before moving to England in 1932; was principal male dancer with Sadler's Wells Ballet (1935-50); produced and directed ballets, operas, and plays during 1940s and 1950s; acted in motion pictures, including *The Red Shoes* (1948), and in plays, including Old Vic productions of *A Midsummer Night's Dream* (1937-38) and *Hamlet* (1944); was codirector of Australian Ballet (1965-75); was knighted in 1968; died in Sydney, Australia. See *Current Biography* (February) 1950.

Obituary *N Y Times* B p14 S 29 '86

HENDERSON, LOY WESLEY June 28, 1892-Mar. 24, 1986 U.S. diplomat; educator; began foreign service career in 1922 as vice-consul in Dublin, Ireland; subsequently occupied consular and diplomatic posts in Eastern Europe, Soviet Union, Middle East, and Asia, most notably ambassadorships to India (1948-50) and to Iran (1951-55); as deputy undersecretary of state for administration (1955-60), emerged as President Dwight D. Eisenhower's chief adviser on Middle Eastern policy; after retirement from State Department, taught international relations at American University (1961-68); given rank of career ambassador by Congress in 1968; died in Bethesda, Maryland. See *Current Biography* (May) 1948.

Obituary *N Y Times* B p4 Mr 26 '86

HILL, ABRAM Jan. 20, 1911-Oct. 6, 1986 Theatrical director; playwright; one of key figures in development of American black theatre; founder and director (1940-48) of American Negro Theatre in Harlem, which helped to launch careers of Harry Belafonte, Ruby Dee, and Sidney Poitier, among others; adapted Philip Yordan's play *Anna Lucasta* (1944) which, with an all-black cast, became a major Broadway hit; as member of Federal Theatre Project (1937-40), wrote several plays, including *On Strivers' Row* and *Hell's Half Acre*; director of dramatics at Lincoln University in Pennsylvania (1951-55); teacher of English in New York City schools (1957-80); died in New York City. See *Current Biography* (August) 1945.

Obituary *N Y Times* p37 O 11 '86

HOBSON, LAURA ZAMETKIN June 19, 1900-Feb. 28, 1986 Author; wrote entertainment fiction with rare didactic passion, breaking public silence on such suppressed themes as cruelty of U.S. immigration quota system (*The Trespassers*, 1943) and complex relationship between mother and homosexual son (*Consenting Adults*, 1975); best known for 1.6 million-selling *Gentleman's Agreement* (1947), an exploration of social and economic aspects of subtle anti-Semitism pervasive in U.S. that spawned Oscar-winning movie; in addition to nine novels and numerous short stories, wrote *Laura Z: A Life* (1983), first of two prospective autobiographical volumes; also wrote advertising copy, early in career, and was promotion director for *Time* magazine, until 1940; died in New York City. See *Current Biography* (September) 1947.

Obituary *N Y Times* p40 Mr 2 '86

HYNEK, JOSEF ALLEN May 1, 1910-Apr. 27, 1986 Astrophysicist; chairman of department of astronomy at Northwestern University (1960-78); as hard-nosed

expert on unidentified flying objects, lent respectability to investigation of the phenomena; was consultant on U.F.O.'s to U.S. Air Force from 1948 to 1968; in his book *The U.F.O. Experience* (1972), coined phrase "close encounters of the third kind" to describe actual contact with space aliens; published newsletter *International U.F.O. Reporter*; although on principle he assumed skeptical stance regarding sightings, believed that scientists in future "may think us very naive in our denials"; died in Scottsdale, Arizona, where he ran Center for U.F.O. Studies. See *Current Biography* (December) 1968.

Obituary *N Y Times* D p27 My 1 '86

ISHERWOOD, CHRISTOPHER (WILLIAM) Aug. 26, 1904-Jan. 4, 1986 British-born writer; translator; was best known for his quasi-autobiographical novels and short stories, especially his fictionalized Berlin reportage in the collection *Goodbye to Berlin* (1939), which inspired John van Druten's 1951 play *I Am a Camera*, which in turn became the source for the musical *Cabaret*; collaborated on several plays with W. H. Auden; settled in Hollywood as a writer of movie dialogue and scripts at beginning of World War II; collaborated on screen adaptation of Evelyn Waugh's *The Loved One* (1965), among other film projects; was convert to Vedanta religion and champion of self-realization and of rights of homosexuals and other minorities; died in Santa Monica, California. See *Current Biography* (October) 1972.

Obituary *N Y Times* B p7 Ja 6 '86

JARVIS, HOWARD (ARNOLD) Sept. 22, 1902-Aug. 12, 1986 Social activist; businessman; spearheaded American tax revolt of late 1970s; before his retirement in 1962, was engaged in various business enterprises, including ownership of newspapers and production of chemicals, aircraft and missile parts, and home appliances; principal architect of Jarvis-Gann initiative for amendment to California state constitution embodied in 1978 ballot proposal known as Proposition 13, which cut property taxes by 58 percent after being passed by over 62 percent of state's voters; made several unsuccessful bids for elective office in California; died in Los Angeles. See *Current Biography* (February) 1979.

Obituary *N Y Times* D p20 Ag 13 '86

JAVITS, JACOB K(OPPEL) May 18, 1904-Mar. 7, 1986 Former U.S. senator from New York; served four terms, beginning in 1957; personified liberal minority in Republican party; one of most influential members of Senate, played important part in shaping landmark legislation in foreign affairs, social welfare, urban redevelopment, labor, big business, and civil rights; died in Palm Beach, Florida. See *Current Biography* (October) 1958.

Obituary *N Y Times* A p1+ Mr 8 '86

JESSUP, PHILIP C(ARYL) Jan. 5, 1897-Jan. 31, 1986 Jurist; diplomat; expert on international law; from 1920s on, served as legal adviser to Department of State and various international organizations, including Carnegie Endowment for International Peace, while teaching on and off at Columbia University; was involved

with United Nations from its formative years; as a U.S. representative to the UN, played a key role in negotiations that ended the Soviet blockade of Berlin in 1949; was a judge on the International Court of Justice in the Hague from 1961 to 1970; died in Newtown, Pennsylvania. See *Current Biography* (April) 1948.

Obituary *N Y Times* p13 F 1 '86

KEKKONEN, URHO K(ALEVA) Sept. 3, 1900-Aug. 31, 1986 President of Finland from 1956 to 1981, when arteriosclerosis forced his retirement; adroitly steered foreign policy course (widely known as "Finlandization," a term he despised), enabling his country to maintain both trade with West and good-neighbor relationship with Soviet Union; entered government as minister of justice in 1936; subsequently held several portfolios, including that of prime minister; died in Helsinki. See *Current Biography* (September) 1950.

Obituary *N Y Times* p7 S 1 '86

KELLY, E(VERETT) LOWELL Nov. 15, 1905-Feb. 23, 1986 Former professor of psychology at the University of Michigan; former Peace Corps official; clinical psychologist; specialized in use of clinical psychology techniques in recruitment, selection, and training of personnel to meet national needs in peace and war; president of American Psychological Association (1954-55); before joining University of Michigan faculty in 1949, served at Connecticut State College, Purdue, and University of Hawaii; consultant in psychological assessment for both private and public agencies. See *Current Biography* (March) 1955.

Obituary *N Y Times* A p17 F 24, '86

KENT, CORITA Nov. 20, 1918-Sept. 18, 1986 Artist; beginning in early 1960s, gained fame with her brightly colored silk screen posters, often combining pop art with religious imagery; was member of Sisters of the Immaculate Heart of Mary (1938-68); as teacher on art faculty of Immaculate Heart College in Los Angeles, tried to develop in her students an eye for beauty in the commonplace; designed book covers, greeting cards, antiwar posters, and U.S. postage stamp bearing "Love" inscription; died in Boston. See *Current Biography* (February) 1969.

Obituary *N Y Times* p14 S 20 '86

KIMBALL, SPENCER W(OOLLEY) Mar. 28, 1895-Nov. 5, 1985 President of Church of Jesus Christ of Latter-Day Saints, or Mormon church, from 1973; promulgated "revelation" in 1978 that opened Mormon priesthood to black men of African descent, who were formerly excluded as cursed "descendants of Cain"; served for thirty years on church's governing Council of Twelve Apostles before gaining life appointment as president; in that post, oversaw Mormon missions around the world, expanded membership rolls, and dedicated first two temples east of the Rockies; wrote two books, *The Miracle of Forgiveness* (1969) and *Faith Precedes the Miracle* (1972); died in Salt Lake City, Utah. See *Current Biography* (February) 1979.

Obituary *N Y Times* D p27 N 7 '85

KOO, V(I) K(YUIN) WELLINGTON 1888(?)–Nov. 14, 1985 Chinese statesman and diplomat; was Chinese delegate to International Labor Conference and Paris Peace Conference in 1919, chief Chinese delegate to League of Nations in 1920, and ambassador to France (1932–41), Britain (1941–46), and U.S. (1946–56); Nationalist Chinese signee of UN Charter (1945); held portfolios as minister of foreign affairs (1922–26, 1931–32) and as acting prime minister (1926–27); served as judge and vice-president of International Court of Justice at The Hague (1957–67); appointed senior adviser to president of the Republic of China in Taiwan (1967–85); lived in U.S. after 1946; held Ph.D. degree from Columbia University; died in New York City. See *Current Biography* (July) 1941.

Obituary *N Y Times* p34 N 16 '85

KRISHNAMURTI, JIDDU May 22, 1895–Feb. 17, 1986 India-born religious philosopher; was revered as Messiah by Theosophical Society in his youth; in 1929, renounced role of presumed divine avatar and began preaching a self-knowledge “unclouded by the deceptions of self-concern” and “empty of all preconceptions and all teachers”; toured world regularly, speaking and leading Socratic-like discussions; was author of more than forty books, including such transcriptions of talks or dialogues as *The Future of Humanity* (1986); died at Krishnamurti Foundation in Ojai, California. See *Current Biography* (October) 1974.

Obituary *N Y Times* B p10 F 18 '86

LAERI, (JOHN) HOWARD Mar. 22, 1906–June 27, 1986 Banker; vice-chairman and director of First National City Corporation, now Citicorp (1965–71); began banking career with First National City as trainee in 1928; rose through ranks to become vice-president in 1945 and executive vice-president in 1952; as vice-president (1966–67) and president (1967–68) of American Bankers Association, urged industry to break free from shackles of “archaic legislative attitudes and antiquated concepts” and “respond to the dynamic needs” of computer-age economy; died in Greenwich, Connecticut. See *Current Biography* (September) 1968.

Obituary *N Y Times* p33 Je 28 '86

LANCASTER, OSBERT Aug. 4, 1908–July 27, 1986 British artist; author; was best known for his witty “pocket cartoons” in London *Daily Express* (from 1939), lampooning aristocracy and other strata of British society; was also noted as a stage designer for opera, ballet, and classical theatre, and as a critic of modern architecture; published a number of books, including collections of his cartoons and the autobiographical *All Done From Memory* (1963) and *With an Eye to the Future* (1967); was knighted in 1975; died in London. See *Current Biography* (October) 1964.

Obituary *N Y Times* A p16 Jl 30 '86

LARKIN, PHILIP (ARTHUR) Aug. 8, 1922–Dec. 2, 1985 British writer; university librarian; widely regarded as unofficial poet laureate of postwar Britain; laconic and reclusive in his personal life, reflected spiritual desolation of contemporary world in his diffident

writings “about unhappiness”; adhered to maxim, “Deprivation is for me what daffodils were for Wordsworth”; published four slender volumes of poetry, the last of which was *High Windows* (1974); in prose, wrote two novels set in wartime England, *Jill* (1946) and *A Girl in Winter* (1947), and essays on jazz and literature, collected in *All That Jazz* (1970) and *Required Writing* (1983); died in Hull, England. See *Current Biography* (January) 1985.

Obituary *N Y Times* B p12 D 3 '85

LEE, DORIS (EMRICK) Feb. 1, 1905–June 16, 1983 Artist; illustrator; progressed from early semi-abstract style to exuberant, neoprimitive scenes of American rural life and holiday celebrations; in 1936 won Art Institute of Chicago's Logan Award for controversial painting *Thanksgiving Dinner*; executed three series of picture essays for *Life* magazine, in 1940s and 1952; illustrated books of fiction, nonfiction, and art teaching manuals; in later life returned to abstraction; her work appears in permanent collections of Metropolitan Museum of Art, Library of Congress, and other repositories; died in Clearwater, Florida. See *Current Biography* (January) 1954.

Obituary *N Y Times* p11 Je 18 '83

LERNER, ALAN JAY Aug. 31, 1918–June 14, 1986 Lyricist; librettist; collaborated with composer Frederick Loewe on some of the greatest hits of the American musical theatre, including *Brigadoon* (1947), *Paint Your Wagon* (1951), *My Fair Lady* (1956), and *Camelot* (1960); received Academy Awards for screenplay of *An American in Paris* (1951) and lyrics for film *Gigi* (1960); also wrote lyrics for Kurt Weill's *Love Life* (1948), Burton Lane's *On a Clear Day You Can See Forever* (1965), and Leonard Bernstein's *1600 Pennsylvania Avenue* (1976), among other musicals; author of autobiographical *The Street Where I Live* (1978); died in New York City. See *Current Biography* (July) 1958.

Obituary *N Y Times* A p1+ Je 15 '86

LESER, TINA Dec. 12, 1910–Jan. 23, 1986 Fashion designer; specialized in bathing suits and other sportswear; once described her exotic and romantic creations as “half Asiatic and half just pretty and feminine”; after working for the Edwin H. Foresman Company, founded her own firm, Tina Leser Inc., which she headed from 1952 until her retirement in 1964; died in Sands Point, Long Island. See *Current Biography* (June) 1957.

Obituary *N Y Times* B p6 Ja 27 '86

LIPMANN, FRITZ (ALBERT) June 12, 1899–July 24, 1986 Biochemist; shared 1953 Nobel Prize in physiology and medicine for discovery of coenzyme A, a key substance in the human body's metabolism; member of faculty of Harvard University (1941–57); professor (1957–70) and then professor emeritus at Rockefeller University; received National Medal of Science (1966); author of *Wanderings of a Biochemist* (1971); died in Poughkeepsie, New York. See *Current Biography* (March) 1954.

Obituary *N Y Times* B p4 Jl 25 '86

LIVINGSTON, M(ILTON) STANLEY May 25, 1905–Aug. 25, 1986 Physicist; university professor; with Dr. E. O. Lawrence, developed cyclotron, the first effective atom-smashing device, at University of California in late 1920s; was coauthor, with Dr. Hans Bethe and Dr. Robert Bacher, of first comprehensive survey of nuclear physics (1936–37); taught physics at Massachusetts Institute of Technology (1938–70); chaired accelerator project at Brookhaven National Laboratory (1946–48); was associate director of Fermi National Accelerator Laboratory (1967–70); died in Santa Fe, New Mexico. See *Current Biography* (February) 1955.

Obituary *N Y Times* p14 S 20 '86

LODGE, JOHN DAVIS Oct. 20, 1903–Oct. 29, 1985 U.S. government official; governor of Connecticut (1950–54); Republican congressman from Connecticut (1946–50); scion of the patrician Lodge family of statesmen, turned from early career as lawyer to acting roles on Broadway and in fourteen films, including *Little Women* (1933) and *The Scarlet Empress* (1934); served as U.S. Navy captain in World War II; after defeat in reelection bid for governorship, appointed ambassador to Spain (1955–61), Argentina (1969–74), and Switzerland (1983–85); U.S. representative at UN in 1983 under Jeane J. Kirkpatrick; held key posts in U.S. government commissions and in Republican party; died in New York City. See *Current Biography* (March) 1948.

Obituary *N Y Times* D p26 O 31 '85

LOEWY, RAYMOND (FERNAND) Nov. 5, 1893–July 14, 1986 Industrial designer; radically improved physical appearance of environment in U.S. and internationally, by streamlining designs of automobiles, ships, airplanes, buildings, household appliances, and variety of other everyday products; headed Raymond Loewy Associates (1930–61); chairman of Raymond Loewy International (1961–75); consultant to U.S. National Aeronautics and Space Administration, USSR council of ministers for science and technology, and many private companies; lectured at Harvard, Columbia, and other universities; author of autobiographical *Never Leave Well Enough Alone* (1951); died in Monte Carlo. See *Current Biography* (June) 1953.

Obituary *N Y Times* D p28 J1 15 '86

LON NOL Nov. 17, 1913–Nov. 17, 1985 Head of state of Cambodia (now the People's Republic of Kampuchea) from 1970 to 1975; army general; as premier in neutralist government of Prince Norodom Sihanouk, engineered his bloodless overthrow in 1970 and instituted disorganized anti-Communist regime that failed in its attempted expulsion of North Vietnamese and Viet Cong troops from Cambodia; instead, the country became mired in civil war with Khmer Rouge opposition (Communists and Sihanouk loyalists); countenanced U.S. bombings and allied troop invasions against Viet Cong bases in Cambodia; ruled on emergency-powers basis from late 1971 and was made president from 1972 to April 1975, when capital city Phnom Penh fell to Khmer Rouge; belonged to Sihanouk's cabinet from 1955 until 1970; died in Fullerton, California. See *Current Biography* (February) 1974.

Obituary *N Y Times* B p10 N 19 '85

LOVETT, ROBERT A(BERCROMBIE) Sept. 15, 1895–May 7, 1986 U.S. government official; investment banker; as assistant secretary of war for air (1941–45), directed rapid buildup of army air force and obtained semiautonomous status for it; undersecretary of state under George C. Marshall (1947–49); acting secretary of state at time of Soviet blockade of West Berlin (1948); deputy secretary (1950–51) and secretary (1951–53) of defense during Korean conflict; received Distinguished Service Medal (1945) and Presidential Medal of Freedom (1963); died in Locust Valley, New York. See *Current Biography* (November) 1951.

Obituary *N Y Times* B p24 My 8 '86

MAHON, GEORGE (HERMAN) Sept. 22, 1900–Nov. 19, 1985 Democratic congressman from Texas (1935–78); lawyer; as member (1939–78) and, later, chairman (1964–78) of House Appropriations Committee, headed its military appropriations subcommittee for many years and supported increased expenditures, with special emphasis on strengthening air power; advocated greater unification of armed forces to prevent rivalry and fiscal waste; as a senior conservative Southern Democrat, opposed early federal civil-rights legislation and President Lyndon B. Johnson's Great Society program; died in San Angelo, Texas. See *Current Biography* (March) 1958.

Obituary *N Y Times* B p22 N 21 '85

MALAMUD, BERNARD Apr. 26, 1914–Mar. 18, 1986 Writer; educator; as novelist and writer of spare, sharply focused short stories, combined realism and symbolism in compassionate observations of commonplace lives; in *The Assistant* (1957) and subsequent works, including *The Tenants* (1971) and *Dubin's Lives* (1979), used Jewishness more as metaphor for spiritual life than as cultural or religious quality; won Pulitzer Prize and National Book Award for 1966 best seller *The Fixer* and National Book Award for short story collection *The Magic Barrel* (1958); awarded Gold Medal in Fiction by American Academy and Institute of Arts and Letters in 1983; throughout career, continued to teach as member of English departments at Oregon State University (1949–61) and Bennington College (1961–86); died in New York City. See *Current Biography* (July) 1978.

Obituary *N Y Times* D p26 Mr 20 '86

MARIS, ROGER (EUGENE) Sept. 10, 1934–Dec. 14, 1985 Baseball player; accomplished outfielder who hit sixty-one home runs for the New York Yankees in 1961, breaking Babe Ruth's record of sixty in 1927 and still standing unchallenged; broke into major leagues with Cleveland Indians in 1957; played with Yanks from 1960 to 1966, during their rousing pennant-winning years; wore colors of St. Louis Cardinals in 1967 and 1968, when that team went to World Series; retired in 1968; drew grumbles from diehard Ruth fans for home-run record, which he achieved in a longer, 161-game season than Ruth played; died in Houston, Texas. See *Current Biography* (November) 1961.

Obituary *N Y Times* B p18 D 16 '85

MARJOLIN, ROBERT (ERNEST) July 27, 1911–Apr. 15, 1986 French economist; as secretary general of Or-

ganization for European Economic Cooperation (1948–55) and vice-president of Commission of European Economic Community (1958–67), promoted economic and political cooperation among European governments and was often critical of failure of Common Market member governments to integrate their economies; during World War II, served with Free French forces under General Charles de Gaulle and worked with Jean Monnet on program to supply France with food and other necessities after liberation; under reconstituted French Republic, served in economic posts and held professorships at universities of Paris and Nancy; received American Medal of Freedom (1947), among other honors; died in Paris. See *Current Biography* (December) 1948.

Obituary *N Y Times* p32 Ap 19 '86

MARKHAM, BERYL Oct. 26, 1902–Aug. 3, 1986 British aviation pioneer; race horse trainer; with her father, moved from England to Kenya, British East Africa, when she was four; as a bush pilot in Kenya, scouted elephants for safaris; in 1936 became first person to fly Atlantic Ocean solo from east to west; chronicled that flight as well as her Kenyan childhood in the book of memoirs *West with the Wind* (1942); trained horses, including six Kenya Derby winners, until her death; died in Nairobi. See *Current Biography* (November) 1942.

Obituary *N Y Times* D p22 Ag 5 '86

McKINLEY, CHUCK Jan. 5, 1945–Aug. 11, 1986 Amateur tennis player; began tournament playing in 1959; won men's singles title in Wimbledon, England (1963); helped U.S. defeat Australia to win Davis Cup (1963); three-time winner of U.S. doubles championship; U.S. clay court champion (1963, 1964); U.S. indoor champion (1962, 1964); retired from tennis playing in 1965 to join brokerage firm; was inducted into Tennis Hall of Fame a month before his death. See *Current Biography* (November) 1963.

Obituary *N Y Times* D p24 Ag 12 '86

MÉDICI, EMÍLIO GARRASTAZÚ Dec. 4, 1905–Oct. 9, 1985 President of Brazil (1969–74); career military officer, who attained rank of lieutenant general and membership on armed forces High Command; civilian head of national intelligence service (1966–69); after appointment by army in 1969 as third president following military coup in 1964, led dictatorial regime that silenced his political opposition and tortured or killed hundreds of "subversive" opponents; oversaw Brazil's economic expansion in early 1970s, with 10 percent growth rate, rural modernization, and construction of roads, railways, and factories funded by international loans; died in Rio de Janeiro. See *Current Biography* (October) 1971.

Obituary *N Y Times* D p21 O 10 '85

MILLAND, RAY Jan. 3, 1907–Mar. 10, 1986 Welsh-born film actor; director; in his Hollywood prime, was known to moviegoers chiefly as debonair leading man with equivocal smile; made more than 120 motion pictures, including the comedy *The Major and the Minor* (1942), the thrillers *The Ministry of Fear* (1944) and *Dial M for Murder* (1954), and the horror story *The*

Man with the X-Ray Eyes (1963); won Academy Award for his compelling portrayal of dipsomaniac in *The Lost Weekend* (1945); on television, starred in two series in 1950s; died in Torrance, California. See *Current Biography* (February) 1946.

Obituary *N Y Times* D p30 Mr 11 '86

MILLER, MERLE May 17, 1919–June 10, 1986 Author; wrote carefully researched, best-selling *Plain Speaking: An Oral Biography of Harry S. Truman* (1974), and *Lyndon: An Oral Biography* (1980), about Lyndon B. Johnson, whose legislative achievements he admired, despite his own opposition to the president's Vietnam war policy; also wrote several novels, including *That Winter* (1948) and *A Day in Late December* (1963), and such works of nonfiction as the controversial *On Being Different: What it Means to Be a Homosexual* (1971) as well as an unpublished biography of Dwight D. Eisenhower; worked as an editor of *Yank* magazine during World War II, and later was briefly an editor of *Time* and *Harper's*; died in Danbury, Connecticut. See *Current Biography* (Yearbook) 1950.

Obituary *N Y Times* B p10 Je 11 '86

MINNELLI, VINCENTE Feb. 28, 1913–July 25, 1986 Film director; was noted for his classic Hollywood musicals, including *Meet Me in St. Louis* (1944), *The Pirate* (1948), *An American in Paris* (1951), and *The Band Wagon* (1953); received Academy Award for directing *Gigi* (1958); also directed such highly rated nonmusical films as *The Clock* (1945), *The Bad and the Beautiful* (1952), and *Lust for Life* (1956); was married to the late Judy Garland, who starred in several of his films; directed his daughter Liza Minnelli in *A Matter of Time* (1976); early in his career, directed successful Broadway shows: *At Home Abroad* (1935), *The Show Is On* (1936), and *Hooray for What?* (1937); was awarded French Legion of Honor (1986); author of *I Remember It Well* (1975); died in Los Angeles. See *Current Biography* (May) 1975.

Obituary *N Y Times* B p23 Jl 27 '86

MOORE, HENRY (SPENCER) July 30, 1898–Aug. 31, 1986 British sculptor; audaciously and smoothly fused elements of modern abstract art with primitive and traditional concepts in his undulating treatments of the reclining human figure, especially the earth-mother female; through his monumental sculptures, intended primarily for open-air settings, is virtually a public omnipresence in United States; in addition to bronze casts and carvings, did drawings and watercolors, the best-known of which are sketches of scenes in London Underground shelters during the World War II blitz; died at his home in Much Hadham, England. See *Current Biography* (February) 1978.

Obituary *N Y Times* A p1+ S 1 '86

MYRDAL, MRS. ALVA Jan. 31, 1902–Feb. 1, 1986 Swedish sociologist; diplomat; cabinet minister; author; with her husband, the economist and sociologist Gunnar Myrdal, in 1930s aroused concern over Sweden's dwindling birth rate and helped to implement a national socio-economic program based on state responsibility for the care of children without regard to

parents' economic means; was ambassador to India from 1955 to 1961; at United Nations, headed social welfare and social sciences departments, in late 1940s and early 1950s, and was Sweden's chief multinational disarmament negotiator, from 1961 to 1973; was co-winner of Nobel Peace Prize in 1982; died in Stockholm. See *Current Biography* (December) 1950.

Obituary *N Y Times* B p6 F 3 '86

NEAGLE, ANNA Oct. 20, 1904–June 3, 1986 British actress; began stage career in 1925; under guidance of film producer and director Herbert Wilcox (whom she eventually married), became England's "first lady of the screen," in 1930s and 1940s; with Wilcox, made *Nell Gwynn* (1934), *Victoria the Great* (1937), *Nurse Edith Cavell* (1939), and *Piccadilly Incident* (1946), among many other motion pictures; returning to stage, set West End record with 2,062 performances in *Charlie Girl* (1965–71); died in nursing home near London. See *Current Biography* (November) 1946.

Obituary *N Y Times* D p26 Je 4 '86

O'KEEFFE, GEORGIA Nov. 15, 1887–Mar. 6, 1986 Painter; along with Mary Cassatt, one of most important women in history of American art; made spectacular entry on art scene in 1916 with one-woman show at "291" gallery of the famous modernist photographer, Alfred Stieglitz, whom she married in 1924; best known for lyrical paintings of terrain, buildings, and bleached animal skulls of New Mexico, where she was a long-time resident; celebrant of Manhattan during the 1920s; executed hundreds of flower paintings in both realistic and abstract styles; invested natural forms with sensuous ambiguity that tempted critics and viewers to overindulge in exegesis as well as hyperbole; died in Santa Fe, New Mexico. See *Current Biography* (February) 1964.

Obituary *N Y Times* A p1+ Mr 7 '86

PALME, (SVEN) OLOF (JOACHIM) Jan. 30, 1927–Feb. 28, 1986 Prime Minister of Sweden; Socialist leader; after becoming chairman of Social Democratic party and prime minister in 1969, led nation for two successive terms; defeated in 1976, but returned to power in 1982; upper-class by birth but leftwing by political persuasion, excoriated American involvement in Vietnam, advocated nuclear disarmament, and envisioned nuclear-free Europe; his favorable treatment of Soviets raised hackles of opponents; secretary to Prime Minister Tage Erlander (1954–56); elected to parliament (1956); joined cabinet (1963); appointed minister of communications (1965) and minister of education and religious affairs (1967); assassinated in Stockholm by unknown assailant, and awarded Roosevelt Freedom Medal posthumously. See *Current Biography* (May) 1970.

Obituary *N Y Times* p40 Mr 2 '86

PALMER, LILLI May 24, 1914–Jan. 27, 1986 German-born actress; graced stage, screen, and television with urbane, *soignée* glamour; made more than forty movies, including *The Secret Agent* (1936), *Body and Soul* (1947), *The Pleasure of His Company* (1961), and *The Counterfeit Traitor* (1962); with Rex Harrison, her first husband, starred on screen in *The Four Poster* (1952)

and on stage in *Bell, Book, and Candle* (1950) and *The Love of Four Colonels* (1953); also played Cleopatra in Broadway production of *Caesar and Cleopatra* (1949); on television, conducted highbrow chat show *Lilli Palmer Presents* (1951) and played czar's mother in NBC miniseries *Peter the Great* (1986); wrote best-selling autobiography *Change Lobsters—and Dance* (1975) and several novels; died in Los Angeles. See *Current Biography* (May) 1951.

Obituary *N Y Times* A p21 Ja 29 '86

PEARS, PETER June 22, 1910–Apr. 3, 1986 British singer; with authoritative manner and compelling artistry, transcended limitations of his tenor voice; during long career in opera, lieder singing, and oratorio, refined his uncommon gift for dramatic communication; was definitive interpreter of compositions of Benjamin Britten, his lifelong companion, who wrote all of his major tenor roles in operas and most of his solo vocal works for Pears; died in Aldeburgh, England. See *Current Biography* (July) 1975.

Obituary *N Y Times* D p20 Ap 4 '86

PEREIRA, WILLIAM (LEONARD) Apr. 25, 1909–Nov. 13, 1985 Architect; community planner; designed Transamerica Corp. pyramid building in San Francisco (opened 1973) and sprawling Irvine Ranch community in southern California in 1960s; helped draft master plan for Chicago World's Fair of 1933; worked briefly in Hollywood, as art director who shared special-effects Oscar for *Reap the Wild Wind* (1942) and as producer of two films; drew up plans for 450-room hotel in Disneyland, rocket-launching installations at Cape Canaveral, several campuses of University of California, and many other large complexes; championed comprehensive regional planning to prevent misuse of space and resources; died in Los Angeles. See *Current Biography* (January) 1979.

Obituary *N Y Times* D p19 N 15 '85

PERKINS, RICHARD MARLIN Mar. 28, 1905–June 14, 1986 Zoologist; television personality; after beginning career as curator of reptiles at St. Louis Zoo (1926–38), served as curator of Buffalo Zoo (1938–44) and director of Chicago's Lincoln Park Zoo (1944–62) and St. Louis Zoo (1962–70); conceived of and served as host for two of television's best-known nature series, *Zoo Parade* (1949–57), for which he earned Peabody Award, and Emmy Award-winning *Wild Kingdom* (1963–85); wrote four books, including *Animal Faces* (1944) and autobiography *My Wild Kingdom* (1982); died at home in suburban St. Louis, Missouri. See *Current Biography* (October) 1951.

Obituary *N Y Times* B p12 Je 16 '86

PREBISCH, RAÚL Apr. 17, 1901–Apr. 29, 1986 Argentine economist; played major role in helping to promote economic and industrial development throughout Third World during 1960s; occupied various posts in Argentine government in 1920s and 1930s; director-general of Banco Central de la República Argentina (1935–43); professor of political economy at University of Buenos Aires (1925–48); executive secretary of UN Economic Commission for Latin America (1950–63); secretary general of UN Conference on

Trade and Development (1963-69); director general of Latin American Institute for Economic and Social Planning (1962-64, 1969). See *Current Biography* (December) 1969.

Obituary *N Y Times* B p4 Ap 30 '86

PREMINGER, OTTO (LUDWIG) Dec. 5, 1906-Apr. 23, 1986 Austrian-born producer and director; notorious for his temper tantrums and tyranny on the movie set and his defiance of film-industry taboos on the screen; after working in theatre, made smashing Hollywood debut with elegantly crafted thriller *Laura* (1944); with *The Moon Is Blue* (1953), his first independent film, and *The Man with the Golden Arm* (1955), pioneered successful fight for liberalization of sex and drug prohibitions in motion-picture code; reinforced that liberalization with *Anatomy of a Murder* (1959); gave death blow to Hollywood McCarthyism by openly hiring blacklisted scenarist Dalton Trumbo to write *Exodus* (1960); also acted occasionally, usually as autocratic Nazi; died in Manhattan. See *Current Biography* (July) 1959.

Obituary *N Y Times* D p20 Ap 24 '86

PUSEY, MERLO J(OHN) Feb. 3, 1902-Nov. 22, 1985 Author; editor; won Pulitzer Prize in 1952 for his two-volume biography of Charles Evans Hughes, the chief justice of the U.S. Supreme Court from 1930 to 1941; served on editorial staff of the *Washington Post* (1928-71); wrote several other books, including *The Supreme Court Crisis* (1937), challenging President Franklin D. Roosevelt's court-packing proposal; died in Washington, D.C. See *Current Biography* (July) 1952.

Obituary *N Y Times* D p13 N 25 '85

RAINEY, HOMER P(RICE) Jan. 19, 1896-Dec. 19, 1985 Educator; university president; Baptist minister; gained reputation as reformist critic of education system while president of Franklin College (1927-31) and Bucknell University (1931-35); named president of University of Texas in 1939, launched statewide controversy with charges that the state Board of Regents stifled academic freedom through political dismissals, book bannings, and funding bias; was fired by the board in 1944; ran unsuccessfully as Democratic candidate for Texas governorship in 1946; served as president of Stephens College in Missouri (1947-56) and professor of higher education at University of Colorado from 1956 until retirement; died in Boulder, Colorado See *Current Biography* (November) 1946.

Obituary *N Y Times* D p26 D 20 '85

RAM, JAGJIVAN Apr. 5, 1908-July 6, 1986 Indian statesman; spokesman for his country's "untouchables" or Harijan caste; joined Congress party in 1931 and worked with Mohandas K. Gandhi and Jawaharlal Nehru in Indian independence movement; was twice imprisoned by British in 1940s; served as minister of agriculture (1946-52) and in other key cabinet posts under Prime Minister Nehru; minister of defense under Prime Minister Indira Gandhi (1970-74) and Morarji Desai (1977-79); deputy prime minister (1979); made unsuccessful bids for prime ministership in 1977 and 1979; founded own Congress (J) party

(1981); died in New Delhi. See *Current Biography* (October) 1978.

Obituary *N Y Times* B p6 J1 7 '86

RICKOVER, HYMAN G(EORGE) Jan. 27, 1900-July 8, 1986 U.S. Navy officer; engineer; principal architect of nuclear-powered fleet, now numbering over 150 ships; noted for abrasive personality in dealing with associates; as chief of nuclear power division of Bureau of Ships and head of Atomic Energy Commission's naval reactors branch, after World War II, presided over development, beginning in 1947, of reactor that powered *Nautilus*, the first nuclear submarine, launched in 1954; attained rank of rear admiral in 1953 after being twice passed over for promotion; remained in influential position for nearly three decades, but was often in conflict with members of naval establishment; after retirement (1982) established foundation dedicated to improvement of U.S. education; among other honors, received Medal of Freedom (1980); died in Arlington, Virginia. See *Current Biography* (May) 1953.

Obituary *N Y Times* A p1+ J1 9 '86

ROMULO, CARLOS P(ENA) Jan. 14, 1901-Dec. 15, 1985 Filipino statesman of international stature; co-founder of UN in 1945 and president of its General Assembly (1949-50), who championed post-World War II independence aspirations of Third-World nations; a journalist, won Pulitzer Prize in 1941; on staff of General Douglas MacArthur in World War II, rose to post of brigadier general in U.S. Army; served as Filipino foreign minister (1950-52, 1968-84), ambassador to U.S. (1952-53, 1955-62), and in other key government offices; a staunch anti-Communist, defended President Ferdinand Marcos' imposition of martial law in 1972 and his curbs on press freedoms; called for changes in UN Charter and for permanent UN military force; died in Manila. See *Current Biography* (April) 1957.

Obituary *N Y Times* B p18 D 16 '85

ROSE, WILLIAM C(UMMING) Apr. 4, 1887-Sept. 25, 1985 Biochemist; pioneering researcher in protein and amino acid requirements for human nutrition; in 1935 reported discovery of threonine, an amino acid in food essential for human and animal growth; served on faculty of University of Illinois (1922-55); was governmental adviser in health and nutrition studies; received National Medal of Science in 1967. See *Current Biography* (March) 1953.

Obituary *N Y Times* B p4 S 27 '85

ROSENSTOCK, JOSEPH Jan. 27, 1895-Oct. 17, 1985 Polish-born conductor; pianist; after conducting and directing at opera houses in Germany and Austria, and briefly conducting German opera at the Metropolitan Opera in 1929, headed Nippon Philharmonic Orchestra in Tokyo from 1936 until start of World War II; made conducting debut at New York City Opera in 1948 with new English-language production of *Figaro* and served as its general director from 1952 to 1955, after which he returned to Japan to conduct; received accolades as guest conductor of Metropolitan Opera's *Tristan und Isolde* in 1961; encouraged young Ameri-

can singers and development of American repertory; composed several works; died in New York City. See *Current Biography* (January) 1954.

Obituary *N Y Times A* p32 O 19 '85

ROSS, NANCY WILSON Nov. 22, 1907–Jan. 18, 1986 Writer; over twenty-five-year period, wrote some fifteen novels, beginning with *Friday to Monday* (1932) and including *Take the Lightning* (1940), *I, My Ancestor* (1949), and *The Return of Lady Brace* (1957); long interested in different cultures, eventually became an authority on Oriental philosophy and subsequently devoted herself to explaining Eastern religions to Western laymen in such books as *The World of Zen* (1960), *Three Ways of Ancient Wisdom* (1966), and *Buddhism: A Way of Life and Thought* (1980); died in Vero Beach, Florida. See *Current Biography* (Yearbook) 1952.

Obituary *N Y Times B* p5 Ja 22 '86

ROY, MAURICE Jan. 25, 1905–Oct. 24, 1985 Roman Catholic prelate; archbishop of Quebec from 1947 and primate of Canada from 1956 to 1981; named cardinal by Pope Paul VI in 1965; headed Vatican agencies on role of the laity and on justice and peace (1967–77); influential theological scholar and teacher at Grand Séminaire de Québec at Laval University; appointed military chaplain in 1939; by 1944 commanded all Canadian Roman Catholic chaplains in European war theatre, winning international decorations for courage on battlefield; died in Montreal. See *Current Biography* (February) 1958.

Obituary *N Y Times p44 O 27 '85*

RUFFING, CHARLES H(ERBERT) May 5, 1905–Feb. 17, 1986 Baseball pitcher; in twenty-two major-league seasons, had 273–225 record on mound, and at plate was powerful pinch-hitter, with .269 average, extraordinary for a pitcher; helped New York Yankees to win seven American League pennants and six World Series between 1932 and 1942; was elected to Hall of Fame in 1967; died in Mayfield, Ohio. See *Current Biography* (November) 1941.

Obituary *N Y Times D* p23 F 20 '86

RUSSELL, DONALD J(OSEPH) Jan. 3, 1900–Dec. 13, 1985 Railroad executive; as president (1952–63) and chairman (1964–72) of Southern Pacific Co. during period of shift from rail to air transport, streamlined operations and diversified company holdings into trucking, air freight, and fuel lines, thus establishing Southern Pacific as a leading national transportation conglomerate; introduced innovative computer automation in early 1960s; rose in company from posts as timekeeper, foreman, engineer, and roadmaster; a founding director of Stanford Research Institute and trustee of Stanford University; died in San Francisco. See *Current Biography* (May) 1962.

Obituary *N Y Times B* p16 D 16 '85

SANTMYER, HELEN HOOVEN Nov. 25, 1895–Feb. 21, 1986 Writer; achieved belated bestsellerdom with fourth novel, 1,176-page “ . . . And Ladies of the Club,” quasi-historical narrative of life in fictional small town of Waynesboro, Ohio from 1868 to 1932;

while writing, worked as administrator and English professor at Cedarville (Ohio) College and, later, as public reference librarian; died in nursing home in Xenia, Ohio, the inspiration for Waynesboro. See *Current Biography* (February) 1985.

Obituary *N Y Times* p29 F 22 '85

SCHLAMME, MARTHA 1925(?)–Oct. 6, 1985 Viennese-born singer and actress; noted for her repertoire of folk songs, in twelve languages, particularly German and Yiddish, that she presented in concerts and on recordings; interpreted Brecht-Weill songs in such shows as the Off-Broadway *The World of Kurt Weill in Song* (1963–64); made her Broadway debut as a Golde replacement in *Fiddler on the Roof* (1968), and appeared in other musicals and plays, as well as in several one-woman shows; died in Jamestown, New York, two months after suffering a stroke during a performance. See *Current Biography* (February) 1964.

Obituary *N Y Times A* p24 O 8 '85

SCHLAUCH, MARGARET Sept. 25, 1898–July 19(?), 1986 Educator; author; philologist, specializing in Anglo-Saxon and Viking literature; member of faculty of New York University (1927–51); left United States in 1951 and went to Poland, where she became a citizen and Communist party member; professor of English philology (1951–68) and department chairman (1953–68) at Warsaw University; member of Polish Academy of Sciences and Order of Polonia Restituta; author of *The Gift of Tongues* (1942) and other books; died in Poland. See *Current Biography* (December) 1942.

Obituary *N Y Times A* p20 Jl 22 '86

SCULL, ROBERT C. 1917–Jan. 1, 1986 Art collector and patron; business executive; with his first wife, Ethel Scull, assembled unrivaled private collections of abstract expressionist, pop, and minimalist art by mid-twentieth-century American painters and sculptors, thereby contributing to their eventual international recognition; commissioned artworks and provided stipend funds to promising unknown artists; in 1973 auctioned fifty works by Jasper Johns, Robert Rauschenberg, and other modern masters, breaking many records for sales of contemporary American art; owned highly lucrative fleet of New York City taxis, Super Operating Corp., whose drivers were known as “Scull’s Angels”; died in Warren, Connecticut. See *Current Biography* (April) 1974.

Obituary *N Y Times B* p5 Ja 3 '86

SHINWELL, EMANUEL Oct. 18, 1884–May 8, 1986 British Labour party and trade union activist; one of most colorful personalities in politics of Great Britain for over sixty years; during forty years in House of Commons, served in several cabinet posts, including minister of fuel and power (1945–47) and minister of defense (1950–51) under Prime Minister Clement R. Attlee; was created a baron, becoming Lord Shinwell (1970), and entered House of Lords; opposed British membership in Common Market; staunch supporter of Israel; became disillusioned with Labour party’s leftward drift during later years; author of *The Britain I Want* (1943) and other books; died in London. See

Current Biography (January) 1943.

Obituary *N Y Times* D p22 My 9 '86

SILVERS, PHIL May 11, 1912–Nov. 1, 1985 Brash, fast-talking comic actor; best known as television's Sergeant Ernie Bilko on *The Phil Silvers Show* (1955–59), three-time Emmy-winning satire of military life, on CBS network; began career as teenager in Gus Edwards' vaudeville troupe, moving to "borscht belt" and other club acts and two-reel movie shorts in 1930s; had long runs in wisecracking roles in Broadway musicals *High Button Shoes* (1947) and *Top Banana* (1951); appeared in comedic film roles in *The Hit Parade of 1941* (1940), classic farces *It's a Mad Mad Mad Mad World* (1963) and *A Funny Thing Happened on the Way to the Forum* (1966), and other movies; died in Los Angeles. See *Current Biography* (December) 1957.

Obituary *N Y Times* p32 N 2 '85

SIX, ROBERT F(ORMAN) June 25, 1907–Oct. 6, 1986 Airline executive; pioneer in commercial aviation; founded Continental Airlines in 1938 and was its president until his retirement in 1982; also served as board chairman from 1975 on; after World War II, expanded Continental from a small airline serving mainly southwestern states into coast-to-coast and international carrier; introduced discount fares and special services on flights; died at his home in Beverly Hills, California. See *Current Biography* (October) 1970.

Obituary *N Y Times* B p7 O 7 '86

SMITH, KATE May 1, 1909–June 17, 1986 Singer; had untrained but rousinglly orotund and warm voice, as robust and full as her ample physique; introduced some 700 songs, nineteen of which sold more than a million copies each, including Irving Berlin's "God Bless America," now an unofficial national anthem, and "When the Moon Comes Over the Mountain," her theme song; on own show, rivaled and ultimately displaced crooner Rudy Vallee as number-one radio attraction in 1930s; in radio appeals, sold more war bonds than any other entertainer during World War II; on television, starred in own show (1950–54, 1960) and made numerous guest appearances; died in Raleigh, North Carolina. See *Current Biography* (November) 1965.

Obituary *N Y Times* A p1 Je 18 '86

SMYTH, H(ENRY) D(EWOLF) May 1, 1898–Sept. 11, 1986 Physicist; as special consultant to Manhattan District of U.S. Army Corps of Engineers (1943–45), played key role in development of atomic bomb; wrote official government report *Atomic Energy for Military Purposes* (1945); served on Atomic Energy Commission (1949–54); represented U.S. at International Atomic Energy Agency with rank of ambassador (1961–70); was member of faculty, from 1924, and, later, chairman of physics department at Princeton University; advocated cooperation of U.S., Great Britain, and USSR in peacetime use of atomic energy; criticized President Ronald Reagan's proposed space-based missile defense system; died in Princeton, New Jersey. See *Current Biography* (December) 1948.

Obituary *N Y Times* p9 S 13 '86

SNYDER, JOHN W(ESLEY) June 21, 1896–Oct. 8, 1985 U.S. government official; banker; secretary of the treasury (1946–53) in Truman administration and influential Truman adviser; served in posts as executive vice-president and director (1940–43) of Defense Plant Corp., administrator (1945) of Federal Loan Agency, and head (1945) of Office of War Mobilization and Reconstruction; during Depression was managing loan officer in St. Louis for Reconstruction Finance Corp.; as treasury secretary helped to design U.S. reconstruction programs for Japan, Germany, France, and other devastated nations; member (1949–53) of NATO Council; founded Harry S. Truman Scholarship Foundation for careers in public service; died on Seabrook Island, South Carolina. See *Current Biography* (July) 1945.

Obituary *N Y Times* D p23 O 9 '85

SPARKMAN, JOHN J(ACKSON) Dec. 20, 1899–Nov. 16, 1985 Democratic senator from Alabama (1947–79); vice-presidential running mate to Adlai E. Stevenson on losing Democratic ticket in 1952; served in House of Representatives (1936–46); as chairman (1967–74) of Senate Committee on Banking, Housing and Urban Affairs, advocated public housing programs; a member of Foreign Relations Committee for many years, was its chairman from 1975 until retirement, using that post to defend the president's executive authority in foreign affairs; opposed early civil-rights programs but was known as a populist Southern liberal; died in Huntsville, Alabama. See *Current Biography* (March) 1950.

Obituary *N Y Times* p44 N 17 '85

STEWART, POTTER Jan 23, 1915–Dec. 7, 1985 Associate justice of U.S. Supreme Court (1958–81); Eisenhower appointee; Yale-educated Republican lawyer from Ohio; a dissenter on liberal Warren Court, shifted to ideological center on the conservative Burger Court; sought narrow legal grounds for his decisions, which were noted for pithy phrasing and common-sense approach; upheld many First Amendment claims, including 1971 Pentagon Papers case, but allowed certain curbs on access to information; affirmed civil rights but argued for "colorblind" interpretation; concurred in 1973 *Roe v. Wade* case legalizing abortion but later voted to disallow Medicaid funding for the procedure; joined or wrote important decisions on mental health, due process, and 1972 vote striking down capital punishment; announced surprise retirement at age sixty-six; died in Hanover, New Hampshire. See *Current Biography* (December) 1959.

Obituary *N Y Times* A p1+ D 8 '85

STREIT, CLARENCE K(IRSHMAN) Jan. 21, 1896–July 6, 1986 Journalist; author; as League of Nations correspondent for *New York Times* (1929–39), conceived of plan for federal union of fifteen democratic nations, including United States, and elaborated on it in his book *Union Now* (1938); editor of now defunct monthly *Freedom and Union* (1946–75); also wrote *Freedom Against Itself* (1954), and other books; died in Washington, D.C. See *Current Biography* (May) 1950.

Obituary *N Y Times* B p5 Jl 8 '86

SWEENEY, JAMES JOHNSON May 30, 1900–Apr. 14, 1986 Art museum director; curator; exhibition organizer; historian; critic; authority on avant-garde art; directed Solomon R. Guggenheim Museum in New York City in 1950s and Museum of Fine Arts in Houston in 1960s; earlier, in Paris, was associate editor of literary magazine *Transition*; in addition to numerous catalogue essays and magazine articles wrote book *Plastic Redirections in Twentieth Century Art* (1934) and text for book on his friend the Spanish sculptor Eduardo Chillida, scheduled for publication in October 1986; died in Manhattan. See *Current Biography* (March) 1955.

Obituary *N Y Times* B p8 Ap 15 '86

TAUSSIG, HELEN B(ROOKE) May 24, 1898–May 20, 1986 Pediatrician; physiologist; embryologist; professor emeritus of pediatrics, Johns Hopkins University; with Dr. Alfred Blalock, developed the surgical procedure for treating "blue baby" syndrome that since 1945 has saved lives of tens of thousands of babies born with heart defect affecting oxygen supply; also investigated birth defects resulting from use of tranquilizer Thalidomide in West Germany; by warning physicians of the Thalidomide peril, helped United States to avert a similar epidemic; died in automobile accident near home in Kennett Square, Pennsylvania. See *Current Biography* (March) 1966.

Obituary *N Y Times* B p16 May 22 '86

TENZING NORKEY 1914–May 9, 1986 Nepalese mountaineer; Sherpa guide; served as porter with British, French, and Swiss expeditions in Himalayas (1935–52); with Sir Edmund Hillary, became first to climb to summit of Mount Everest, world's highest peak, on May 29, 1953; director of field training (from 1954) at Himalayan Mountaineering Institute in Darjeeling, India; among many other honors, received Hubbard Medal of National Geographic Society (1954); author of autobiographical *After Everest* (1977); died at Darjeeling. See *Current Biography* (October) 1954.

Obituary *N Y Times* p32 My 10 '86

TILLSTROM, BURR Oct. 13, 1917–Dec. 6, 1985 Puppeteer who delighted television audiences for more than three decades with his program *Kukla, Fran, and Ollie* and other fanciful creations; joined NBC network in 1949 with his puppets Kukla, a worry-wart figure, Ollie, the one-toothed dragon, and other "Kuklapolitan" characters, who were teamed with the live Fran Allison; moved show to ABC in late 1950s and revived it for PBS in 1969; staged Broadway production with his "Kuklapolitans" in 1960 and hosted CBS Children's Film Festival with them in 1970s; appeared without puppets on NBC program *That Was the Week That Was* in mid-1960s; won more than fifty entertainment awards, including five Emmys; died in Palm Springs, California. See *Current Biography* (May) 1951.

Obituary *N Y Times* p52 D 8 '85

TOWLE, KATHERINE A(MELIA) Apr. 30, 1898–Mar. 1, 1986 Educator; U.S. military officer; after series of administrative posts in private girls' schools, was assistant to manager of University of California Press

(1935–42); called to active duty in U.S. Marines Women's Reserve in 1943, rose through ranks to become colonel and first director of Women Marines in regular Marine Corps (1948–53); served as dean of women students (1953–61) and of students (1962–65) at University of California at Berkeley; died in Pacific Grove, California. See *Current Biography* (January) 1949.

Obituary *N Y Times* C p7 Mr 8 '86

VALLEE, RUDY July 28, 1901–July 3, 1986 Entertainer; began career as saxophonist in 1920; beginning in 1928, vocalized with his own dance band in nightclubs, on vaudeville circuit, and on radio, where he was number-one attraction in 1930s; as crooner, affected collegiate air and used cheerleader's megaphone; was best known for his theme song, "My Time Is Your Time"; after waning of radio popularity, embarked on new career as solo nightclub comedian, in 1949; starred as crooner in early series of forgettable films; was more successful on screen as stuffy millionaire in comedy *The Palm Beach Story* (1942) and preposterous corporation president in musical *How To Succeed in Business Without Really Trying* (1967), a reprise of 1961 Broadway role; died in North Hollywood, California. See *Current Biography* (April) 1963.

Obituary *N Y Times* p8 J1 5 '86

VAN ARSDALE, HARRY Nov. 23, 1905–Feb. 16, 1986 Labor leader; president of New York City Central Labor Council; lifelong member and official of International Brotherhood of Electrical Workers; long a feisty and powerful force in New York City politics and local labor organizations until recent enfeeblement of clout of organized labor; helped to establish labor unions and organize teachers and taxi drivers, among others; instrumental in ending municipal strikes, including those of transit workers; died in Flushing, Queens, New York City. See *Current Biography* (May) 1969.

Obituary *N Y Times* D p7 F 17 '86

VAN WAGONER, MURRAY D(ELoS) Mar. 18, 1898–June 12, 1986 Democratic governor of Michigan (1941–42); in two terms as Michigan's highway commissioner (1933–40), set up state's first roadside park and established first highway travel information center in U.S.; served as director of U.S. military government for Bavaria (1948–49) and, later, as the German state's civil governor; spent remainder of career as member of Mackinac Bridge Authority; died in Farmington, Michigan. See *Current Biography* (November) 1941.

Obituary *N Y Times* p8 Je 14 '86

VAN ZANDT, JAMES E(DWARD) Dec. 18, 1898–Jan. 6, 1986 Former Republican U.S. representative from Pennsylvania; first elected in 1938, served for two decades in Congress, where his forte was military affairs; died in Arlington, Virginia. See *Current Biography* (November) 1950.

Obituary *N Y Times* B p8 Ja 8 '86

VEECK, BILL Feb. 9, 1914–Jan 2, 1986 Baseball team owner; flamboyant sports promoter who drew crowds and outraged traditionalists with his colorful stunts

and free gifts (such as a block of ice or a duck) during games at baseball stadiums; successive owner, with other investors, of Cleveland Indians (1946-49), St. Louis Browns (1950-53), and Chicago White Sox (1959-61, 1975-80); among other memorable gags, sent in midget Eddie Gaedel as Browns pinch hitter in 1951 game against Detroit Tigers; ran Suffolk Downs racetrack near Boston in late 1960s; wrote two books, *Veeck, As in Wreck* and *The Hustler's Handbook*; died in Chicago. See *Current Biography* (November) 1948.

Obituary *N Y Times* B p4 Ja 3 '86

VELDE, HAROLD H(IMMEL) Apr. 1, 1910-Sept. 1, 1985 Republican congressman from Illinois (1949-57); lawyer; member of House Un-American Activities Committee from 1949, was named its chairman in 1953; advocated investigations of Communist infiltration and propaganda in fields of entertainment, education, and labor; was U.S. Army expert on sabotage and counterespionage in World War II and served as special agent in FBI from 1943 to 1946; delegate to White House Conference on Aging in 1981; died in Sun City, Arizona. See *Current Biography* (March) 1953.

Obituary *N Y Times* B p6 S 6 '85

WEDEL, CYNTHIA CLARK Aug. 26, 1908-Aug. 24, 1986 Episcopal churchwoman; psychologist; educator; first woman president of National Council of Churches of Christ in the U.S.A. (1969-72); established herself on council's male-dominated board beginning in 1954; in Washington, D.C., taught at National Cathedral School for Girls (1939-49), lectured in psychology at American University (1958-60), and was director of sensitivity training at Institute for Applied Behavioral Science (1969-74); died in Alexandria, Virginia. See *Current Biography* (March) 1970.

Obituary *N Y Times* B p2 Ag 28 '86

WHITE, THEODORE H(AROLD) May 6, 1915-May 15, 1986 Journalist; author; was best known for his meticulously crafted Pulitzer Prize-winning account of John F. Kennedy's presidential campaign, *The Making of a President 1960* (1961), and succeeding volumes about the campaigns of 1964, 1968, and 1972; Far Eastern correspondent for *Time* magazine (1939-45); editor of *New Republic* (1947); correspondent for *Reporter* (1950-53) and *Collier's* (1955-56); coauthor of *Thunder Over China* (1946); editor of *Stilwell Papers* (1948); author of *Breach of Faith: The Fall of Richard Nixon* (1975), the autobiographical *In Search of History* (1978), and the pessimistic *America in Search of Itself* (1982); also wrote novels and a play; received Emmy awards in 1964 and 1967 for television writing and commentary; died in New York City. See *Current Biography* (April) 1976.

Obituary *N Y Times* A p1+ My 17 '86

WINDSOR, WALLIS (WARFIELD), DUCHESS OF June 19, 1896-Apr. 24, 1986 Socialite; widow of Edward, Duke of Windsor, who as King Edward VIII of England abdicated his throne (1936) in order to marry her (1937) against wishes of government, royal family, and Church of England, which objected to the then

Mrs. Wallis Warfield Simpson's divorced status; lived with Edward in the Bahamas (where he became governor) and in France; died in Paris; although snubbed by royal family to end, was buried (with minimal ceremony) beside her husband, as he had requested, in royal cemetery at Frogmore, near Windsor Castle. See *Current Biography* (September) 1944.

Obituary *N Y Times* A p1+ Ap 25 '86

WOOD, ROBERT D(ENNIS) Apr. 17, 1925-May 20, 1986 Television executive; began career with CBS local stations; as president of CBS network from 1969 to 1976, was instrumental in replacing low-brow entertainment programming with such relatively sophisticated and socially relevant situation comedies as *The Mary Tyler Moore Show*, *All In the Family*, and *M*A*S*H*; later headed own TV production company, Nephi Productions; died in Santa Monica, California. See *Current Biography* (December) 1974.

Obituary *N Y Times* B p16 My 22 '86

WU YIFANG Jan. 26, 1893-Nov. 10, 1985 Chinese educator and government adviser who survived transition from Nationalist to Communist rule; Protestant organization leader and champion of equal opportunities for women; president (1928-51) of Jinling Women's College in Nanjing; elected in 1940 to presidium of People's Political Council, highest rank then held by a woman in China; was only woman in Chinese delegation at San Francisco conference in 1945 establishing UN and later represented her country in other international forums; provided relief services and negotiated with Mao's Communist forces when Nationalist Army fell in 1949; held doctorate in biology from University of Michigan; died in Nanjing. See *Current Biography* (August) 1945.

Obituary *N Y Times* D p34 N 12 '85

YAMASAKI, MINORU Dec. 1, 1912-Feb. 6, 1986 Nisei architect; founder of Minoru Yamasaki & Associates; opposed steel and glass slabs and box-like impersonality of contemporary urban architecture; believing function of architecture is to give delight and preserve sanity in a troubled world, favored warmth, serenity, and decoration in design; architect for Lambert-St. Louis Municipal Air Terminal, Civil Air Terminal in Dhahran, Saudi Arabia, Rainier Square in Seattle, and United States Consulate in Kobe, Japan; designed the twin towers of the World Trade Center, in Lower Manhattan; died in Detroit, Michigan. See *Current Biography* (March) 1962.

Obituary *N Y Times* p44 F 9 '86

ZACHARIAS, JERROLD (REINACH) Jan. 23, 1905-July 16, 1986 Physicist; educator; revolutionized teaching of physical science in U.S. with reforms instituted in 1956 through Physical Science Study Committee at Massachusetts Institute of Technology (M.I.T.); during World War II, helped to develop radar for U.S. Navy and headed engineering division of Los Alamos atomic bomb project; professor (1946-70) and then professor emeritus at M.I.T.; developed first practical atomic clock (1956); died in Belmont, Massachusetts. See *Current Biography* (February) 1964.

Obituary *N Y Times* D p17 Jl 18 '86

ZORIN, VALERIAN A(LEXANDROVICH) Jan. 14, 1902-Jan. 14, 1986 Soviet diplomat; spent early years of career in party and pedagogical work, particularly as member of the Central Committee of the Young Communist League, from 1922 until 1932; after transfer to Foreign Ministry in 1941, served in succession of ministerial and diplomatic posts, most notably, as ambassador to Czechoslovakia (1945-47), Federal Re-

public of Germany (1955-60), and France (1965-71) and as permanent representative to UN Security Council (1952-53, 1960-62); after retirement in 1971, became ambassador-at-large, in charge of human rights; was twice awarded Order of Lenin, the USSR's highest honor; died in Moscow. See *Current Biography* (March) 1953.

Obituary *N Y Times* p28 Ja 19 '86

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 Contemporary Artists (1983)
 Contemporary Authors (1962-86)
 Contemporary Dramatists (1986)
 Contemporary Foreign Language Writers (1985)
 Contemporary Literary Criticism, 1973-86
 Contemporary Literary Critics (1982)
 Contemporary Novelists (1986)
 Contemporary Poets (1986)
 Contemporary Poets of the English Language (1970)
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 International Who's Who, 1986-87
 International Who's Who in Art and Antiques, 1976
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- Who's Who in Africa, 1973
- Who's Who in America, 1984-85
- Who's Who in American Art (1984)
- Who's Who in American Education, 1967-68
- Who's Who in American Politics, 1985-86
- Who's Who in Art (1986)
- Who's Who in Australia, 1985
- Who's Who in Austria, 1983
- Who's Who in Baseball, 1971
- Who's Who in Belgium (1962)
- Who's Who in California, 1985
- Who's Who in Canada, 1984-85
- Who's Who in Chicago and Illinois (1950)
- Who's Who in Colored America, 1950
- Who's Who in Communist China (1969)
- Who's Who in Engineering, 1982
- Who's Who in Finance and Industry, 1983-84
- Who's Who in France, 1983-84
- Who's Who in France (Paris), 1953-54
- Who's Who in Germany (1980)
- Who's Who in Hollywood, 1900-1976
- Who's Who in Israel, 1985-86
- Who's Who in Italy, 1957-58
- Who's Who in Labor, 1976
- Who's Who in Latin America (1971)
- Who's Who in Library and Information Services (1982)
- Who's Who in Malaysia and Singapore, 1983
- Who's Who in Music, 1969
- Who's Who in New York State, 1982
- Who's Who in New Zealand (1968)
- Who's Who in Opera, 1976
- Who's Who in Philosophy (1969)
- Who's Who in Professional Baseball (1973)
- Who's Who in Publishing (1971)
- Who's Who in Railroading in North America (1959)
- Who's Who in Rock Music (1982)
- Who's Who in Saudi Arabia, 1984
- Who's Who in Space, 1966-67
- Who's Who in Spain, 1965
- Who's Who in Switzerland, 1982-83
- Who's Who in the Arab World, 1986-87
- Who's Who in the East, 1985-86
- Who's Who in the Midwest, 1986-87
- Who's Who in the Netherlands, 1962-63
- Who's Who in the People's Republic of China (1986)
- Who's Who in the South and Southwest (1986)
- Who's Who in the Soviet Union (1984)
- Who's Who in the Theatre (1981)
- Who's Who in the United Nations (1975)
- Who's Who in the West, 1984-85
- Who's Who in Western Europe (1981)
- Who's Who in the World, 1984-85
- Who's Who in World Aviation and Astronautics (1958)
- Who's Who in World Jewry (1978)
- Who's Who of American Women, 1986-87
- Who's Who of British Engineers, 1980
- Who's Who of British Scientists, 1980-81
- Who's Who of Jazz (1985)
- Who's Who of Rhodesia, Mauritius, Central and East Africa, 1965
- Who's Who of Southern Africa, 1982
- Who's Who on Television (1983)
- Wie is Dat? (1956)
- Women Lawyers in the United States (1957)
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PERIODICALS AND NEWSPAPERS CONSULTED

- ALA Bul**—American Library Association Bulletin
After Dark (disc.)
Am Artist—American Artist
Am Libs—American Libraries
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
America
Américas
Arch Rec—Architectural Record
Archaeology
Art & Artists
Artforum
Artnews
Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology
Ballet N—Ballet News (disc.)
Barron's
Biog N—Biography News (disc.)
Book-of-the-Month Club N
 —Book-of-the-Month Club News
Book World
Broadcasting
Bsns W—Business Week
Cath World—Catholic World
Chicago Tribune
Christian Sci Mon—Christian Science Monitor
Columbia J R—Columbia Journalism Review
Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Cosmo—Cosmopolitan
Crawdaddy (disc.)
Cue (now incorporated into New York)
Cur Hist—Current History
Cur World Leaders—Current World Leaders
Dance & Dancers
Dance Mag—Dance Magazine
Discover
Ebony
Economist
Ed & Pub—Editor & Publisher
Encounter
Esquire
Facts on File
Family Circle
Films & Filming
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes
Fortune
Geo
German Tribune
Good H—Good Housekeeping
Guardian
Harper's
Hi Fi—High Fidelity
Hi Fi/Stereo R—Hi/Fi Stereo Review
Holiday (disc.)
Horizon
Illus Lond N—Illustrated London News
India News
International Herald Tribune
Ladies Home J—Ladies' Home Journal
Le Monde
Lib J—Library Journal
Life
London Observer
London R of Bks—London Review of Books
Look (disc.)
Los Angeles Times
McCall's
Maclean's
Mlle—Mademoiselle
Modern Maturity
Ms—Ms.
Mus Am—Musical America
Mus Mod Art—Museum of Modern Art Bulletin
N Y Daily News
N Y Herald Tribune Bk R
 —New York Herald Tribune Book Review (disc.)
N Y Post
N Y Rev of Bks—New York Review of Books
N Y Sunday News
N Y Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (disc.)
N Y World Journal Tribune (disc.)
Nat Geog Mag—National Geographic Magazine
Nat R—National Review
Nation
Nations Bsns—Nation's Business
Nature
New Leader
New Repub—New Republic
New Statesm—New Statesman
New York
New Yorker
Newsday
Newsweek
Omni
Opera N—Opera News
Parade
Penthouse
People
Philadelphia Inquirer
Playbill
Playboy
Plays & Players
Pop Sci—Popular Science Monthly
Psych Today—Psychology Today
Pub W—Publishers Weekly
Read Digest—Reader's Digest
Redbook
Rolling Stone
Sat Eve Post—Saturday Evening Post
Sat R—Saturday Review
Scala (English edition)
Sci Am—Scientific American
Sci Mo—Scientific Monthly
Sci N L—Science News Letter
Science
Smithsonian
Spec—Spectator
Spiegel—Der Spiegel
Sport
Sporting N—Sporting News
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic
Time
Times—London Times
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail
TV Guide
U N Rev—United Nations Review
U S News—U.S. News & World Report
Variety
Village Voice
Vogue
Wall St J—Wall Street Journal
Washington J R—Washington Journalism Review
Washington M—Washington Monthly
Washington Post
Wilson Lib Bul—Wilson Library Bulletin
Yale R—Yale Review

CLASSIFICATION BY PROFESSION—1986

AGRICULTURE

Lyng, Richard E.

ART

Andre, Carl
 Antes, Horst
 Breytenbach, Breyten
 Fischl, Eric
 Haring, Keith
 Held, Al
 Kolar, Jiri
 LeWitt, Sol
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AVIATION

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BUSINESS

Burr, Donald C.
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 Hefner, Christie
 Icahn, Carl C.
 Keyworth, George A., 2d
 Khashoggi, Adnan
 Lauder, Estée
 Lyng, Richard E.
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 Neuharth, Allen H.
 Opel, John R.
 Smith, Roger B.
 Stephanie, Princess of Monaco
 Young, John A.

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Bausch, Pina

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Kampelman, Max M.
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 Patrick
 Shevardnadze, Eduard
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 Bowen, Otis R.
 Collins, Martha Layne
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 Feynman, Richard P.
 Gass, William H.
 Gay, Peter
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 Held, Al
 Kozol, Jonathan
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 Sadat, Jihan
 Schmidt, Benno C., Jr.
 Snell, George D.
 Vandler, Helen
 Wasserburg, Gerald J.
 Wiesel, Elie
 Woodward, C. Vann

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Ellis, Perry
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 Bhutto, Benazir
 Boesak, Allan
 Breytenbach, Breyten
 Buthelezi, Mangosuthu G.

Charles, Eugenia

Hussein, King of Jordan

Paisley, Ian

Pastora, Edén

Sarney, José

Savimbi, Jonas

Shevardnadze, Eduard

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Aspin, Les
 Biaggi, Mario
 Bowen, Otis R.
 Collins, Martha Layne
 Fowler, Mark S.
 Graham, Bob
 Gramm, Phil
 Jackson, Jesse
 Kampelman, Max M.
 Keyworth, George A., 2d
 Lyng, Richard E.
 Miller, James C., 3d
 Morgenthau, Robert M.
 Moynihan, Daniel
 Patrick
 Pertschuk, Michael
 Riegle, Donald W., Jr.
 Scalia, Antonin
 Solarz, Stephen J.
 White, Mark

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 Urquhart, Brian E.
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 Gumbel, Bryant
 Hefner, Christie
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 Martin, Judith
 Maynard, Robert C.
 Morris, Jan
 Navasky, Victor
 Neuharth, Allen H.
 Woodruff, Judy

LABOR

Bieber, Owen F.
 Trumka, Richard L.

LAW

Biaggi, Mario
 Dershowitz, Alan M.
 Fowler, Mark S.
 Kampelman, Max M.
 Morgenthau, Robert M.
 Nader, Ralph
 Scalia, Antonin
 Schmidt, Benno C., Jr.

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 Brenan, Gerald
 Breytenbach, Breyten
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 Gurney, A. R., Jr.
 Hecht, Anthony
 Hentoff, Nat
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 Lem, Stanislaw
 Lurie, Alison
 MacDonald, John D.
 Martin, Judith
 Moore, Brian
 Morris, Jan
 Mowat, Farley
 Paley, Grace
 Reed, Ishmael
 Shawn, Wallace
 Styron, William
 Wiesel, Elie

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Bowen, Otis R.
 Gallo, Robert C.
 Heimlich, Henry J.
 Miller, Jonathan
 Vane, John R.

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Pastora, Edén

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Blades, Rubén
 Brown, Rita Mae
 Cosby, Bill
 Diller, Barry
 Evans, Linda
 Fonda, Jane
 Foote, Horton
 Harrison, Rex
 Heston, Charlton
 Hurt, William
 Johnson, Don
 Kline, Kevin
 LaBelle, Patti
 Lancaster, Burt
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 Madonna
 Marshall, E. G.
 McCartney, Paul
 Moore, Brian
 Pollack, Sydney
 Shawn, Wallace
 Spelling, Aaron
 Turner, Kathleen
 Wolper, David L.

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Arrau, Claudio
 Blades, Rubén
 Collins, Phil
 Davis, Patti
 Estes, Simon
 Gayle, Chrystal
 Geldof, Bob
 Houston, Whitney
 Johnson, Don
 Karajan, Herbert von
 LaBelle, Patti
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 Liberace
 Little Richard
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 McCartney, Paul
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 Morris, James
 Price, Margaret
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 Reich, Steve
 Roach, Max
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 Schwarz, Gerard
 Sellars, Peter
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 Calder, Nigel
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 Murray, Charles
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 Rubin, William
 Rushdie, Salman
 Styron, William
 Urquhart, Brian E.
 Vendler, Helen
 Wiesel, Elie
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ORGANIZATIONS

Glasser, Ira
 Jackson, Jesse

OTHER CLASSIFICATIONS

Stephanie, Princess of
Monaco

PHILOSOPHY

Wiesel, Elie

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Neuharth, Allen H.

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Geyer, Georgie Anne
Harvey, Paul
Youngman, Henny

RELIGION

Boesak, Allan
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Little Richard
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Ratzinger, Joseph
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Waite, Terence
Wiesel, Elie

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Feynman, Richard P.
Gallo, Robert C.
Keyworth, George A., 2d
Masursky, Harold
Miller, Jonathan
Mowat, Farley
Rifkin, Jeremy
Saville, Curtis and
Kathleen
Snell, George D.
Sperry, Roger W.
Vane, John R.
Wasserburg, Gerald J.

SOCIAL ACTIVISM

Berry, Wendell
Boesak, Allan
Davis, Patti

Fonda, Jane
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Gooden, Dwight
Kasparov, Gary
Malone, Moses
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Potvin, Denis
Retton, Mary Lou
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Kathleen
Thompson, Daley

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TELEVISION

Brown, Rita Mae
Collins, Marva
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Cosby, Bill
Ellerbee, Linda

Evans, Linda
Fo, Dario
Foote, Horton
Gayt , Chrystal
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Gumbel, Bryant
Harvey, Paul
Heston, Charlton
Johnson, Don
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Lancaster, Burt
Marshall, E. G.
McCartney, Paul
Miller, Jonathan
Miller, Roger
Moore, Brian
Pollack, Sydney
Spelling, Aaron
Wolper, David L.
Woodruff, Judy
Youngman, Henny

THEATRE

Bausch, Pina
Davis, Patti
Fo, Dario
Fonda, Jane
Foote, Horton
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 Grumman, Leroy R(andle) obit Jan 83
 Guare, John Aug 82
 Guinness, Alec Mar 81
 Gumbel, Bryant Jul 86
 Gurney, A(lbert) R(amsdell), Jr. Jul 86
 Guthrie, Arlo Feb 82
 Habib, Philip C(harles) Sep 81
 Haddon, William, Jr. obit Apr 85
 Hagegard, Hakan May 85
 Hagerty, James C. obit Jun 81
 Hale, Clara Jul 85
 Hall, Donald (Andrew) May 84
 Hall, Joyce C(lyde) obit Jan 83
 Halleck, Charles A(braham) obit Apr 86
 Hallstein, Walter obit May 82
 Hamilton, Margaret obit Jul 85
 Hamilton, Scott Apr 85
 Hancock, Joy B(right) obit Oct 86
 Handler, Philip obit Feb 82
 Handy, Thomas T(roy) obit Jun 82

- Hanfmann, George M(axim) A(nossov) obit May 86
Hanks, Nancy obit Mar 83
Hanna, William Jul 83
Hanson, Duane (Elwood) Oct 83
Hanson, Howard obit Apr 81
Harburg, E(dgar) Y(ipsel) obit Apr 81
Harden, Cecil M(urray) obit Feb 85
Hardwick, Elizabeth Feb 81
Hare, David Aug 83
Haring, Keith Aug 86
Harkness, Rebekah (West) obit Sep 82
Harlech, Fifth Baron See Ormsby-Gore, (W.) D. obit
Harrar, J(acob) George obit Jun 82
Harrell, Lynn Feb 83
Harriman, W(illiam) Averill obit Sep 86
Harris, Sir Arthur Travers obit May 84
Harris, Patricia Roberts obit May 85
Harrison, Rex Feb 86
Harrison, Wallace K(irkman) obit Jan 82
Harry, Debbie Nov 81
Hart, Kitty Carlisle Oct 82
Hartman, David Jun 81
Harvey, Paul Mar 86
Hatch, Orrin G(rant) Aug 82
Hatfield, Mark O(dom) Mar 84
Hauge, Gabriel (Sylfest) obit Sep 81
Haughey, Charles J(ames) Feb 81
Hauser, (Benjamin) Gayelord Feb 85
Havel, Václav Mar 85
Hawke, Bob Aug 83
Hawke, Robert James Lee See Hawke, Bob
Hawking, Stephen W(illiam) May 84
Hawkins, Augustus F(reeman) Feb 83
Hawkins, Paula (Fickes) Sep 85
Hayden, Sterling obit Jul 86
Hays, (Lawrence) Brooks obit Jan 82
Head, Edith obit Jan 82
Heaney, Seamus (Justin) Jan 82
Hearns, Thomas Mar 83
Hearst, Patricia (Campbell) Aug 82
Hecht, Anthony May 86
Heckler, Margaret M(ary O'Shaughnessy) Aug 83
Hedden, Worth Tuttle obit Jan 86
Hefner, Christie (Ann) Oct 86
Heimlich, Henry J(ay) Oct 86
Heinz, (Henry) John, (3d) Apr 81
Held, Al Jan 86
Hellman, Lillian obit Aug 84
Helmsley, Harry B(rakmann) Jun 85
Helpmann, Robert obit Nov 86
Helstein, Ralph obit May 85
Henderson, Loy W(esley) obit May 86
Henley, Beth Feb 83
Hentoff, Nat Aug 86
Herbster, Ben M(ohr) obit Mar 85
Hersh, Seymour (Myron) Mar 84
Hesburgh, Theodore M(artin) Jul 82
Heseltine, Michael (Ray Dibdin) Jun 85
Heston, Charlton Jul 86
Hicks, Granville obit Aug 82
Hildebrand, Joel H(enry) obit Jul 83
Hill, Abram obit Nov 86
Hill, Benny Feb 83
Hill, Lister obit Feb 85
Hillenkoetter, Roscoe H(enry) obit Aug 82
Himmelfarb, Gertrude May 85
Hines, Earl (Kenneth) obit Jun 83
Hines, Fatha See Hines, Earl (Kenneth) obit
Hines, Gregory Jul 85
Hirsch, John (Stephen) Apr 84
Hirsch, Judd Mar 84
Hirshhorn, Joseph H(erman) obit Oct 81
Hoagland, Edward (Morley) Sept 82
Hobson, Laura Z(ametkin) obit Apr 86
Hoffa, James R(iddle) obit Mar 83
Hoffer, Eric obit Jul 83
Hoffman, Abbie Apr 81
Hoffman, Anna M(arie) Ro-senberg obit Jul 83
Hogben, Lancelot (Thomas) obit Jan 84
Hogwood, Christopher Jul 85
Holden, William obit Jan 82
Holliday, Jennifer Jun 83
Hollings, Ernest F(rederick) Jul 82
Hollomon, J(ohn) Herbert obit Aug 85
Holloway, Stanley obit Mar 82
Holmes, Larry Aug 81
Holt, John (Caldwell) Jun 81 obit Nov 85
Holyoake, Keith J(acka) obit Feb 84
Hope, Stanley C. obit Oct 82
Horne, John E(lmer) obit Apr 85
Horne, Lena Nov 85
Horner, H(orace) Mansfield obit Jul 83
Horrocks, Sir B(rian) G(wynne) obit Mar 85
Hosmer, (Chester) Craig obit Mar 83
Houghton, Amory obit Apr 81
Houseman, John Apr 84
Houston, Whitney Nov 86
Howard, Elston (Gene) obit Feb 81
Hoxha, Enver obit Jun 85
Hu Yaobang Nov 83
Hudson, Rock obit Nov 85
Hughes, Barnard Sep 81
Hughes, Emmet John obit Nov 82
Hughes, Sarah T(ilghman) obit Jul 85
Hunsaker, Jerome C(larke) obit Nov 84
Hunter, Alberta obit Jan 85
Huppert, Isabelle Nov 81
Hurd, Peter obit Sep 84
Hurt, John Jan 82
Hurt, William May 86
Hussein, Ahmed obit Feb 85
Hussein, King of Jordan Apr 86
Hussein, Saddam (al-Tikriti) Sep 81
Hussein Ibn Talal See Hussein, King of Jordan
Huston, John Mar 81
Hynek, J(osef) Allen obit Jun 86
Icahn, Carl C. Apr 86
Idris Senussi I, King of Libya obit Jul 83
Idriss Senussi I, King of Libya See Idris Senussi I, King of Libya obit
Iglesias, Julio Jun 84
Ilg, Frances L(illian) obit Sep 81
Illia, Arturo (Umberto) obit Mar 83
Ingersoll, Ralph (McAllister) obit May 85
Irons, Jeremy Aug 84
Isherwood, Christopher (William) obit Feb 86
Ivory, James Jul 81
Jackson, Henry M(artin) obit Oct 83
Jackson, Jesse (Louis) Jan 86
Jackson, Michael Nov 83
Jacob, John E(dward) Feb 86
Jacobi, Derek May 81
James, Clive (Vivian Leopold) Nov 84
James, Harry obit Aug 83
Jarrett, Keith May 85
Jaruzelski, Wojciech (Witold) Mar 82
Jarvik, Robert K(offler) Jul 85

- Jarvis, Howard (Arnold) obit Sep 86
- Javits, Jacob K(oppel) obit Apr 86
- Jaworski, Leon obit Feb 83
- Jayewardene, J(unius) R(ichard) Jan 84
- Jenkins, Ray H(oward) obit Feb 81
- Jenkins, Roy (Harris) Oct 82
- Jenner, William E(zra) obit May 85
- Jennings, Peter (Charles) Nov 83
- Jennings, Waylon Apr 82
- Jensen, Jackie obit Oct 82
- Jessel, George (Albert) obit Jul 81
- Jessup, Philip C(aryl) obit Mar 86
- Jobs, Steven (Paul) Mar 83
- Johanson, Donald C(arl) Feb 84
- John, Tommy Oct 81
- Johnson, Crockett obit Jan 84
- Johnson, Don Apr 86
- Johnson, Earvin Jan 82
- Johnson, Harold K(eith) obit Nov 83
- Johnson, Magic See Johnson, Earvin
- Johnson, Pamela Hansford obit Aug 81
- Johnson, Sonia Feb 85
- Johnson, (Thomas) Walter obit Sep 85
- Johnson, Virginia May 85
- Jones, Carolyn obit Sep 83
- Jones, David C(harles) Jul 82
- Jones, James R(obert) Oct 81
- Jones, Marvin obit Jan 84
- Julia, Raul Sep 82
- Kahn, Herman obit Aug 83
- Kaiser, Edgar F(osburgh) obit Feb 82
- Kampelman, Max M. Jul 86
- Kane, Harnett T(homas) obit Yrbk 84
- Kane, Joseph Nathan Nov 85
- Kania, Stanislaw Jun 81
- Kapitsa, Pyotr L(eonidovich) obit May 84
- Kapitza, Peter L(eonidovich) See Kapitsa, P. L. obit
- Karajan, Herbert von Sep 86
- Karmal, Babrak Mar 81
- Kasparov, Gary Apr 86
- Kassebaum, Nancy Landon Feb 82
- Kastler, Alfred obit Mar 84
- Kaufman, Henry Aug 81
- Kay, Hershy obit Feb 82
- Kean, Thomas H(oward) Jul 85
- Keighley, William obit Aug 84
- Keillor, Garrison Aug 85
- Kekkonen, Urho K(aleva) obit Oct 86
- Kelly, E(verett) Lowell obit Apr 86
- Kelly, Grace See Grace, Princess of Monaco obit
- Kelly, John B(renden), Jr. obit Apr 85
- Kelly, Petra (Karin) Mar 84
- Kelman, Charles D(avid) Jun 84
- Kemper, James S(cott) obit Nov 81
- Kennedy, Donald Jul 84
- Kennedy, William May 85
- Kent, Corita obit Nov 86
- Kertész, André obit Nov 85
- Keyworth, George A(lbert), 2d Mar 86
- Khalid, King of Saudi Arabia obit Aug 82
- Khashoggi, Adnan (Mohamed) Mar 86
- Kieran, John (Francis) obit Feb 82
- Kiewiet, Cornelis W(illem) de See de Kiewiet, C. W. obit
- Kim Dae Jung Sep 85
- Kimball, Spencer W(oolley) obit Jan 86
- King, Don Jun 84
- King, Larry May 85
- King, Stephen Oct 81
- Kingman, Dave Mar 82
- Kingsley, Ben Nov 83
- Kinnell, Galway Aug 86
- Kinnock, Neil (Gordon) Apr 84
- Kinski, Nastassja Jun 84
- Kintner, Robert E(dmonds) obit Feb 81
- Kirkpatrick, Jeane (Duane) J(jordan) Jul 81
- Kirkpatrick, Ralph obit Aug 84
- Kistiakowsky, George B(ogdan) obit Feb 83
- Kitaj, R(onald) B(rooks) Apr 82
- Kitchell, Iva obit Jan 84
- Klein, Edward E(lkan) obit Sep 85
- Klein, Julius obit May 84
- Kline, Kevin Jul 86
- Kline, Nathan S(chellenberg) obit May 83
- Knight, John S(hively) obit Aug 81
- Knopf, Alfred A. obit Oct 84
- Koestler, Arthur obit Apr 83
- Koivisto, Mauno (Henrik) Sep 82
- Kolar, Jiri Apr 86
- Kolff, Willem Johan May 83
- Kolvenbach, Peter-Hans May 84
- Komar, Vitaly, and Melamid, Aleksandr Oct 84
- Koo, V(i) K(yuin) Wellington obit Jan 86
- Koop, C(harles) Everett Sep 83
- Koppel, Ted Jul 84
- Korda, Michael (Vincent) Aug 85
- Kosygin, Aleksei N(ikolayevich) obit Feb 81
- Kotschnig, Walter M(aria) obit Sep 85
- Kozol, Jonathan Jan 86
- Krantz, Judith May 82
- Krasna, Norman obit Feb 85
- Krasner, Lee obit Aug 84
- Krebs, Sir Hans obit Feb 82
- Kremer, Gidon Mar 85
- Krishnamurti, Jiddu obit Apr 86
- Kroc, Ray(mond) A. obit Mar 84
- Kucuk, Fazil See Kutchuk, (M.) F. obit
- Kundera, Milan Mar 83
- Kuralt, Charles Jul 81
- Kutchuk, (Mustafa) Fazil obit Mar 84
- Kuznets, Simon obit Sep 85
- Kylian, Jiri Sep 82
- Kyser, Kay obit Sep 85
- LaBelle, Patti Jul 86
- Ladurie, Emmanuel Le Roy See Le Roy Ladurie, E.
- Laeri, J(ohn) Howard obit Aug 86
- Laffer, Arthur (Betz) Feb 82
- Lagerfeld, Karl Jan 82
- Laine, Cleo Feb 86
- LaMarsh, Judy obit Jan 81
- Lamm, Richard D(ouglas) May 85
- Lancaster, Burt Apr 86
- Lancaster, Osbert obit Sep 86
- Land, Edwin H(erbert) Mar 81
- Lang, Jack Aug 83
- Lange, David Sep 85
- Lange, Jessica May 83
- Langer, Susanne K(atherina Knauth) obit Sep 85
- Lansing, Sherry (Lee) May 81
- Larkin, Philip (Arthur) Jan 85 obit Feb 86
- Lasch, Christopher Mar 85
- Lauder, Estée Jul 86
- Laughlin, James May 82
- Lauper, Cyndi Aug 85
- Laurents, Arthur Nov 84
- Lawe, John (Edward) Jan 84
- Leakey, Mary (Douglas) Apr 85
- Lebowitz, Fran(ces Ann) Mar 82
- Leboyer, Frédérick Jul 82
- Lee, Doris (Emrick) obit Jan 86
- Léger, Jules obit Jan 81
- Le Guin, Ursula K(roeber) Jan 83
- Lehman, John F(rancis), Jr. Nov 85
- Lehrer, Tom Jul 82
- Lelouch, Claude Nov 82
- Lem, Stanislaw Oct 86
- Lendl, Ivan Sep 84
- Lengyel, Emil obit Apr 85

- Lennon, John obit Feb 81
 Lennox-Boyd, Lord Alan T(indal) obit May 83
 Lenya, Lotte obit Jan 82
 Leonard, Elmore Sep 85
 Leonard, Hugh Apr 83
 Leonard, Ray See Leonard, Sugar Ray
 Leonard, Sugar Ray Feb 81
 Leopold III, King of the Belgians obit Nov 83
 Lerner, Alan Jay obit Aug 86
 Le Roy Ladurie, Emmanuel (Bernard) Jul 84
 Lesage, Jean obit Feb 81
 Leser, Tina obit Mar 86
 LeSourd, Catherine Marshall See Marshall, S.C.W. obit
 Levi, Julian (Edwin) obit Apr 82
 Levin, Meyer obit Sep 81
 Lewis, Carl Nov 84
 Lewis, Drew Feb 82
 LeWitt, Sol Jul 86
 Liberace Mar 86
 Liberman, Evsei (Grigorevich) obit May 83
 Liebman, Max obit Sep 81
 Lilienthal, David E(li) obit Mar 81
 Limann, Hilla Jun 81
 Link, Edwin (Albert) obit Yrbk 83 (died Sep 81)
 Lipmann, Fritz (Albert) obit Sep 86
 Littlejohn, Robert McG(owan) obit Jul 82
 Little Richard Sep 86
 Livingston, M(ilton) Stanley obit Nov 86
 Llewellyn, Richard obit Jan 84
 Lloyd Webber, Andrew Jun 82
 Lockridge, Richard obit Oct 82
 Lodge, Henry Cabot (Jr.) obit Apr 85
 Lodge, John Davis obit Jan 86
 Loeb, William obit Nov 81
 Loewy, Raymond (Fernand) obit Sep 86
 Lon Nol obit Jan 86
 London, George obit Jun 85
 Lonergan, Bernard J(oseph) F(rancis) obit Feb 85
 Longo, Luigi obit Jan 81
 Loos, Anita obit Oct 81
 López Bravo, Gregorio obit Apr 85
 Loquasto, Santo Jun 81
 Loring, Eugene obit Oct 82
 Lortel, Lucille Feb 85
 Losey, Joseph obit Aug 84
 Loudon, Dorothy Jun 84
 Louganis, Greg Oct 84
 Louis, Joe obit Jun 81
 Love, Iris (Cornelia) Aug 82
 Lovett, Robert A(bercrombie) obit Jun 86
 Lowery, Joseph E. Nov 82
 Lucas, Martha B. See Pate, M. B. L. obit
 Ludlam, Charles Aug 86
 Ludlum, Robert Nov 82
 Luns, Joseph M(arie) A(ntoine) H(ubert) Apr 82
 Lurie, Alison Feb 86
 Lustiger, Jean-Marie Feb 84
 Lynd, Staughton (Craig) May 83
 Lynde, Paul (Edward) obit Feb 82
 Lyng, Richard E(dmund) Sep 86
 Lyons, Eugene obit Mar 85
 Ma, Yo-Yo Jul 82
 MacDermot, Galt Jul 84
 Macdonald, Dwight obit Mar 83
 MacDonald, John D(ann) Oct 86
 MacDonald, Malcolm (John) obit Mar 81
 Macdonald, Ross obit Sep 83
 MacEachen, Allan J(oseph) Apr 83
 Machel, Samora Moises Mar 84
 Machito Feb 83 obit Jun 84
 MacInnes, Helen (Clark) obit Nov 85
 Mackay, John A(lexander) obit Aug 83
 Mackerras, Sir Charles Feb 85
 MacLeish, Archibald obit Jun 82
 Madden, John Aug 85
 Madonna May 86
 Mahon, George (Herman) obit Jan 86
 Malamud, Bernard obit May 86
 Malik, Adam obit Nov 84
 Malone, Moses Jun 86
 Maltz, Albert obit Jul 85
 Mandela, Nelson (Rolihlahla) Jan 84
 Mandela, (Nomzamo) Winnie Jan 86
 Mandlikova, Hana Jan 86
 Mandrell, Barbara Aug 82
 Maris, Roger (Eugene) obit Feb 86
 Marjolin, Robert (Ernest) obit Jun 86
 Markham, Beryl obit Oct 86
 Marriott, J. Willard obit Oct 85
 Marsalis, Wynton Oct 84
 Marshall, E. G. Jun 86
 Marshall, (Sarah) Catherine (Wood) obit May 83
 Martin, Judith Jun 86
 Marton, Eva Apr 85
 Mason, James obit Sep 84
 Mason, Marsha Apr 81
 Massey, Raymond obit Sep 83
 Masursky, Harold Aug 86
 Mauroy, Pierre Jun 82
 Maynard, Robert C(lyve) Jun 86
 Mayr, Ernst Nov 84
 Mays, Benjamin E(lijah) obit May 84
 Mazey, Emil obit Nov 83
 McBride, Lloyd obit Jan 84
 McCabe, Thomas B(ayard) obit Jul 82
 McCain, John S(idney), Jr. obit Jun 81
 McCall, Tom (Lawson) obit Mar 83
 McCartney, Paul Jan 86
 McClintock, Barbara Mar 84
 McColough, C(harles) Peter Jan 81
 McCormack, John W(illiam) obit Jan 81
 McCullough, Colleen Apr 82
 McEwen, Terence A(lexander) Jul 85
 McFadden, Mary Apr 83
 McFarland, Ernest W(illiam) obit Aug 84
 McFarlane, Robert C(arl) May 84
 McGannon, Donald H(enry) obit Jul 84
 McGinniss, Joe Jan 84
 McKellen, Ian Jan 84
 McKinley, Chuck obit Sep 86
 McLean, Robert obit Feb 81
 McLuhan, (Herbert) Marshall obit Feb 81
 McMurtry, Larry (Jeff) Jun 84
 McPhee, John (Angus) Oct 82
 McQueen, Steve obit Jan 81
 McRae, Carmen Apr 83
 Mearns, David C(hambers) obit Jul 81
 Medeiros, Humberto S(ousa) obit Nov 83
 Médici, Emilio Garrastazú obit Jan 86
 Medvedev, Roy (Aleksandr) Sep 84
 Meese, Edwin, 3d Sep 81
 Meier, Richard Jan 85
 Melamid, Aleksandr See Komar, V.
 Mendès-France, Pierre obit Jan 83
 Mengistu Haile Mariam Jul 81
 Mennin, Peter obit Aug 83
 Menon, K(umara) P(admanbha) S(ivasankara) obit Yrbk 83 (died Nov 82)
 Mercer, Mabel obit Jun 84
 Merman, Ethel obit Apr 84
 Merrifield, R(obert) Bruce Mar 85
 Merrill, James (Ingram) Aug 81
 Michals, Duane (Steven) Apr 81
 Michel, Robert H(enry) Sep 81
 Mifune, Toshiro Jun 81

- Mikulski, Barbara A(nn) Nov 85
 Milgram, Stanley obit Mar 85
 Milland, Ray obit Apr 86
 Millar, Kenneth See Macdonald, R. obit
 Miller, Arnold (Ray) obit Sep 85
 Miller, Irving obit Feb 81
 Miller, James C(lifford), 3d May 86
 Miller, Jonathan (Wolfe) Nov 86
 Miller, Merle obit Jul 86
 Miller, Roger Sep 86
 Miller, William E(dward) obit Aug 83
 Milosz, Czeslaw Oct 81
 Miner, Worthington (C.) obit Mar 83
 Minnelli, Vincente obit Sep 86
 Mintoff, Dom Mar 84
 Miró, Joan obit Feb 84
 Mitchell, Joan Mar 86
 Mitterrand, François (Maurice) Oct 82
 Moch, Jules (Salvador) obit Nov 85
 Monaco, Mario del obit Jan 83
 Monk, Meredith Feb 85
 Monk, Thelonious obit Apr 82
 Montagu, Ewen (Edward Samuel) obit Sep 85
 Montale, Eugenio obit Nov 81
 Montana, Joe Sep 83
 Montebello, (Guy-)Philippe (Lannes) de See De Montebello, Philippe
 Montgomery, Robert obit Nov 81
 Moody, Joseph E(ugene) obit Jul 84
 Moon, Sun Myung Mar 83
 Moore, Brian Jan 86
 Moore, Dudley Jun 82
 Moore, Henry (Spencer) obit Oct 86
 Moreno, Rita Sep 85
 Morgan, Joe Sep 84
 Morganfield, McKinley See Waters, Muddy
 Morgenthau, Robert M(orris) Jan 86
 Morley, Malcolm A. Jun 84
 Morris, James Jul 86
 Morris, Jan Jun 86
 Morris, Wright (Marion) May 82
 Morrison, Philip Jul 81
 Morse, Philip M(cCord) obit Nov 85
 Mortimer, John (Clifford) Apr 83
 Morton, Thruston B(allard) obit Oct 82
 Moses, Edwin Nov 86
 Moses, Robert obit Sep 81
 Mosley, Sir Oswald (Ernald) obit Feb 81
 Motley, Arthur H(arrison) obit Jul 84
 Mowat, Farley (McGill) Feb 86
 Moynihan, Daniel Patrick Feb 86
 Mubarak, (Mohamed) Hosni Apr 82
 Mudd, Roger (Harrison) Jan 81
 Mueller, R(euben) H(erbert) obit Sep 82
 Mulroney, (Martin) Brian Apr 84
 Mumford, L(awrence) Quincy obit Jan 83
 Murphy, Charles S(prings) obit Oct 83
 Murphy, Eddie Nov 83
 Murray, Anne Jan 82
 Murray, Bill Jan 85
 Murray, Charles (Alan) Jul 86
 Myer, Dillon S(eymour) obit Jan 83
 Myrdal, Mrs. Alva obit Mar 86
 Myrdal, Mrs. Gunnar See Myrdal, Mrs. A. obit
 Nader, Ralph Apr 86
 Naisbitt, John Nov 84
 Nakasone, Yasuhiro Jun 83
 Nakian, Reuben Feb 85
 Navasky, Victor (Saul) May 86
 Navon, Yitzhak May 82
 Neagle, Anna obit Jul 86
 Neagle, Dame Anna See Neagle, Anna obit
 Nearing, Scott obit Oct 83
 Neel, Alice (Hartley) obit Jan 85
 Nelligan, Kate Jul 83
 Nesbitt, Cathleen (Mary) obit Sep 82
 Nettles, Graig Jul 84
 Neuharth, Allen H(arold) Apr 86
 Neumann, Emanuel obit Jan 81
 Newell, Homer E(dward), Jr. obit Sep 83
 Newman, Paul May 85
 Newman, Randy Oct 82
 Nicholson, Ben obit Apr 82
 Nicolson, Marjorie Hope obit Jun 81
 Niemöller, (Friedrich Gustav Emil) Martin obit May 84
 Niven, David obit Sep 83
 Noel-Baker, Philip J(ohn) obit Mar 83
 Nofziger, Lyn Jan 83
 Nolan, Lloyd obit Nov 85
 Norman, Marsha May 84
 North, John Ringling obit Jul 85
 Northrop, John K(nudsen) obit Apr 81
 Novak, Michael Feb 85
 Nozick, Robert Jun 82
 Obote, (Apollo) Milton Apr 81
 Obratzsova, Elena Feb 83
 O'Brien, Leo W(illiam) obit Jul 82
 O'Brien, Pat obit Jan 84
 Ochsner, (Edward William) Alton obit Nov 81
 O'Connor, John J(oseph) Jun 84
 O'Connor, Sandra Day Jan 82
 Odishaw, Hugh obit Jun 84
 O'Dowd, George A. See Boy George
 O'Hara, Mary obit Jan 81
 O'Keefe, Georgia obit Apr 86
 Oliver, James A(rthur) obit May 82
 Olson, Harry F(erdinand) obit Jun 82
 O'Neil, James F(rancis) obit Sep 81
 O'Neill, William A(tchison) Feb 85
 Opel, John R(oberts) Mar 86
 Orff, Carl obit May 82
 Ormandy, Eugene obit May 85
 Ormsby-Gore, (William) David obit Mar 85
 Ortega, Daniel Oct 84
 Osborn, Frederick (Henry) obit Mar 81
 O'Shea, Milo Jun 82
 Ovardia Candia, Alfredo obit Mar 82
 Owings, Nathaniel A(lexander) obit Aug 84
 Oz, Amos Jul 83
 Özal, Turgut Jun 85
 Ozick, Cynthia Aug 83
 Packwood, Bob Jan 81
 Padover, Saul K(ussiel) obit Apr 81
 Paige, Leroy (Robert) obit Aug 82
 Paik, Nam June Mar 83
 Paisley, Ian (Richard Kyle) Jun 86
 Paley, Grace Mar 86
 Palme, (Sven) Olof (Joachim) obit Apr 86
 Palmer, Lilli obit Mar 86
 Papandreou, Andreas (George) Apr 83
 Parker, Buddy obit Jun 82
 Parsons, Harriet (Oettinger) obit Mar 83
 Parsons, Rose Peabody obit Jun 85
 Parsons, Mrs. William Barclay See Parsons, R. P. obit
 Partch, Virgil F(ranklin) obit Oct 84
 Pastora (Gómez), Edén Jul 86
 Pate, Martha B. Lucas obit Jul 83
 Paterno, Joe Feb 84

- Pauley, Edwin W(endell) obit
 Sep 81
 Paxton, Tom Sep 82
 Payne, (Pierre Stephen) Robert
 obit Apr 83
 Payton, Walter Nov 85
 Pears, Peter obit May 86
 Peckinpah, Sam obit Feb 85
 Pearce, Jan obit Feb 85
 Pella, Giuseppe obit Aug 81
 Pelletier, Wilfrid obit Jun 82
 Pelli, Cesar Apr 83
 Peltz, Mary Ellis (Opdycke)
 obit Jan 82
 Pendleton, Clarence
 M(cLane), Jr. Sep 84
 Penniman, Richard Wayne
 See Little Richard
 Penzias, Arno A(llan) Sep 85
 Pepper, Claude (Denson) Jan
 83
 Perahia, Murray Mar 82
 Pereira, William L(eonard)
 obit Jan 86
 Pérez de Cuéllar, Javier Aug
 82
 Pérez Esquivel, Adolfo Mar 81
 Perkins, Carl D(ewey) obit Sep
 84
 Perkins, Dexter obit Jul 84
 Perkins, R(ichard) Marlin obit
 Aug 86
 Perlman, Alfred E(dward) obit
 Jul 83
 Perry, Gaylord Nov 82
 Pertschuk, Michael Sep 86
 Peters, Bernadette Sep 84
 Peterson, (Frederick)
 Val(demar Erastus) obit Jan
 84
 Peterson, Oscar Oct 83
 Petrillo, James Caesar obit Jan
 85
 Phillips, William Oct 84
 Picasso, Paloma Apr 86
 Pickens, T(homas) Boone (Jr.)
 Jul 85
 Pidgeon, Walter obit Nov 84
 Pierce, Samuel Riley, Jr. Nov
 82
 Piñero, Miguel Nov 83
 Piniella, Lou Aug 86
 Plunkett, Jim Feb 82
 Podgorny, Nikolai (Vik-
 torovich) obit Mar 83
 Pollack, Jack H(arrison) obit
 Feb 85
 Pollack, Sydney Sep 86
 Ponnampuruma, Cyril (An-
 drew) Apr 84
 Ponnelle, Jean-Pierre Mar 83
 Popkin, Zelda obit Jul 83
 Potok, Chaim May 83
 Potvin, Denis Oct 86
 Powell, William obit May 84
 Prebisch, Raúl obit Jul 86
 Preminger, Otto (Ludwig) obit
 Jun 86
 Presser, Jackie Sep 83
 Pressler, Larry Oct 83
 Prestopino, Gregorio obit Apr
 85
 Price, Byron obit Sep 81
 Price, George (Cadle) Aug 84
 Price, Gwilym A(lexander)
 obit Aug 85
 Price, Margaret Aug 86
 Priestley, J(ohn) B(oynton) obit
 Oct 84
 Primrose, William obit July 82
 Prince Feb 86
 Pusey, Merlo J(ohn) obit Jan
 86
 Putnam, Ashley Mar 82
 Pym, Francis (Leslie) Sep 82
 Quay, Jan Eduard de obit Aug
 85
 Quennell, Peter (Courtney)
 May 84
 Quimby, Edith H(inkley) obit
 Mar 83
 Rafferty, Max(well Lewis, Jr.)
 obit Aug 82
 Rahner, Karl obit May 84
 Rainey, Homer P(rice) obit
 Feb 86
 Ram, Jagjivan obit Aug 86
 Rambert, Marie Feb 81 obit
 Aug 82
 Ramey, Samuel Jul 81
 Rand, Ayn May 82 obit May
 82
 Rangel, Charles B(ernard) Mar
 84
 Raskin, Judith obit Feb 85
 Ratzinger, Joseph Cardinal
 Apr 86
 Rauschning, Hermann obit
 Apr 83
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